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The Daily Egyptian, October 15, 1979

Daily Egyptian Staff

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Daily Egyptian
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Southern Illinois University

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Bricklaying not easy job for former secretary

By Shelley Davis
Staff Writer

Janice Miller decided that there had to be a better job for her than simply being a secretary at SIU-C. She was unfulfilled, dissatisfied and totally disillusioned by "professionals on ego trips."

Miller, 29, wanted to get next to people she could really respect. Miller became a bricklayer.

"They aren't phony people. They're down-to-earth guys, country guys," she said. "I left SIU with bitter feelings. I got away from the professionals who are always on ego trips and went to hard working, manual people who I can really respect."

Miller admits that her choice of job is unusual. She said an article in the October 1978 International Bricklayer and Allied Craftsman Journal said that there are only 28 female bricklayers in the United States. She is also the only female bricklayer in Bricklayers Union Local 72, which covers 18 Southern Illinois counties.

But she also sees bricklaying as a natural choice for her.

"My husband is a fifth generation bricklayer," she explained. "And it usually runs in the family."

"When our business (Miller Masonry started), I was elected to be the secretary. But then they needed help in labor and general work so I started going to job sites. I just figured why not try it."

That was in June 1978. Miller now is in her third six months as an apprentice. She said a bricklayer's apprenticeship

could last as long as two-and-a-half to four years.

At least two journeymen master bricklayers, must agree that an apprentice is capable to become a journeyman, Miller said.

"Since I'm indentured to my own company, my husband and father-in-law will decide when I am ready," she said.

Miller admits that bricklaying is not an easy job. She said she is sometimes so tired when she comes home in the evening she can hardly clean up. The hours are long and a bricklayer works all the time, something she was not used to as a secretary.

There are also some jobs she admits she can not do but said, "I never get left out of anything."

The reaction of her fellow workers was less severe than she had anticipated.

"I was very, very apprehensive," she said. "I expected a lot of opposition, resentment, and criticism. But everyone has been very helpful."

Norm Popovitch, job superintendent on Miller's present job in Mexico, said initially men did resent women in construction and craft jobs.

"But I think attitudes have changed quite a bit since then," he said. "It makes no difference as long as she does the job. Now it is no surprise when a gal is on the job. Heck, if she does her job it's all right."

Her husband, John "Mike" Miller, and she own the business together, Miller said. He is enthusiastic about his wife's career choice.



Janice Miller got tired of the typewriter

Staff photo by Don Proisler

Fall color show now underway

Ed Dougherty
Student Writer

Nature's annual fall fireworks display is underway as the leaves begin to change color once again. The annual show should peak in Southern Illinois between Oct. 20-21, according to Ayrz Zdziewski, Department of Conservation staff forester in Harrisburg.

Zdziewski said the best places in Southern Illinois to view the leaves would be Garden of the Gods, near Harrisburg; Belle Smith

Spring, near Eddyville; and Larue Pine Hills, south of Carbondale.

The length of time the fall foliage will stay on the trees will vary.

"Once the leaves start to change colors there'll be constant change, but most people say you have only three days of peak color," Ernest Kunze, a staff forester from Springfield, said.

The intensity of the fall color is dependent on several factors, Kunze said, including the

availability of moisture, fall weather, and weather conditions during the growing season last spring.

Judging by this fall's weather so far, we may have a good year for fall color in Illinois," Kunze said.

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Pre-concert preparation includes shower, shave

By Jordan Gold
Staff Writer

Before a concert, a lot of things have to be done. Equipment has to be set up, the sound has to be checked and sometimes, the performer has to shave.

Bill Quateman was making a solo performance at Shryock Auditorium Thursday night. There were no roadies needed; therefore, Quateman and his manager Aswan Thomas did most of the set-up work.

This could be the loneliest time for a performer. He plays before empty seats and talks to people in a hall, so his voice echoes all over the place. The

piano even sounds sad and lonely.

In the background, other people are also getting ready. There are wires to be plugged in, lights to be turned on and spotlights to be checked.

Before Thursday's concert, people were wondering where the other act, folkie Larry Rand, was. They wondered until 7:30, when Rand walked in after a hard day of sleeping and fishing at Devil's Kitchen. After a half-hour of showering and shaving, he was ready to go.

Quateman, incidentally, shaved between the time that these pictures were taken and the show.



Staff photos by
John McCutchen

At left, Bill Quateman, (right), and manager Aswan Thomas set up amplifiers in preparation for the evening's show. Quateman, below left, plays a song on the piano while checking its sound. Quateman, below, checks the sound of his guitar.



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These high school students were skating behind Carbondale High School's homecoming parade Friday. Senior Neff Motá (above, standing) and junior Rory Short were playing around a little too much. Senior Janis Cutler (left) gets a hand tying her skates from Kathy Colp, senior. Skating, a growing fad, can be dangerous as skating injuries have increased dramatically this year.

Staff photos by Randy Klauk

Injuries plague skating craze

By Jenell Olson
Staff Writer

This year's roller skating craze has sent both young and old dashing through the streets on two legs and eight wheels. It's also sent some of the less

agile roadsters to hospital emergency rooms with broken fingers, wrists, ankles, legs and collarbones.

According to national statistics gathered by the Consumer Products Safety Commission, skating injuries among young and middle-aged adults have increased dramatically, especially among women.

While 52,000 persons were treated for skating injuries in 1974, more than 100,000 skaters are predicted to wind up in hospital emergency rooms by the end of this year.

But the skating craze ralls on. Since Carbondale's Skate Street on South Illinois Avenue opened Aug. 10, skates have been rented about 2,000 times. After zooming around town on skates that can reach a speed of 30 mph, some of the renters ended up sending a friend back to the shop with the skates, while they had emergency room personnel tend to their fractures and sprains.

"From the time the Great Skate Train opened during the early part of August until sometime in September, we were treating about three to four skating injuries a day," said Dr. Neill Valdes, an orthopedic surgeon in Carbondale.

"However, people must be learning to skate better because we see only about half a dozen a week now," he added.

Valdes said the most common skating injury has involved the wrist. There have also been a few broken legs and head injuries, but wrist fractures have been the most serious.

Jeff Pauline, owner of the Great Skate Train on Main Street in Carbondale, said, "Women between the ages of 20 and 35 who are either overweight, out of condition, very nervous or uncomfortable on skates are the ones who usually get injured."

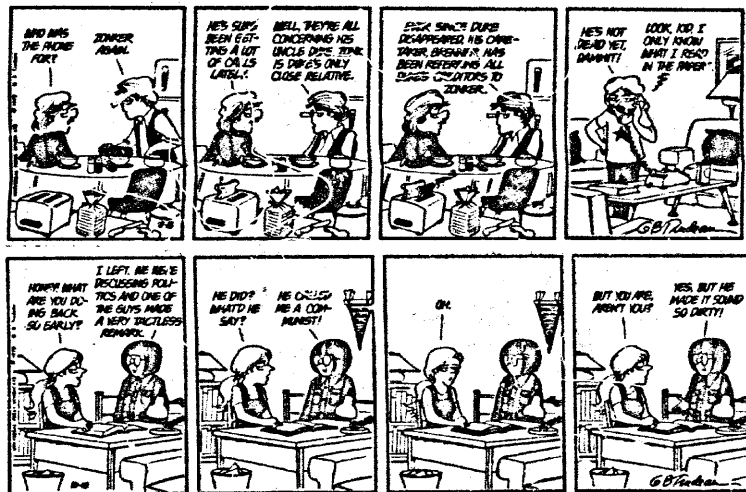
"These women often fall backwards and onto wrists that can't support their weight," he explained.

He added that only two men have been injured at the rink. One was an overweight man who also tried to break a fall by landing on his wrists and the other was one of the rink's supervisors who ran into the wall while showing off.

Steve Johnson, owner of Skate Street, said he has also noticed more wrist injuries than other types of fractures. He added that most fractures have been incurred while skating on the overpass above U.S. Highway 51.

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by Garry Trudeau



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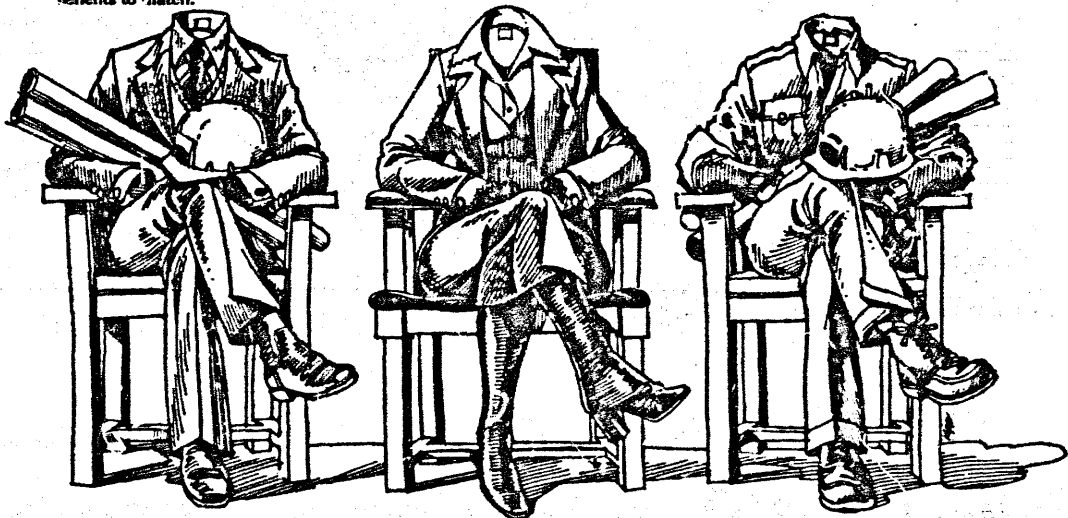
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"Classics at SIU" will be back at 7:30 p.m. Friday in the Hoare Economics Lounge of Quigley Hall. In contrast with this season's premiere performance, Friday's play will be a tragedy of the first order: "Oedipus the King" by Sophocles.

According to Rick Williams, assistant professor of classics at SIU-C, "Oedipus the King" is the most familiar of all Greek tragedies, and that is probably why it hasn't been done before at SIU-C.

"It's a psychological detective story in which the detective doesn't realize that he is the criminal," Williams said. "All of the clues that he finds

are entwined in dramatic irony and he doesn't think to suspect himself."

Oedipus is best known for killing his father out of lust for his mother, and then having a rather involved affair with his mother.

As Oedipus looks for (and finds) more clues, he becomes more and more implicated and eventually begins to suspect himself, said Williams, who will portray Oedipus. All of this leads to an extremely dramatic conclusion.

Williams is translating the play from Greek especially for the "Classics" stage.

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Poet explores growing older

By Jacqui Koszerek
Staff Writer

It is the process of growing older, this phenomenon between childhood and death that enchants Linda Pastan. And it is a woman's growing older that moves her to a particular sadness.

In her most recent collection, "The Five Stages of Grief", for which she received the Poetry Society of America Di Castagnola Award, flavors an angry pessimism with a rough irony and sarcasm to dispel any tendency toward hopelessness; a refreshing approach to the subject of unfortunate human truth.

Pastan, who has published three collections of her works, will present a reading of her work at 8 p.m. Wednesday at the University Museum Auditorium in Faser Hall.

Pastan's poetry contends with the two unyielding conditions that aging is a process that inevitably leads to death and that a woman's aging in a male-dominated society invariably leads to limitations.

A fact of aging, according to Pastan, is in eventually coming face-to-face with the failures that were nonexistent in childhood. But childhood is never altogether lost, and failures can be reckoned with.

In her words, "Today we visit my father's grave, My mother housekeeps, with trowel among the stones. Already at home here, Impatient even at forty, I hurry her home, We carry our childhoods in our arms."

And in another selection, "How friendly my failures have become, how undemanding, Scrapping chairs across the room. They sit down next to me. Like family almost, And indeed, we have grown to look alike."



Linda Pastan

As Pastan intricately unravels her feminist commentary throughout the collection, it assumes the

characteristic subtle pessimism. As a young woman, in the guerrilla war, Between father and son, I am the man's land. When the moon shows over my scorched breast. They fire across me. If a bullet ricochets. And I bleed. They say it is my time of death."

But as she grows older, the war becomes tedious, and passive domesticity is the undesirable, yet compulsory, peace treaty, so "Sometimes I iron handkerchiefs. Into flags of truce. Hide them in pockets. Or humming, I roll socks instead of bandages."

Pastan's poems have appeared in The New Yorker, The New Republic, Ms., and The American Scholar.

Pastan's reading will be free and open to the general public.

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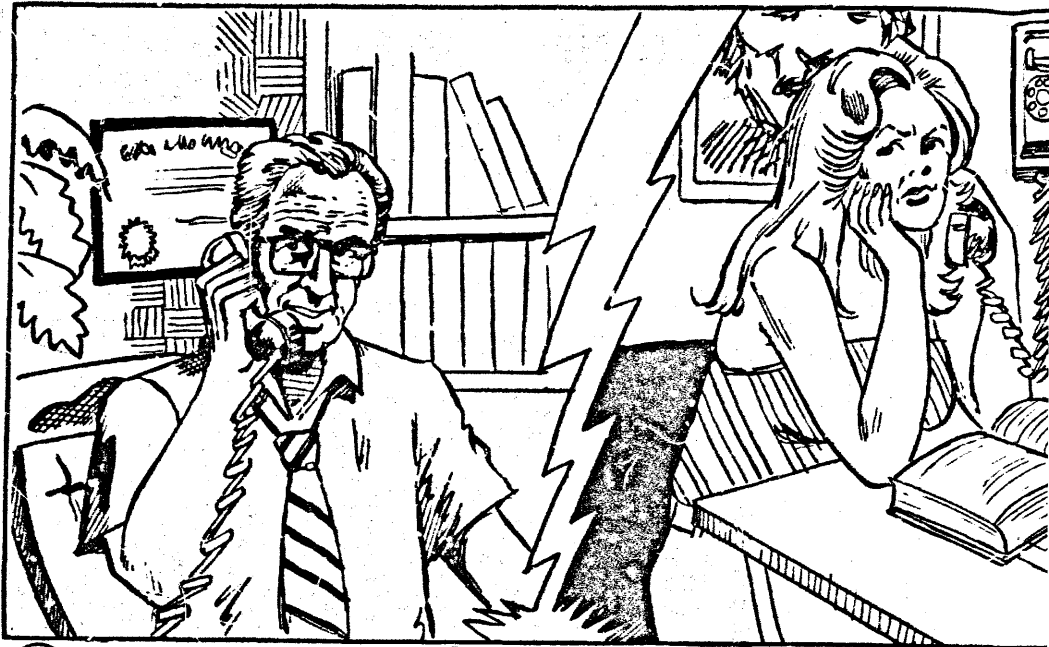
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On sex and grades...

By Cherise Mayberry
Student Writer

A 19-year-old SIU-C student found her instructor had taken a special interest in her. "I was very excited because I wanted to learn as much as I could," she said. So they began to work together in the evenings.

"I didn't think too much about it until he began asking intimate questions about my relationship with my boyfriend," she said. "He was married with kids and it made me feel funny."

"I wasn't really sure what was going on until one day I went to his office. He was talking about the economic of chicken farming. Then he started talking about buying land in Mexico and how he could really use my opinion down there."

"He suggested we take separate flights. I told him no. After that I lost interest in the class. I felt singled out for more reasons than I cared for. I got a 'B' in the class. I was lucky he didn't hold it against me."

In another story, an SIU-C professor enjoyed giving parties at his home. Two female students, who were enrolled in one of his classes during different semesters, were invited, though they never went. They said the professor then called them at their homes and asked them in class why they didn't come.

They said he called them for dates, also. One of the girls said the teacher pestered her so much that she felt forced to tell him she just didn't want to have anything to do with him.

The other woman, after also refusing to go out with the teacher, said she began receiving obscene phone calls. She was sure she recognized the voice.

Both women believed that their grades suffered as a result.

Another related incident

involved a graduate student who said she trusted and respected her professor. They had lunch together at the Student Center. After lunch they walked through Thompson Woods when he suddenly reached for her hand. She said she pulled it back. After that she said the professor discouraged her from continuing in graduate school. He didn't succeed.

These are just a few of the reported sexual harassment cases involving women students and male faculty on the SIU-C campus. According to research done in this area, sexual harassment can be defined as "any repeated and unwanted sexual comments, looks, suggestions, or physical contact from a male in a position of control, that women find objectionable and that affects her job, career or grades."

"It's been kept hidden for so long," said Ginny Hoffman, coordinator of Women's Services. "People just think it's a big joke, you know, bosses chasing secretaries around the desk and all that. Yet students have failed courses for refusing to have relations with their professors. Sexual harassment is no joke."

A study done at SIU-C during the last year investigated the extent to which female students reported having been sexually harassed by male instructors or professors. The study was conducted by a graduate student who asked to remain anonymous. It was done in conjunction with her graduate studies.

The study showed that 25 percent of a random sample of 104 female students polled said they had been sexually harassed. And of that 25 percent, 60 percent said that sexual remarks, teasing, leering and ogling were the most common forms of harassment. Sexual propositions with the im-

plication that refusing may count against the student were experienced by only six of the women. The more intimate experiences were less common.

A 20-year-old instructor was reported by the study to have admitted that his affairs with female students were mostly affairs of the ego.

"I enter into the relationship to prove I can still do it," he said.

Another professor said that he gives attractive students good grades, then suggests that they get in touch with him next semester about "something specific."

Faculty members ranking as a fully-tenured professor are reported to listigate sexual harassment 31 percent more often than other faculty members.

Of the women who were sexually harassed, 14 said they were harassed by a professor or instructor teaching a course required for their degree in their major field of study. One of the women said she was forced to change her major and three said that a grade was lowered as a result of their refusals.

None of the 104 women surveyed believed that encouraging a professor was a way for a female to get ahead scholastically.

Recent research in the area of sexual harassment indicates that a college professor often has considerable influence over a student's academic success and future career. Students are dependent upon major professors for grades, letters of recommendation, job referrals and research-related opportunities. The professor serves as an academic advisor, and is a key in a woman's academic progress.

In an article entitled "Sexual Harassment: A Hidden Issue," from the Project on the Status

and Education of Women, and funded by the Association of American Colleges, the overwhelming feeling of being harassed is that of helplessness. It states: "One knows that one complains, nothing will be done or she'll be labeled as a troublemaker. Sexual coercion makes the educational atmosphere intolerable."

In the SIU study, 35 out of 104 women felt embarrassed, demeaned and intimidated by the sexual advances. Only one said that she was flattered.

According to the article, sexual harassment, as with any stressful situation, can take a serious emotional toll. Symptoms such as insomnia, headaches, backaches, stomach ailments, decreased concentration, diminished ability, listlessness and depression are often the result.

"Sexual harassment at SIU-C is an important issue that students need to be aware of," Women's Center Coordinator Hoffman said. "There are places a woman can turn to and there are actions she can take if she is a victim of sexual harassment."

In a final story from the survey, an SIU-C student related, "No one believed that it happened to me. I went to my professor's office to see why he had given me a 'D' in a required course that I was sure I had a 'B' in. He refused to discuss the matter with me unless I went to bed with him."

When the student took her complaint to the dean's office, she said she was laughed at and told that "false accusations like that would wreck his reputation." The student claimed that she feared her professor was going to rape her.

She said, "I feel sexual harassment occurs more at SIU-C than one realizes."

Victims seek redress

By Jennell Olson
Staff Writer

Sexual harassment, whether through degrading remarks or sexual propositions, is a legal issue that is being treated with increasing seriousness by the courts, government agencies and academic institutions. As the problem surfaces and people become more aware, victims who once suffered their plight in silence are beginning to speak up.

Students who feel they have been sexually harassed may seek redress through Title IX of the Education Amendment which prohibits sex discrimination in federally assisted education programs.

The first case involving Title IX was filed in 1977 by a Yale undergraduate who said she was offered an "A" in a course if she would agree to her professor's sexual proposition. She received a "C" and claimed the lower grade was given in retaliation for her refusal and was not a fair representation of the quality of her work.

During the case's preliminary hearing, a federal magistrate ruled that "academic advancement conditioned upon submission to sexual demands constitutes sex discrimination in education."

This ruling is significant because it determined that sexual harassment can constitute sex discrimination against students as described by Title IX. In addition, institutions may be required to develop formal grievance procedures to handle such complaints.

SIU-C has such administrative offices to aid victims of sexual harassment. Women's Services, University Ombudsperson Ingrid Gadoway, both in Woody Hall, and Af-

firmative Action in Anthony Hall guide and assist complainants.

"Students need to become aware of the issue and realize that they have rights when confronted with the situation," said Ginty Hoffman, coordinator of Women's Services.

Hoffman said women often assume nothing can be done to remedy the problem and that it is their own personal dilemma. Some women even feel that it is somehow their fault for not being able to avoid it.

"This (sexual harassment) is an important issue that needs to be discussed freely and publicly at SIU. Women who are the target of sexual harassment do not know where to turn. Clear answers are not available as to how to avoid or stop such unwanted advancements," said a respondent to an SIU survey conducted to determine the extent of sexual harassment.

Another respondent said, "I had no preparation for this aspect of life... I wouldn't consider talking about it to anyone and I didn't know how to think about it on my own, except to believe that women had to put up with the way men behaved. But also, and perhaps more importantly, I felt nasty myself, as if it were my fault. He was renowned and I couldn't believe that a famous, talented person could also be like that."

While SIU does have offices that aid sexual harassment victims, there is no set plan as to where the complainant should go or what she should do, Hoffman said.

"There is no set channel and I get the feeling it's because nobody wants to take responsibility for it (sexual

harassment)," she added. "People just aren't sure what to do about it."

Hoffman said that the number of complaints is "fairly minimal," however, the reason behind the small number is that many women are not aware of the facilities that are here to help them, she added.

"As people become more informed, we hear more about it," she said. "It's kind of like the issue of rape."

The assistance offered to a sexual harassment victim depends on how the woman feels about what has happened, the degree of harassment and how willing she is to pursue the matter. Hoffman said the majority of women are somewhat reluctant to take action against an instructor for fear of the results.

"We're just here to help them feel strong enough to make a decision," Hoffman added.

University Ombudsperson Ingrid Gadoway, who also handles complaints, said each case is handled in a way that complies with the client's wishes. "Most women don't want to make a big deal of what's happened, they just want to be coached in defensive behavior," she said.

As the sexual harassment problem becomes a public issue, professors may take a closer look at their own behavior, Hoffman said. "They may notice themselves making remarks, jokes or illustrations that are demeaning to women."

Hoffman said she is not aware of any instances in which an SIU student took a professor to court. "However, I do know of a professor who left because he was smart enough to know he had better leave before any serious action was taken," she said, adding that he had harassed several women.

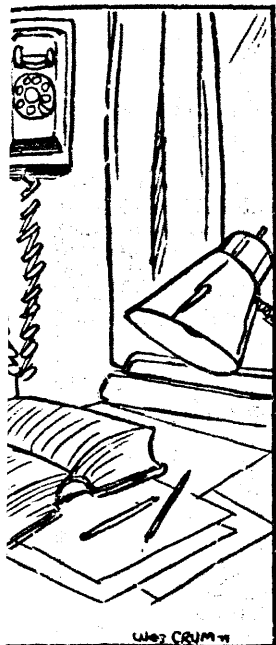
"Other instructors have been warned," she added. "Calling the behavior to their attention is often sufficient."

Each of the offices on campus guarantees confidentiality and respect for the complainant's wishes.

Staff photos

by

Randy Klauk

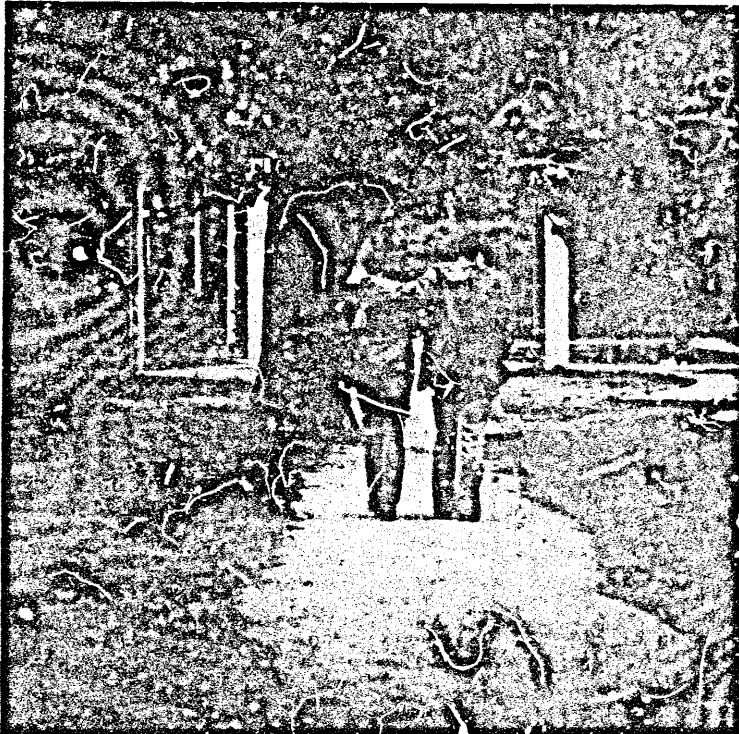


W&J C&J/M 74

Illustration by Wes Crum

On the cover

The cover photograph and the one below were staged to illustrate the issue of sexual harassment of female students by male faculty members.



Lecture draws mixed reactions

By Diane Pender
Staff Writer

Psychoanalyst and author Rollo May's recent Carbondale lecture on "The Crisis of Freedom" left some people yawning while others seemed truly inspired.

May spoke to a crowd of about 550 Thursday in the Student Center ballroom. Although some said they had expected more from May, others said they were inspired by his theories and ideas.

May focused on what he termed the paradoxical perception people have of the term "freedom." In one respect, May said, people place a high value on freedom, and in another respect they feel threatened by freedom.

May defined freedom as being "the capacity to pause in the face of all these stimuli" that the world offers, and in that pause, deciding which of the

stimuli to follow.

He discussed different aspects of freedom, such as "being able to choose your attitude towards your persecutors" and using the "inner core" of the human experience.

May said that the pause has great significance, and gave examples of artists, musicians and writers such as Picasso and T. S. Eliot, who have utilized the pause creatively in their works. He gave jazz as an example of a type of music that relies heavily on pauses.

May quoted another author as saying "It is not from the words themselves that we receive knowledge, but from the pause between them."

May talked about the changing "myths" or "spiritual structural basis of our society."

He said that some of the new "myths" are the women's liberation movement, the possibility of a global govern-

ment, the idea of sharing the world's resources and a new approach to religion.

The new religion will be a union of western religions with the oriental philosophy of having respect for the universe and for nature, May said.

Following the lecture, May discussed his views with about 30 hangers-on who hung to his every word. Some of them seemed to have a fixation with May's philosophies. One woman said that he had inspired her to "turn over a new leaf."

These people contrasted sharply from a few who grumbled that they regretted having paid \$1 to hear May speak.

The lecture was sponsored by the Student Programming Council, the Graduate Student Council and the Catholic Knights and Ladies of Illinois through the Newman Center.

Moped safety still questioned

By Cindy Humphreys
Staff Writer

Dollar-a-gallon gas, is spurring the popularity of mopeds in the United States, but the safety of these vehicles is still largely undetermined.

Mopeds originated in post-World War II Europe, where gasoline was available only by the pint. For American importation purposes, mopeds were classed with motorcycles.

Since mopeds don't have all the safety features a motorcycle has, they were banned until 1974 when the National Traffic Safety Administration relaxed its importation standards.

In 1975, about 25,000 mopeds were sold in the United States. More than 250,000 were sold in 1978. Mopeds get about 100 miles to the gallon, but their top speed is usually 30 mph or less.

Slow take-off speed is one of the dangers of mopeds, said a June 1978 Consumer Reports study, which deplored state speed limits for mopeds. The main problem of the moped is its inability to mix with either pedestrians or traffic.

The National Safety Council branch in Chicago couldn't give any nation-wide safety statistics on mopeds because states lump moped statistics with ones for either motorcycles or bicycles.

The Illinois Department of

Transportation has only two fatalities recorded from accidents involving mopeds in the past three years. In that same time period, there have been 53 injuries caused by moped accidents.

And sales continue to climb. On the SIU-C campus alone, moped registration has jumped 1,000 percent in the past year. There are about 20 mopeds registered on campus this year.

and they must be insured, licensed and decalated just like a motorcycle.

The only local motorcycle dealer selling mopeds is Southern Illinois Honda, but several dealers, including Honda, are stocking up on a new pedal-less moped which has the same gas mileage and top speed of an average moped, but which is lighter and less expensive.

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Campus Briefs

The Black Affairs Council will distribute nominating petitions for the position of assistant coordinator. Applicants must be in good academic standing and must return their applications for the non-salaried position by Oct. 19. The election will be held 6:30 p.m. Oct. 21 in the Ohio Room. John Wesley, coordinator, 453-2228, is in charge.

The Environmental Workshops at Touch of Nature will sponsor a five-mile interpretive hike 9 a.m. to 4 p.m. Oct. 20 at Little Black Slough. Jerry Cullen, 457-0348, is in charge of reservations for the 'Swamp Tromp'.

The La Leche League of Marion will meet 7:30 p.m. Tuesday at 908 N. Van Buren, Marion, to discuss the latest medical research and personal experiences on nutrition for nursing mothers and their families, as well as information on weaning the breastfed baby.

Biology help sessions will be held from 7 to 9 p.m. Monday in the Mae Smith Tower Conference Room.

"Alone But Not Lonely", a workshop sponsored by the Counseling Center to discuss being single in a couples world, will be held from noon to 3 p.m. Tuesday in the Missouri Room.

The Gamma Lambda Chapter of Phi Delta Kappa will meet for dinner at 6:30 p.m. Tuesday in Ballroom C. Following dinner, a five-member panel headed by Harry G. Miller, chairman of the Educational Leadership Department, will discuss various issues in adult education. Contact for the event is Dennis Leitner, assistant professor of guidance and educational psychology, 536-7763.

The Student Advertising Association will host guest speaker Ed Schultz of the Southern Illinoisan at 8 p.m. Monday in the Pinch Penny Pub.

The Appletree Alliance will meet 7 p.m. Monday at the New Life Center to discuss plans for coming actions.

George Kapusta, associate professor of plant and soil science, was presented with a plaque acknowledging his leadership in the field of nitrogen stabilizers research on Oct. 3 by the Dow Chemical Co.

"An Introduction to Agribusiness Management", a text which explores the management of businesses that support farming, by Walter J. Willis, professor of agribusiness economics, and published by Interstate Printers of Danville, has entered its second edition.

Poet Linda Pastan, recipient of the Poetry Society of American Di Castagnola Award, will read several of her works 8 p.m. Wednesday at the University Museum in Fanner Hall.

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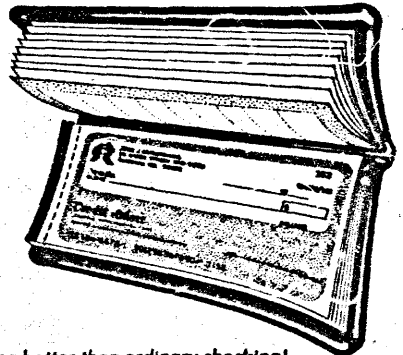
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Solo Quateman pleases crowd

By Jordan Gold
Staff Writer (C)

Bill Quateman walked out in darkness to start his set at Shryock Auditorium Thursday night, and started playing an obscure song called "Stone Fool" from his unreleased second album. When the lights came on, he looked like a rock star without an electric guitar as he attacked his acoustic.

Quateman, dressed in a blue-jean jacket, black T-shirt, floppy hat, blue jeans, and shiny white shoes, looked somewhat like a Chicago street punk. His facial characteristics resembled John Travolta's, with clothes that looked like Bruce Springsteen's. A crowd of girls waiting backstage for him after the show did nothing to dispel his reputation as a sex symbol.

Quateman was without a band Thursday, giving the crowd a chance to hear what a song



Bill Quateman

Staff photo by John McCutchen

A Review

sounds like to him before he takes it into the recording studio. This approach worked on some of the songs, most notably his early ones, but didn't on most songs from his last three records.

"Carolina," a rocker with a lot of punch on "Night After Night," didn't sound like much at Shryock and neither did "Didn't Have the Heart," from his latest album. In the latter tune Quateman repeated the chorus so many times it was almost unbearable.

Quateman's performance on the slower numbers, however, was great. His song to a junkie friend of his, "You're the One," was sung with lots of emotion, making for a very effective song, really the only song before he sat down at the piano midway through the show.

"Shot in the Dark," the title song on his third album, lost a little in the live version, but not

much. Quateman played a classical piano solo as an entrance into the song and then hit the key notes to it minus any crowd response, showing that it wasn't a familiar tune to the audience.

The songs that were familiar, however, were the ones from his first album, "Bill Quateman," released in 1973.

"Too Many Mornings" received a big ovation and was effectively performed by Quateman. "Only Love," the last song before the encore, received another big ovation, as did "Circles," the last song of the evening. These songs were so familiar to the audience that applause greeted the first few notes of the songs.

Quateman returned for the encore to cries of "take off your hat!" He did, and started

playing rock, singing the Beatles' "Get Back" and telling Carbondale to get funky.

When Quateman finished the last song, he unplugged his guitar, walked to the front of the stage and smiled and bowed to the crowd. Then he slowly turned and walked off the stage.

It appeared as if he was deciding whether or not to do another song and decided not to. Quateman may have received better crowd response if he did sing more from his first album as cries of "Dancing Bears," and "My Music" could be heard from the crowd. But, he declined to do this, choosing instead to expose the audience to songs that they were not familiar with. For the most part it didn't work, but only because it was the wrong setting for such an attempt.

Activities

Accounting Club, meeting, 7:30 p.m., Renaissance Room.
Student Environmental Center, meeting, 7 p.m., Quigley Hall, Room 122.
Saluki Saddle Club, meeting, 5:30 p.m., Student Recreation Center, Room 158.
Department for Region & Education Nurses, orientation, 1 p.m., Ballrooms B, C & D.
Alpha Phi Omega, meeting, 7 p.m., Quigley Hall Lounge.
Tai Chi Chuan Association, meeting, 7 p.m., Pulliam Hall, Room 211.
IEEE, meeting, 6:30 p.m., Engineering and Technology A, Room 111.
Campus Crusade, meeting, 7 a.m., Sangamon Room.
College Union-H.E., meeting, 3 p.m., Saline Room.
Free School class, 6:20 p.m., Mississippi Room and 7 p.m., Illinois Room.
Campus Judicial Board, meeting, 6:30 p.m., Illinois Room.
Disco Dance Class, 6 p.m., Ballroom A.
Fellowship of Christian Athletes, meeting, 7 p.m., Ohio Room.
Saluki Flying Club, meeting, 6 p.m., Mackinaw Room.
International Meditation Society, meeting, 7:30 p.m., Iroquois Room.

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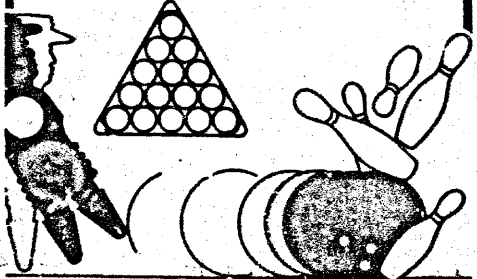
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Rand's brand of comedy a hit

By Jordan Gold
Staff Writer

Larry Rand was introduced as a "very funny guy" at his performance at Shryock Auditorium Thursday night. He did nothing to dispel that fact.

He introduced the drink in his hand as a "Phillips Screwdriver," gave the World Series score and proceeded to sing a polka about Zbigniew Brzezinski, complete with a kazoo solo. "People call him 'Zbig' for short," he sang.

Rand followed that with "Send Back the Clones," a song sung to the tune of Judy Collins

A Review

"Send in the Clowns."
Rand led the crowd in singing a "tribute" to Governor

Thompson called "Big Jim." Everyone was instructed to sing the chorus, as the mustachioed Rand instructed the crowd to get out pencil and paper and write down the chorus, which was, of course, very un-complicated.

His monologues between songs were also hilarious. One,

about Jon Mitchell and California, and "being mellow, man," was especially funny.

Rand continually talked about the drink he had, calling it various names, such as a "Tequila Sunrise," which is a combination of "Jose Cuervo, grenadine and Solarcaine," or a "15," which is a "Polish 7 and 7."

Rand lampooned various other topics including PCP in a song called "Dust Up His Nose."

Quateman hits detours on the road to success

By Jordan Gold
Staff Writer

Gill Quateman is a haunted man. He longs for stardom but has never quite achieved it. His most popular album is six years old and he strives to make another with as much impact.

"My first album is a collector's album of sorts," he said while sitting on a couch after his Thursday night performance at Shryock Auditorium. "It's the most popular because it's the one that was most available at the time."

Quateman went into the studio and rerecorded his second album for Columbia Records, but it was never released. "It's like a romance that goes sour," he said. "People agree and then people agree to disagree."

Quateman then signed with RCA Records and released "Night After Night" in 1976, "Shot in the Dark" in 1977 and "Just Like You" earlier this year. But he was never happy with the way that his records were distributed.

"People have to hear your records in order to buy them," he said, explaining that if someone is a Bill Quateman fan, they would maybe buy his albums anyway, if they can find them. "There are too many other things to do than to order a record."

Quateman was about to go on the road with some people from Ricky Lee Jones' band, including keyboardist Neil Larsen, guitarist "Buzz" Feiten and drummer Rick Slosser, when RCA refused to pay for it.

So, he's now looking for another record company and expects to come out with an album within six months.

All this has left Quateman frustrated. "People like Tony Orlando and Barry Manilow have been making enormous amounts of money but they're not happy with their careers and I've gotten cut here reviews and haven't made a lot of money," he mused.

His largest audience is in the Midwest, but he has pockets of fans all over the country. He accounts for this through modern electronics. "My fans are very loyal, I've gotten calls from people asking me about guitar riffs on certain songs," he said as he shook his head and smiled.

Quateman welcomes the opportunities to play a performance without a band, as he did Thursday, but he also likes to play with a band. "I'm going back to L.A. and play in some small clubs with 'Buzz' (Feiten) and the guys," he said with a smile.

Activist to talk on aging

By Lis Baer
Student Writer

At 72, Maggie Kuhn was named one of the 25 most influential women in America by the 1978 World Almanac.

Kuhn, who is the national governor of the Gray Panthers, will present a lecture as part of the Gerontology Council's Second Annual Focus of Aging Conference 7:30 p.m. Thursday, Nov. 1 in Student Center Ballroom D.

At an age when most people retire, Kuhn, of Boston, began to organize the Gray Panthers, an organization which supports the rights of the aged and who work to eliminate age discrimination in the areas of employment, education, housing and medical care.

As representatives of the older population, the Gray Panthers have attempted to exert influence over the nation's

legislatures. In 1973, the group worked with Ralph Nader and compiled a report investigating fraud in the hearing aid industry.

AAUW to host African faculty

The Pinckneyville branch of the American Association of University Women will host a team of African women educators for four days beginning Oct. 17.

The visitors will include Dede A. Hunlede, Administrator of the Ministry of Education in Togo, and Sister Mary R. Khiba, headmistress and manager of Holy Family High School in St. Monica, Lesotho.

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Edmunds stirs bubble gum, blues, rock

By Karen Gulle
Staff Writer

What do you get when you combine contemporary rock and roll and a touch of bubble gum pop with the late '50s and early '60s sound of Chuck Berry? To find out, give a listen to Dave Edmunds' fifth album, "Repeat When Necessary." The album may surprise you; Edmunds successfully combines the sounds of the '50s, '60s and '70s all in one album.

"Repeat When Necessary" is a collage of sounds; on it there's a little pop, a little bubble gum, a little blues and a lot of the Chuck Berry sound. Edmunds is not hung up with modern rock and roll; he is more concerned with bringing back the style of Chuck Berry and the early '60s. In fact, while listening to side two of the album, you only have to close your eyes and you're on the dance floor of American Bandstand in your bobby socks and saddle shoes. But he album offers more than just historic rock and roll. Edmunds has a lot of energy and drive in his music and the band is definitely a high-energy, seasoned group of musicians who handle each song with vigor.

You may remember Edmunds from his number one hit single "I Hear You Knocking," off his first album (1971) called "Rockpile." Rockpile is the name of the group Edmunds has been recording and performing with since 1976, but the group, whose members are Nick Lowe, Terry Williams and Billy Bremner, has never recorded an album under the name Rockpile. Instead, Lowe and Edmunds have recorded solo albums under different record labels with the group.

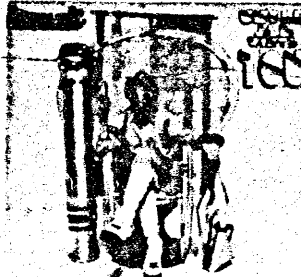
Edmunds, 36, has been recording since 1967, when he was the leader of a Welsh group called Love Sculpture. He doesn't write his own music; "Repeat When Necessary" contains no original tunes. Instead, the album contains tunes by Elvis Costello, Graham Parker, (two of Edmunds' buddies), and Hughie Lewis. Edmunds produced the album and his engineering experience is evident, as the album has a very clean, professional sound.

The album opens up with a previously unrecorded Elvis Costello tune, "Girls Talk," and even though it has a bubble gum-style pop sound the first time through, it gets better the second and third time you hear it.

The second tune is a high-energy rocker by Graham Parker called "Crawling From the Wreckage," also previously unrecorded. This song, along with "Girls Talk," is getting more air play on radio stations than most tunes on the album, probably

because it has a more contemporary sound.

The next few songs, "Black Lagoon," "Sweet Little Lisa" and "Dynamite" begin to illustrate Edmunds' preference for the more historic rock and roll sound of Chuck Berry and the early '60s. The songs are still appealing because they follow the modern sound of Costello and Parker, and the guitar work of Albert Lee on "Sweet Little Lisa" give the tune a very authentic early '60s sound.



Funkadelic's new album not fabulous funk

By Lala Fragg
Student Writer

Well, those formidable frontiersmen of funk have done it again. Funkadelic's new album is out and they are recruiting funk-men for booty patrol. In other words, "Uncle Jam Wants You."

The hit "(Not Just) Knee Deep" has disco floors across the country knee deep in dancers doing the "White Boy." Its beat seems to be especially arranged for this latest dance. As the lyrics so adequately describe, "there's something about the music that makes you wanna dance."

"Freak of the Week," the title of the lead-in cut on the first side, is destined to become the slogan of the year.

Unfortunately, this album, subtitled "Rescue Dance Music From the Blahs," has one whole side of the blahs. The title cut, "Uncle Jam Wants You," is nothing more than a funk-ed-up rendition of a military drill chant, interspersed with gospel-like pleas from "Brides of Frankenstein" to "become soldiers in the army of Uncle Jam."

The one high point on this crater-ridden side is "Field Maneuvers," which shows some positive influences of rock 'n' roll, despite the album cover's clever put-down of Mick Jagger.

From there, everything is an uphill climb to the bottom. "Holly Wants to go to Callifornia" is a too-obvious take-off of Stevie Wonder's "Mary Wants to be Superwoman." The vocals are so sluggish they could put you to sleep, (perhaps a desired effect.)

The last cut, (thank god, I thought it would never end), promises a lot, but the title, "Foot Soldiers (Star-Spangle Funky)," reveals more than the expected music provides.

It is sometimes difficult to tell if Funkadelic is really "se-ree-ous" or whether the whole album is a parody. If it is meant to be a comedy album it suffers just as many comedy albums suffer—once you know the punch lines, who listens?

One thing is certain: The album is a big seller. Harry Klein, a clerk at Plaza Records, said they have had the album about two weeks and have sold at least 150 copies.

"We sold 75 in two days," Klein said. "That's the hottest."

So all you potential booty patrolers, exist in your local funk squad today by buying an album. Even if you only listen to "(Not Just) Knee Deep," you will be ready for the Thursday night field maneuvers.



Cheap Trick pushes name, music suffers

By Bill Crowe
Staff Writer

Following the enormous success of "Live at Budokan," Cheap Trick's new album, "Dream Police," displays all the early symptoms of that dreaded disease called "Hey, I'm a rock star."

The symptoms are easy to detect. A talented group fights their way to the top with innovative, exciting music. Once they have reached superstar status the group sluffs off on their music and begins to promote their name and not their new sounds. They lay back and the product becomes laborious, repetitive and boring. Previous critical victims of the disease include Aerosmith, Boston and Foreigner.

Cheap Trick is far from hitting these depths yet, but "Dream Police" is a step in that direction. Eight of the nine songs on this album are standard Cheap Trick fare, (a combination of the wonderfully weird Rick Nielsen's grinding guitar, Ban E. Carlos' hammering drums and Robin Zander's screaming vocals). They're not bad, but a group of such talent can accomplish a lot more.

An even more disgusting aspect of this album is the cover and inner sleeve art, picturing the group as a white-suited police force complete with nightsticks, swords and even Nielsen's white chain saw. Pat Boone would be proud, but this gin-mick has "promotion" written all over it. Nielsen's stage persona has always been to wear lots of promotional garb but this is going a bit too far. Cheap Trick still has to learn to sell their skillful music, not cartoon antics.

Only "Voices," a slower song featuring some neat production qualities including vocals layered one over the other, shows any of the ambition which made several of the cuts on "In Color" and "Heaven Tonight" so distinctive.

None of the cuts on "Dream Police" jump out at the listeners like such earlier hits as "I Want You To Want Me," "Clock Strikes Ten" or "Surrender." A major reason for this problem is that Nielsen's guitar is too sedate on this album. Only "The House Is Rockin' (With Domestic Problems)," "Gonna Raise Hell," "I'll Be With You Tonight" and the end of "Need Your Love" display any of the explosive, hyperkinetic fervor he is capable of.

The title cut has Top-40 single written all over it. The group adds some nice organ background on this one, but it still sounds like pretty standard stuff. All of the songs have a lush, full sound to them which can be credited to producer Tom Werman. Production technique is the only area in which "Dream Police" tries to make any gains on the earlier studio recordings.

Another problem with this album is Nielsen's songwriting. He previously displayed a coy wit which was prevalent on "I Want You To Want Me," and "Surrender." The songs basically fall into the categories of hell-raising rockers or love songs with a

hard-rock punch. This could possibly be due to an increase in songwriting participation from the other band members.

Mind you, Cheap Trick is still a fine band which can easily recover from this minor setback, but they had better start right away. Nielsen and Company have already played with Aerosmith at a huge outdoor California concert; the next step might be Cheap Trick dolls or comic books. We all hope it doesn't go that far.



Lyrics, music infer fear on Head's disc

By Alan Karpel
Student Writer

Talking Heads' "Fear of Music" is a concept album. The lyrical notion is that of lead singer and guitarist David Byrne's anxieties, but the concept goes much further than that. The music itself infers fear.

A fine example of this fusing together of lyrics and music is utilized in a song called "Air." The lyrics are about people's apathetic attitudes concerning the atmosphere: "Some people say not to worry about the air. Air can hurt you, too." The music corresponds with the lyrics by using harmonies which sing the verse "Air" in such a way that it sounds like a breeze coming through the speakers.

On its last two albums, "Talking Heads: 77," and "More Songs About Buildings and Food," the Heads' music is characterized by its uniqueness. David Byrne's voice is somewhat a cross between Bryan Ferry and Devo. The music itself is a distinctive rhythmic beat heavily accented by drums with frequent, peculiar sounding guitar notes.

"Fear of Music" challenges that trend with undefined beats throughout the disc. This is somewhat reminiscent of David Bowie's most recent album, "Lodger" (on which Talking Heads producer Brian Eno is also very influential).

"Drugs" exemplifies this new trend. The song is a series of rhythmic patterns instead of one conclusive tune. This illustrates the lyric-music fusing technique which the Heads incorporate, because the words are about an acid trip that never ends.

One of the few tracks on the record which contains a consistently coherent beat is the disco song called "I Zimbra." The tune has a heavy percussion pulse that is influenced more by European disco than American. The lyrics of the song are meaningless mumbo-jumbo in which Byrne seems to epitomize the words of all disco songs.

"Fear of Music" seems to find the Heads departing on a more avant-garde musical trend than that of its last two albums. This is the result of the increasingly influential role of Brian Eno. Although the music isn't easily accessible, and there are no raw energy rockers like "Psycho Killer," "Fear of Music" is a definite album for any listener who appreciates new styles and trends in music.

But, if you're searching for an album that sounds just like the last one, "Fear of Music" won't quench your thirst.

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