Civil War re-enactment in Makanda

- Pages 6 and 7

Superman cartoons, comedy to show

- Page 4

Marine reserves test physical skills

- Page 12

Professor's poetry uses red images

- Page 3
Preschoolers have fun learning music

By March Herzen
Staff Writer

"Mr. quarter note!" screamed one of the four six-year-old boys who observed around the room in a "musical treasure hunt."

This particular little boy had to find all the quarter notes hidden in the room. The others were assigned to find the whole note, the sharp or the flat.

These boys were not only having fun but learning musical symbols in Alice Eddins' "musical kindergarten." Eddins believes there is a need for early musical experiences for children. So every Wednesday morning she holds classes for children from the ages of three through six in the basement of her home in Carbondale.

A graduate from Florida State University with a master's degree in music, Eddins said that when she moved to Illinois, "music teaching jobs weren't that plentiful," so she came up with the idea of a "musical kindergarten."

Eddins said the musical experiences the children have in her classes "should prepare them for lessons on any instrument."

"Though the children do not learn how to actually read music, it's too early for that," said Eddins, "they come up with the ideas of a musical kindergarten."

The boys at class this particular Wednesday morning were Matthew Long of Carbondale, Matthew Osborn, son of Richard and Judy Osborn of Carbondale, Theodore Popov, son of Las and Alex Popov of Carbondale, and Jeffrey Diederich, son of Richard and Darice Diederich of Carbondale.

All the boys were full of energy and soon began racing each other while Mrs. Eddins began setting things up.

The first game was a card game. Each boy was given a sheet of music with musical symbols on it. They had to put it on a music staff. The first boy to do it on the "Treble" and "Bass" line was "Mr. Treble" and "Mr. Bass," the symbols for the two staffs in musical notation.

Then it was time to get on the "playing court," a large treble staff on the floor. As Eddins played on the piano to the boys walked to the line which they thought was the "quarter note." Matthew had one foot, one toe and one foot on the other until he could make up his mind.

"Getting Ready for School," the next game. As Eddins played an "e" on the piano, the boys rang a bell, which said "e" on it. "Who is it?" asked Eddins. The boys rang a bell and "wake up Daddy." The children memorized the matches of the notes, they did.

"Day by Day Song" was a game which involved head and shoulders. The boys were to hit the pre-bells only when they could. Jeffrey D. and Ted hit the instrument very softly on the way up the steps but couldn't resist to bang it on the way down.

"Oh, you wake up Daddy," chanted Eddins.

Rhythm was learned with a beat instrument for banging—the drum. The children sat next to it and touched the drum on a record like four little Indians around the rim.

But all of the many games Eddins played with them, the "musical treasure hunt" seemed to be their favorite.

As Eddins hid the paper musical symbols around the room, the children were supposed to keep their eyes closed. But boys will be boys and the visitor helped out by putting her hands on the eyes of one little probe, Jeffrey Long.

Even though he couldn't see that time, Jeffrey L. still won the game. The many games Eddins used to stimulate the children from many music teachers at Madeleine Cardone-Cone. Others she developed herself.

Any way they all seem to work if anyone can keep the busy minds of four six-year-olds occupied and teach them about music at the same time. Alice Eddins can.

PERU SHOW

NEW ORLEANS (AP) — Peru's "Mummy Treasure," an exhibit of 225 pieces of pre-Columbian Peruvian gold, Peru's "Mummy Treasure," is on display at the New Orleans Museum of Art through October.

The museum says the gold art objects were used in the rituals of ancient Peru and include necklaces, earring, bracelets, arm bands, and gold masks tipped with silver thread.

Alice Eddins explains musical symbols in Jeffrey Long and Jeffrey Diederich, both of Carbondale, in her "musical kindergarten." Eddins, who believes there is a need for early musical experiences, holds classes for children ages three through six in the basement of her home in Carbondale. (Staff photo by Kent Krieger)
Poet explores the ‘familiar surreal’

THE MOUTHS OF THE YEAR
POEMS BY JAMES PAUL

By John Carter
Staff Writer

Perhaps the biggest problem for casual readers of poetry is figuring out what the poet is trying to say. In trying to explain the unexplainable, the poet often creates images so vague and abstract that they compel the reader to turn on the television. There are scholarly arguments for and against such inaccessible poetry who care to decipher them. But, there is also poetry that the casual reader can read, grasp and appreciate. One such book is "The Mouths of The Year," a collection of 15 poems recently published by James Paul, assistant professor of English.

Paul's poems have appeared in The New Yorker and New Republic magazines, among others, and has received various literary awards; and his work is indeed accessible. He describes his work as "familiar surreal," that is, putting conventional objects and situations into a less-than-ordinary context. By keeping his tone conversational and personal, Paul avoids discussing abstract essences of the universe, and remains in touch with the reader.

Employing such natural images and a clear, flowing style, Paul examines the spectra of emotions that accompany the uncertainties of life in the face of the 20th century. The poems are an excellent look at the perseverance of man.

One of the book's opening poems, "The Green Bottle, The Road, The Dreamer," is indicative of the author's ability to immerse the reader in the state of the universe, deemed doomsday and theory, and there you have it, the giant hand of the universe...

The book's final poem seems to sum up the emotional and intellectual positions that arise in the preceding poems: "The Season of Lost Things." With the premise that, as hard as one might try, things invariably get lost, Paul starts the poem with trivial, common examples from everyday experience. He gradually pulls away from the insignificant, though, and ends with the implication that the present, scored by the past, is in itself lost.

The poem "The Earth Bird" is one of four in the book that Paul undertook after taking up a casual study of birds. He becomes intrigued by the defensive stances of science, man's physical and spiritual immobility, and Earth's bound mortality. Using the image of a fossilized bird, Paul describes the human character as "crushed into being," and warns of leaving his grave, lest his escape leave him alone and separated from the safe embrace of the universe.

The "SimpleWalker" could be the poet's own shadow, and it is humorous, but it carries a mildly accented tone. There is no anxiety, rather, the walking poet has stepped out of his body, but not away, existing reality beyond our conscious and dream states. And, if it does pop out of its skin, it is a sight that it cannot reach.

A limited number of copies are available at the University Book Store, Waldenbooks and Kaleidoscope.

Daily Egyptian

Published daily by the Journalism and Egyptian Laboratory, except Saturday and Sunday, University of Illinois, Champaign-Urbana, on Southern Illinois University, Carbondale. Second class postage paid at Carbondale, Illinois. Publication of the Daily Egyptian is the responsibility of the editors. Statements published do not reflect opinions of The Daily Egyptian or any department of the University of Illinois.

Editor-in-chief Pam Bailey
Associate editor Mary Ann McNulty

The Transcendental Meditation Program
Public Lecture
Tues. March 27
7:30 p.m.
OHIO ROOM
Student Center

The Transcendental Meditation Program

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FREE PREGNANCY TEST?
Grace Duff, assistant professor emeritus in the Department of Educational Leadership, will be the guest speaker at the Women in Communication, Inc., mini-workshop at 7 p.m. Tuesday in Communications Room 1034. Topic of the workshop will be "Leadership Skills for Women.

The Museum and Art Galleries Association will sponsor a trip to St. Louis March 31 to view the Vanity Fair art exhibit from the Institute of the Metropolitan Museum of Art. There is room for 67 people and seats will be reserved on a first-come first-serve basis. Price of the trip is $8.50 and a contribution of $1.30 for the exhibition will be paid at the museum. Deadline for reservations is Wednesday.

"Zoology as a Major," an informal program about becoming a zoology major, will be given from 11:15 a.m. to 2:45 p.m. Thursday in Life Science 301.

The annual business meeting and pot-luck dinner of the Southern Illinois Association for the Education of Young Children will be at 8 p.m. Tuesday at the Learning Tree Day Care Center, Lakeland Baptist Church, 200 East City Road.

Everyone is asked to bring a covered dish.

Ela Sigma Gamma, the National Health Service Honor Society, is sponsoring a film festival on various health topics from 9 a.m. to 5 p.m. Friday in the Student Center Mississippi River Room and Saturday in the Student Center Illinois River Room. The film festival is free.

An in-depth Bible study session will be from 6 to 7:30 p.m. each Monday in the Chapel of the Baptist Student Center. The sessions will be on the theme "Personal and Intercessory Prayer." Topic for this week is "Worship Through Prayer."

Black American Studies, Black Affairs Council, Black Student Union and the Marquis Brotherhood Society will present a rap session for students to voice their opinions about the relationships between the administration, faculty and students at SIUC, will be at 7:30 p.m. Monday in the Student Center Ballroom B.

"Through the Eye of the Needle," a national exhibition of peopled photography, will be on display through April 13 in the front case of the Communications Building north wing.

A meeting for people interested in designing and organizing the New Student Handbook will be at 4 p.m. Monday in the Student Center SGAC office, third floor.

The three stories detail the workings of the "Mother's Little Net-work," a comedy series from 1928 to 1929. Lois Booth, HL.

Perry White says, "This Day Fleischer's Superman can't match the cartoons. Based on the "Superman" comic strip, the cartoons were made by Dave Fleischer (brother of Max Fleischer of "Powerhouse" fame), and were popular because they starred the popular television series starring George Reeves as Superman. Following the Man of Steel, and fresh from the oven it sits on, an apple pie introduces "Mother's Little Net-work." It's "not for the squeamish or sensitive audience." The crazy character says, but M.T.N. is a half hour of harmless parody, satire and slapstick. What could be more American?"

"Dave Fleischer's Superman can't fit the app's (parody) has boots of weakness while Lois is dangled over a cauldron of hot goo; and while the blue, green and white uniform instead of sky blue, costume he's red and yellow and white, but these quirks can be attributed to Superman's early stages of evolution." However, the cartoons, based on the newspaper comic strips by Jerome Banger and Joe Satter, have become classics today. The three cartoons played with a person by the name of Max Schwartz, an Italian, who invented Superman in Mexico with his "electrothesamara" ray (the hero's murder victim of "King Tut"), and an army of "mechanical mechanics" with the general principle of the eye on the hoop's stomach face.

Clark Kent says, "This is a job for Superman!" and he makes his way to Daily Planet. But as soon as he deals with a person by the name of Max Schwartz, he becomes Superman in Mexico with his "electrothesamara" ray (the hero's murder victim of "King Tut"), and an army of "mechanical mechanics" with the general principle of the eye on the hoop's stomach face. Clark Kent says, "This is a job for Superman!" and he makes his way to Daily Planet. But as soon as he deals with a person by the name of Max Schwartz, he becomes Superman in Mexico with his "electrothesamara" ray (the hero's murder victim of "King Tut"), and an army of "mechanical mechanics" with the general principle of the eye on the hoop's stomach face. Clark Kent says, "This is a job for Superman!" and he makes his way to Daily Planet. But as soon as he deals with a person by the name of Max Schwartz, he becomes Superman in Mexico with his "electrothesamara" ray (the hero's murder victim of "King Tut"), and an army of "mechanical mechanics" with the general principle of the eye on the hoop's stomach face. Clark Kent says, "This is a job for Superman!" and he makes his way to Daily Planet. But as soon as he deals with a person by the name of Max Schwartz, he becomes Superman in Mexico with his "electrothesamara" ray (the hero's murder victim of "King Tut"), and an army of "mechanical mechanics" with the general principle of the eye on the hoop's stomach face.
Employees of handicapped must be informed, panel says

By Bill Crowe
Staff Writer

Business and industry do not integrate to discriminate against handicapped employees, but the disabled and their job placement counselors must keep employers informed of the changing rights of handicapped workers.

That was the conclusion of a panel of two attorneys and an affirmative action officer who discussed the rights of the disabled and how, upon a complaint by an SIU Rehabilitation Institute on a Friday at the University of Illinois at Urbana-Champaign. Speaking on the rights of the handicapped were Staff Rhodes, associate University legal counsel; and Richard Hayes, assistant affirmative action officer.

Ruffin, an attorney at the private practice of Carbondale, presented opinions on the topic from the point of view of business and industry.

"It is the employer's responsibility to develop personnel policies and procedures which are non-discriminatory," Ruffin said. Handicapped employees can take their complaints to court if they feel they are being discriminated against.

However, the litigation process in such cases is "slow, expensive and rarely beneficial for anyone," Ruffin said.

The legal guidelines for employment rights of the disabled and handicapped were set down for the

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This WEEK'S
SPECIAL
ITALIAN SALAMEAT
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(Murdale only)

HAPPY HOUR
12-6 p.m.

25¢ Drafts
50¢ Mixed Drinks

Monday Night Special
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FREE Reusable
20 oz. Plastic Cup

50¢

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NOTICE!

Our drive-in lanes will be closed for remodeling until approximately April 9th. The commercial drive-through window will be open and will receive credit card deposits only.
We invite all of our other customers to come inside to conduct their business during this short interruption.
We are installing new high speed equipment in our drive-in lanes to better serve our customers.

Please bear with us, thank you.

First National Bank and First Company

May 1 5, 1980

Friday, March 31, 1979
Page 5

Employers of handicapped must be informed, panel says

By Bill Crowe
Staff Writer

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Richard "Shotgun" Morris, Fizlet, won the battle's "most authentic soldier" award for his character and field dress.

Union men watch for Confederates at their position south of the Makanda bridge. In a skirmish up the railroad track and overrun the Union outpost—but are defeated as Union reinforcements arrive.

A Union group (above) drills before the battle. Their uniforms are handmade replicas obtained from patterns from the Smithsonian Institute in Washington D.C. Originally, the Union uniform design was copied after the French military, James Woodbridge (right), a high school student, traveled with his father from Corinth, Miss. (The site of the original battle) to "fight" for the Confederacy.
Muddy—Civil War 1979

By John Carter
Staff Writer

The only traffic jams the town of Makanda ever experienced occurred back in the town's boom days when horse-drawn wagons brought cash crops to the railroad depot. Today, the streets of Makanda are more commonly empty. When there is traffic, it is usually a long pick-up truck making its way through town, or some prouder dog trotting behind children on bicycles.

This tranquility was disrupted from March 16 through 18, through nearly 250 Civil War re-enactors— as they call themselves—set up camp in town, the Union just west of downtown and north of the bridge, and the Confederates about a half-mile south of there in some light woods.

Not far behind the soldiers came the curious perhaps 400 people passed through town on March 17, and about 700 more on March 18, the day of the main battle. Cars jammed every inch of parking space from the southwest side of town to the entrance to Giant City State Park.

Even though this was the first modern traffic jam in Makanda's 129-year history, and the first time that the Battle of the Big Muddy had been fought (see related story on page 1), the spectators might seem, was not the main event, but the actors in it.

Civil War re-enactors are an unusual lot. This is not to suggest that they are weird people, social misfits, or the like, but rather, that there idea of a hobby is a little more involved than, say, tennis or ceramic painting. Besides the money involved, 100 and up for equipment and guns and the time commitment, a lot of weekend driving: the re-enactors spend a great deal of time studying the war's history. It's their passion.

"We do this for the enjoyment of teaching the Civil War. By entertaining and educating the community, we are doing our own sort of public service," said Col. Kevin Young, commander of the 2nd Texas Infantry, and junior in history at SIU. "The 2nd Texas working with the 31st Illinois Volunteer Infantry (Maroons) organized the Big Muddy battle, which drew re-enactors from as far as Iowa and Mississippi.

The re-enactors brought strict attention to authentic detail. Uniforms, guns, encampments, and even unshaven faces are straight out of the 1860s—or so it appeared. Uniforms are handmade replicas of the originals, guns—if not authentic—are exact reproductions, and the camps are convincingly rustic. Those who wear glasses invariably have a pair fashioned after Civil War styles, and lamb's-ear sideburns and heavy beards are common.

Some of the soldiers go as far as eating a lot of "hard tack," a rock-hard cracker that almost never spoils and was a staple during the war. When it comes to late-night refreshments, the more crazed soldiers insist on drinking only Jack Daniel's whiskey on the then-precipice that it was around before the Civil War.

The daily activities of the re-enactors are largely authentic as well. Barracking over merchandise and exchanging tall tales are part of the weekend's spartan. In the Civil War, it was a common practice for the opposing forces to meet under a sign of truce and exchange various goods and supplies while being entertained by wrestling matches and other contests. The next day they went back to killing one another.

The re-enactors spent much of the weekend living just like regular soldiers. They underwent safety inspections, military drills and maneuvers, and battle preparations. By the time Saturday night came around, the soldiers were ready for the Civil War ball that has become somewhat of an institution in re-enacting. The next day they were off to battle, and as soon as it ended, most of them left for home to make it in time for work or school—and the real world—the next day.

The North Wins...

By John Carter
Staff Writer

The Battle of Big Muddy, fought in Makanda from March 16 through 18, never really took place, but there was strong potential for a battle in Southern Illinois during the 1860s. Colonel Kevin Young of the 2nd Texas Infantry and organizer of the battle said The Big Muddy River railroad bridge north of Carbondale was an important link in the Union's Chicago-to-Cairo supply line, and Confederate sympathizers in Southern Illinois had thoughts of destroying it.

They never got the chance. There were four Union infantry companies deployed to the bridge, and they were backed by an artillery unit. The battle in Makanda was based upon what might have happened had the Confederates attacked.

In the pre-planned, scripted battle in Makanda, the Southerners made their way up the railroad track from the south and initially overran the Union outpost in the center of town. Yankee reinforcements arrived soon, though, and the Confederates were ultimately defeated.

Young said that the enacted battle of Big Muddy was fashioned after the battle of Corinth, Miss., where Union forces had taken a railroad bridge outside of the city.