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Daily Egyptian Staff

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# Daily Egyptian

Monday, April 24, 1978—Vol. 59 No. 148

Southern Illinois University

Gus  
Bode



Gus says for all Carbondale knows about Shakespeare, some people might think Macbeth is something you eat for breakfast at McDonald's.

Theater presents Shakespeare

## 'Macbeth' uses historical perspective

By Marcia Heroux  
Staff Writer

In the old radio program "News Comes to Life," actress Eelin Stewart-Harrison used to go back into history and show what really happened. Harrison, now an associate professor of theater and director of "Macbeth," is giving the same historical perspective to the University Theater's production of the Shakespearean tragedy.

"Macbeth," the final production of the University Theater season, will be performed at 8 p.m. Thursday, Friday and Saturday, with a matinee at 3 p.m. Sunday in the Main Stage Theater in the Communications Building.

Set in Scotland, "Macbeth" is a tragedy filled with ruthless ambition, murder and supernatural events. Drawn from Holinshed's "Chronicles" of Scotland, Shakespeare set the play in the twelfth century.

"In Shakespeare you have the choice of whether to set it where Shakespeare put it, in Elizabethan times, or the time it occurred," Harrison explained. She decided to place "Macbeth" in the time the story occurred, the eleventh century.

Most affected by this decision were the costumes, designed by Harrison. She has designed "simple, rough" costumes with "a mere suggestion of plaids and tartans," the Scottish dress, to go along with what she calls the "texture" of the play.

Her research has extended way beyond costumes, however. Author Henry N. Paul wrote in his book on "Macbeth," "Shakespeare's plays mean what they meant when he wrote them." Shakespeare wrote "Macbeth" as "a sort of compliment to King James I," Harrison said.

James, King of England, wrote a treatise on demonology called "Daemonologie," in which he supported the popular superstitions of the day. Shakespeare included supernatural elements in his play, such as the eight kings which appear as apparitions, to support James' treatise, Harrison said.

But in trying to please the king, how far did Shakespeare stray from his source, Holinshed's "Chronicles?" Harrison said there was a man Macbeth and that the battle (in the play) really happened, but that King Duncan, shown by Macbeth to be an unfit king, was "a very good king who reigned for many years."

Actually, Harrison said, "Macbeth had every right to think he would be king." She explained that the real Macbeth lived at the time of the "Tannist Rule" which said that a departing king would let it be known that a member of his clan would be king. Macbeth and King Duncan were first cousins both the grandsons of the previous king, King Malcolm.

In addition to her historical research, Harrison used dramatic criticism to what she called, "open the play up and out."

"I like to find the ideas found in dramatic criticism and make them work on the stage," Harrison said.

"We're just beginning to use dramatic criticism in America," Harrison said, comparing this country to England which she said has been using it a long time.

Dramatic criticism impacts not only opinions, such as the critic George Bernard Shaw who said that Macbeth didn't have a chance once Macduff got him; it also raises questions.

The three witches, Harrison said, just who are they? Are the personifications of evil? Is Macbeth. Is she an evil person? What of her relationship to Macbeth? Does she control him? Is she ambitious for him or for herself?



Duane Lanchester, pastor at the First Presbyterian Church in Carbondale, portrays the emotion-torn Macbeth. (Staff photo by Brent Cramer)



The cast from "Macbeth" rehearses for this week's performance in the Main Stage Theater of the Communications Building. (Staff photo by Brent Cramer)

Three cast members playing the major roles of Macbeth, Lady Macbeth, and Macduff, offered their ideas on these questions.

Macbeth is being played by Duane Lanchester, pastor of the First Presbyterian Church in Carbondale.

"Macbeth is a nice man," Lanchester said as his view of the character. "He's imaginative and bright. He's moral."

"He's got social pressure on him. He wants to be king. It's like running for president, you buy a few votes," Lanchester said.

Lanchester sees Macbeth as a sympathetic character: "It's a cover-up. It's like Watergate. I don't think there's anybody in Watergate who didn't expect people to be sympathetic."

"Macbeth is saying 'why don't people

understand I have to do bad things?' Everybody sees himself as a sympathetic character," Lanchester said.

As for Macbeth's relationship with Lady Macbeth, Lanchester said, "One of the reasons I do what I do is because I love her. She wants me to be king."

Lady Macbeth, played by a graduate student in theater, Jan O'Connor, loves Macbeth "but she's quite aware of both his virtues and his failings," O'Connor said.

"He wants to get ahead in life but has too many fears," O'Connor said. "She feels she needs to push him."

"She's very ambitious herself. She wants to be Queen," said O'Connor. "Her conscience doesn't bother her at all, consciously."

But, O'Connor said, "shortly after she

becomes Queen she realizes it has not brought her the happiness she thought it would."

Macduff is played by Randy Taylor, a graduate student in speech. Taylor said he thinks the role of Macduff is the best one in the play, though the role of Macbeth is the toughest.

"Macduff is the complete man," Taylor said. "He's a good family man." Although Macduff leaves his family at one point in the play, Taylor explains this as Macduff's love for his country, Scotland, which has to come first.

Taylor said that Macduff is a very outspoken man but is "not afraid to feel, to cry."

Of the members in the cast of Macbeth, eight are from the community, five are faculty members and six are students.

Harrison said she likes a wider age range of people in plays she directs because it's "more like the real ages of the characters."

Other roles in the play are filled by Cameron Barbut, professor emeritus in theater at SIU, as King Duncan; William F. McHughes, an adviser in the cinema and photography department, as Banquo; Charles Lerner, a partner in I.M. Simon and Company of Carbondale, as Siward.

Oliver Dennis, a sophomore at Carbondale Community High School, plays Siward's younger son, his brother, Alan Dennis, a fifth grader at Thomas School, plays the son of Macduff; Jean Gilbert, a graduate student in the Radio and Television department, portrays Lady Macduff.

Roy Westhinskey, an assistant professor of English, plays the Doctor; David Azrin, a student at Carbondale Community High School plays Donalbain, one of Duncan's sons; John Hooker, assistant professor of mathematics, plays the Old Man; his wife, Carolyn Hooker, plays one of Lady Macbeth's ladies-in-waiting, as does Sharon Schmidt of Murphysboro.

The three witches are played by Leslie Green and Tom Cox, undergraduates in theater, and Diana Frankel, an undergraduate in special and elementary education. Joseph Talarowski, professor in theater, plays the Porter. Win Lanchester, son of Duane, who plays Macbeth, plays Flenche. Banquo's son.

Not a member of the cast, nor a member of the crew, Phil Orlando is one person who is involved in "Macbeth" in a very different way. He is the composer of a musical score for "Macbeth."

Orlando, who last year obtained his Ph.D. in music-theater from SIU, is a choir director at Kansas Wesleyan, a college about 550 miles from Carbondale. Nevertheless, Orlando has been traveling back and forth, 500 miles, to consult with Harrison on his venture.

The music, to be played during the production was performed by his own choir in Kansas and was recorded for the performances of "Macbeth" at SIU.

The composer described his score as "pretty strange." He said the score is nontraditional, very dissonant, sometimes electronic, synthesized, sometimes trematic, sometimes not, "whatever is needed."

"The score is a servant to the play," Orlando said.

In serving the play, Orlando used all sorts of unusual sound devices: playing of a piano on the inside, clanging a piece of railroad tie, singers who are whispering and speaking, and the music of a bagpipe speaker.

Tickets for "Macbeth" are \$3 for the public and \$2 for students and are available at the University Theater box office and at the Student Center Ticket Office.



Ellen Miller, graduate student in University studies, performs in the student Oasis Room. Miller was sponsored by the Student Government Activities Council. (Staff photo by Rich Malec)

## Student concert features unheard-of sights, sounds

By Deb Browne  
Student Writer

Kitchen matches, aluminum mixing bowls and garden hoses are not usually considered musical instruments, but then, the Student Composition Concert will present many sights and sounds never seen, heard, or even imagined before.

Seventeen original compositions by students from four levels of music composition and electronic music classes will combine April 28 into "A meal for the senses," according to Ben Ingrassia, a junior in music and one of the composers.

President of the New Music Group, Richard Stubbs, a junior in music, said the concert will display a "variety of forms, from very modern-type things to more communicative music; from American folk to completely outer space music."

Michael Meadows' music may be described as down to earth. His piece, "Strikes, Strokes, Slaps and Blows for Strings, Rods and Garden Hose," will be played on instruments he designed and built from garden hose, bicycle wheel spokes, nails, etc. He has fixed french horn, clarinet and recorder mouthpieces to five foot long garden hoses to create the hose horn, the record hose and the hose whistle. At one point in the piece he even pours water into one of them.

Meadows will play harmonics on a remake of the marine trumpet, a renaissance instrument. He has also played the saw for dance concerts at

SIU, and may be considered an expert on "found" instruments.

Anthony Jay Kasar, a graduate student in music, also searches for his individuality in "Five Songs From the Egyptian," a song cycle for tenor and piano based on texts from Egyptian love poems. Subtitles from this piece include, "I Love a Girl, But She Lives Over There," and "I think I'll Go Home and Lie Very Still."

The concert will be held in the chapel of the old Baptist foundation at 8 p.m.

All this diversity under one roof? Not quite.

In the courtyard adjacent to the chapel, Marc Parker, senior in music and fine arts director for Student Government Activities Council will present "The Dome Project."

Parker will flash over 300 color slides onto a 10-foot-high plastic dome in synch with taped improvisation on saxophone, electric bass guitar and pipe organ. The audience can walk in and around the dome before and after the concert and during intermission.

In "Tacit Music," Tim Bell combines unusual sounds from kitchen matches, aluminum mixing bowls and bass drum. Will Bottje, professor in music, doesn't discourage his students from nontraditional forms of music. "The more kinds of different things they try, the better," he said.

Other titles to listen for are "Memoirs of a Witless Butterfly," by Kerri Harmon; "Sailing By Dove," by Sean Doughty.

## futures

### MONDAY

The University Wind Ensemble, directed by Melvin Siegar, will present a concert at 8 p.m. in Shryock Auditorium. The concert will feature original compositions and standard band literature, with guest appearances by professor of music theory and composition Will Gat Bottje, John E. Kingston (a junior music major) composition "Jazz Metamorphosis," performed by six trumpet performers and Mike Haynes, director of the Marching Salukis, as guest conductor for several pieces. There is no admission fee.

The cartoon sailor, "Popeye," will be featured at 7 p.m. and 8 p.m. Monday through Thursday, in the Student Center Video Lounge. There is no admission fee.

A pie-eating contest, sponsored by the Inter-fraternity Council as part of Greek Week, will be held at 6 p.m. behind the Alpha Gamma Rho fraternity house in Greek Row.

### TUESDAY

Springfest activities for Tuesday include: Playbill 11 a.m. until 1 p.m. in the Student Center South Patio, Ulysses, a theater production from 7 p.m. until 9 p.m. in Student Center Ballroom D; a comedy talent show, entitled, "The Comedy Store," from 9 p.m. until 11 p.m. in the Student Center Ballrooms A, B, and C. All these activities are free.

### WEDNESDAY

Cinematheque presents "Feyton Place" at 6:30 p.m. and 9:30 p.m. in the Student Center Auditorium. The popular melodrama is the story of the lives of people in a small New England town. Lana Turner, Hope Lange, Arthur Kennedy, Lloyd Nolan and Lee Philips star in the movie based on the novel by Grace Metalious. The admission fee is \$1.

Springfest daily activities include and animated art print sale, from 10 a.m. until 8 p.m. in the Student Center.

A lecture on "The UFO Experience," with Dr. J. Allen Hynek, technical advisor for "Close Encounters of the Third Kind," will be held at 7 p.m. in the Student Center Ballrooms. The admission fee is \$1.50.

The SIU symphony Orchestra, conducted by Robert Bergt, will perform in concert at 8 p.m. in Shryock Auditorium. There is no admission fee.

### THURSDAY

The University Theater will present Shakespeare's "Macbeth" at 8 p.m. Tuesday, Friday and Saturday, and a 3 p.m. matinee Sunday, in the University Theater of the Communications Building. Ticket prices are \$3 for the public and \$2 for students. The tickets are available at the University Theater box office and the Student Center Central Ticket Office.

The "David Hoy on ESP" lecture will be held at 9 p.m. in Student Center Ballroom D. There is no admission fee.

A Symphonic Band Concert is scheduled for 8 p.m. in Shryock Auditorium. There is no admission fee.

A Lifestyling Workshop will be held from 6 p.m. until 10 p.m. in the Student Center Illinois Room.

A concert, featuring the "New Music Group," will be presented at 8 p.m. in the North Student Center. There is no admission fee.

Cinematheque presents the underground classic "Freaks" at 7 p.m. and 9 p.m. in the Student Center Auditorium. The film is a brilliant piece of horror concerning a trapeze artist who betrays the love of a circus freak and is pursued by a vengeful mob of sideshow attractions. Director Ted Browning was said to have defied practically every taboo in 1930's Hollywood to produce the film. The admission fee is \$1.

### FRIDAY

Springfest all-nighter activities include: Bingo and Trivia, from 10 p.m. until 12 a.m. in the Student Center Renaissance Room, American Dream Disco, from 11 p.m. until 3 a.m. in the Ballrooms A, B, and C; and a Vincent Price spine-chiller, "The Tangler" from 1 a.m. until 5 a.m. in the Student Center Auditorium.

## Awareness of sun power promoted by Sun Week

By Mike Krafchak

Student Writer

"Here comes the sun, here comes the sun and it's all right!" These words from ex-Beatle George Harrison's song "Here Comes the Sun," seem to best typify the meaning behind Sun Week, which will be held April 19 to May 7.

Sun Week is a nationally proclaimed week of celebration which serves to make everyone aware of the sun's power, according to Richard Archer, an instructor in product design and member of the Sun Week steering committee for Illinois.

"We hope to make people aware of not only the sun's power, but wind and biomass power, also," Archer said. Biomass energy is the power that can be obtained from plants.

"All of the festivities surrounding Sun Week are, primarily, aimed at the average consumer so that we can educate him about the uses of solar energy," Archer said.

President Carter, Mayor Michael Blandick of Chicago and Governor James Thompson have already proclaimed the week of April 29 to May 7 as Sun Week. "We're also hoping to get Mayor Eckert of Carbondale to officially proclaim Sun Week," Archer said.

Highlights of the activities scheduled for Southern Illinois' celebration of Sun Week include a cardboard boat race, a Shawnee Jamboree and a lecture by Buckminster Fuller, former SIU professor and famed architect.

"The cardboard boat race, which is included as a final grade for the Design 102 class, is open to all people," Archer said. The entry registration deadline is

April 24, and the race, itself, is scheduled for 1:30 p.m. April 29 at the Campus Lake boat dock.

Saltwater Cave, located six miles south of Murphysboro on Illinois 127, will be the site of the Shawnee Jamboree.

"The Dixie Diesels will be featured at the Festival, along with other popular bands," Archer said. Dixie Diesels, a popular band originally from Carbondale, are a moving-up band currently playing in Austin, Texas. The Jamboree will be held Sunday, April 30 from 10 a.m. to 10 p.m.

The highlight of the entire week will be Wednesday, May 3, which is nationally recognized as Sun Day. "We thought it would be appropriate to celebrate Sun Day with a speaker of Buckminster Fuller's caliber," Archer said. Fuller will speak on the topic of "Renewable Energies." The lecture will be held in the Arena at 7:30 p.m. Tickets for the event are \$1.

Throughout the week, seminars, lectures and films can be seen regarding the sun and its energy possibilities. A variety of speakers and three solar film series have been scheduled throughout the week. "The films we have obtained are some of the best on solar energy and its abilities," Archer noted.

The speakers will lecture on various areas as "Passive Solar Design," "Agricultural Solar Energy Use" and "Long-Term Heat Storage," Archer said. "Hopefully, we can interest different publics with the variety of speakers we have scheduled," he said.

A solar equipment display will be exhibited at the University Mall from May 3 to 5, according to Archer.

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# Priest rejects unrealistic stereotypes

By Mark Peterson  
Student Writer

Father Jack Frerker, director of the Newman Center, is a liberalized priest and he says his rapport with students is probably enhanced by his rather unorthodox character.

Father Jack, as he is known by friends, says that in the past, priests have been viewed unrealistically in the sense that they were believed to always be in prayer and that they should be non-controversial.

"I will no longer stand for these stereotypes and be denied of any real personality," Frerker said.

His somewhat portly physique and well-groomed beard reflect his weakness for gourmet foods and dislike for shaving. Father Jack believes that a unique approach to people and things is essential when working with students.

"Generally speaking, students are involved in an unsettled time of life when there is a strong need for genuine friendship," Frerker said. "More and more they are turning to the church for fulfillment of this need."

Father Jack attributes much of the recent resurgence in the church to the fact that it has become plain to many people that the anarchy of the 60s "doesn't deliver."

"People are now looking for the same answers but from more of the traditional sources," Frerker said.

One of the biggest problems Father Jack sees students having with religion is that they are on the brink of becoming adults and are beginning to look at their religion in "more than childish terms."

He said that many students are just beginning to take a responsible place in society.

"This means that they no longer are simply getting directions from others and following them," Frerker said. "Instead, students are now looking for directions from themselves."

He sees, as one of his primary



Father Jack Frerker, director of the Newman Center, enjoys a good "belly" laugh with friends. (Photo by Mark Henn)

responsibilities, helping people "integrate" their personalities.

He said that an individual with an integrated personality is one who understands himself and is happy with what he sees.

"Once people have an understanding of who they are, they are able to interact with others around them more successfully," Frerker said. "Thus, as people become more loving, responsible, tolerant, forgiving, and understanding—all characteristics of an integrated person—society will also become integrated."

Though Father Jack's light, easy-going manner is befitting to his role as counselor, he said that he gets particular satisfaction out of conducting mass.

"Leading the faithful in liturgy is probably the most rewarding aspect of

the job because I am giving people insight about their own state of inner-growth," Frerker said.

Father Jack said that he challenges each member of the congregation's understanding of who they are, instead of "feeding them a lot of innocuous stuff."

Despite his efforts, Frerker still laments that many students are so busy pursuing their individual goals that they isolate themselves from others and are consequently shut out from the process of becoming integrated.

Another concern Father Jack has for students is what he termed the "unhealthy, unreasoned and immature drinking" that sometimes takes place on Illinois street.

"Though drinking in itself is not wrong, it is at least unhealthy to drink just to cop a buzz," Frerker said.

"But I think it does a person good to occasionally sit down and relax with a drink or a cold beer."

This attitude is evidenced by the fact that it's not unusual to bump into Father Jack at one of the local establishments, and experience notes there are few better ways to spend an evening than listening to Father Jack tell jokes over a cold beer.

He's also something of a movie buff and says that if he hadn't joined the clergy, he would probably have become an actor.

His favorite movie is "Cool Hand Luke" with Paul Newman and his rendition of "What we have here, is a failure to communicate" is a four-star performance.

Father Jack's light easy-going style may be due to the fact that he is very content living in Carbondale and has no aspirations of moving up the hierarchy of the Catholic Church. He says that there is nothing he could be doing that is more challenging or gratifying.

Father Jack is pleased with the job that he and his staff are doing in their attempts at "integrating church and community," considering that the Newman Center operates on a "shoestring budget," comprised mainly of donations.

He added that he would eventually try to increase the staff and would like to hire at least another priest so he could cut down on his 15-hour days.

Father Jack got the job as director through what he called a "happy coincidence."

"Not many people in the diocese wanted the Newman Center job," Frerker said. "I wasn't the first choice for the job but I think that everything has worked out for the best."

And why not, Jack readily concedes that he is intelligent, joyful, organized, compassionate and competent.

Not to mention confident.

# Composer teaches 'new' music styles

By Michael Gussakus  
Staff Writer

It is the spring of 1977 and Heidi Vongunden, an American composer of avant garde music, is at the International Festival for New Organ Music in Hamburg, Germany.

She is watching her composition on the subject of death, an experimental piece entitled, "persona-isis," unfold before her eyes in an unexpected manner.

Written for organ, audience and narrator, Vongunden's score requires volunteers from the audience to come on stage and "say the name of a loved one who has died."

Her instructions are slightly altered when translated from English to German and many of the Germans offer the name of a dead pet rather than a dead relative. The composer left the German festival, laughing.

She returned to America and this University to teach students the kind of music she finds exciting: the music of John Cage, Harry Partch and Christian Wolff, among others.

These composers, while not exactly household names, have created several experimental pieces that have attracted national attention. Most notably was John Cage's piece which flabbergasted New York critics when it premiered in Carnegie Hall.

The composition had a pianist attired in a tuxedo sit down before a grand piano for four minutes and thirty-three seconds, during which time the pianist did nothing but look at a stopwatch and turn pages of a blank score. Meanwhile, the audience buzzed in curiosity before erupting into titters of muffled laughter. Cage said afterwards that the sounds made by the audience during the four minutes and thirty-three seconds of silence was the piece itself.

In 1976 Vongunden assembled 24 persons to perform an elaborate John Cage composition in the Old Baptist Foundation. The piece revolves around several radios set at various frequencies. The radios are turned on and off at

intermittent periods of time.

"What was so dramatic was that the sounds were indeterminate. We just happened to tune in when the Carter-Ford debates were being broadcast live on the major networks. But we also got Coke commercials and the Terrier football game," Vongunden reminisced.

Besides avant guard music, Vongunden is also interested in music originating from the islands of Bali and Java. "Their concept of art and music is that it is an everyday thing," Vongunden said.

Especially exciting to Vongunden is the work her students have been creating this year. In addition to such

"She returned to America and this University to teach students the kind of music she finds exciting: the music of John Cage, Harry Partch and Christian Wolff, among others."

standard instruments as the piano, violin, or clarinet, students have taken garbage can covers and clanged them together, used tin sheets to recreate the sound of thunder, and one group of students recreated the sound of birds flapping their wings by opening and closing umbrellas.

"It's exciting working with young students because I find they are more open-minded in terms of accepting experimental music," Vongunden said.

Looking at the pop music scene, Vongunden said she sees avant garde music creeping into the material of such stars as Frank Zappa, Chick Corea and Tangerine Dream.

In addition to music, she is interested in psychology and dreams. "Psychology tells me how people react, how they perceive, and how and why people create," Vongunden said. "Everybody is creative, but some people are less inhibited to express themselves than are others."

She pointed out the fact that when many people dream they are their most creative self "because they are making up their dreams. They have a sound track and visual images going on inside of their mind. It's a great movie.

"I've dreamt performances of my compositions after I've composed them. I take energy from my dream and apply it," she said.

In her work, as with any composition, time plays an important factor. She believes that physiology and psychology determine how people experience time.

"Physical conditions will color how you perceive time. When you are sick, time passes slowly. And when you are nervous, you do things faster because your heart beats faster," Vongunden said, adding "You have sounds in time and music is a temporal art."

Usually the favorable comments Vongunden receives after performances



Heidi Vongunden, assistant professor in music. (Staff photo by Rich Malec)

College in California with a bachelor's degree in music. She received a master of fine arts degree in organ performance (the organ is her favorite instrument) from California State in Los Angeles. After that, she spent another three years obtaining a masters degree in theory and composition from the University of California State in San Diego.

It was in California that Vongunden studied under the celebrated female composer Thea Musgrave, who has had classical compositions performed by the Los Angeles Philharmonic.

She also received much encouragement from Pauline Oliveros, known for her electronic music, and who Vongunden rates as one of the country's foremost female composers; a field that in the past has been dominated by men.

Born April 13, 1940, Vongunden is certain that her creative powers are drawn from the sign under which she was born—Aries.

# Bill Minor: Courage in journalism

By Wilson F. "Bill" Minor

Editor's note: On March 9, Wilson F. "Bill" Minor, editor of The Capital Reporter in Jackson, Miss., received the 1978 Elijah P. Lovejoy Award given annually by the School of Journalism to a weekly newspaper editor for courage in journalism. Minor, selected for his investigative reporting of misuses of power by government, politicians and corporations, and for his coverage of Mississippi's hectic civil rights scene, syndicates his "Eyes on Mississippi" column to 15 newspapers and has been a correspondent for Newsweek and The New York Times.

Since September, the plate glass window of his newspaper has been smashed three times, and in another incident, a fiery cross burned out the paper's electrical connection box. Although readership of the newspaper has doubled, an advertising boycott has cut the weekly newspaper's revenues and threatens its existence. In his Lovejoy Lecture, which is reprinted below, Minor discusses the perils and rewards of his 30 years of activist journalism in Mississippi.

Mississippi is a frustrating, implausible, defiant, unfathomable place. Yet it is lovable, friendly, warm and sympathetic as any place on the face of the globe. It's where I have lived and worked as a reporter for the last 31 years.

Frankly, when I was a student at Tulane University back in the early 1940s, Mississippi was about the last state where I expected to practice my chosen profession and spend the greater part of my life.

Now I'm glad I came...and stayed. My experiences there as a newspaperman over the span of three decades have brought rich, exciting, unforgettable experiences—more than a journalist could hope for in a lifetime.

It's a place where you can easily find some of the most ludicrous politics and politicians anywhere. Who would believe that Mississippi Gov. Ross Barnett, about to defy the United States government and start a mini-civil war over admitting one black man to the state university, would get on the telephone to President Kennedy and complain about the low price being paid for Mississippi grown chickens? Well...it happened.

Or a state legislator, making a last ditch stand against a bill to raise the state sales tax, comes to the well of the legislative chamber, grabs the microphone and shouts: "Ah know how Gen'l Custer felt when he seen all them Indians...." Yes, that happened, too.

And the bitter irony of the mindless hate of the 1960s, when the great monolith of segregation was crumbling. When you walked down the main street of a South Mississippi city with fellow journalists from Time and Life magazines, and you were set upon by a group of well-known local toughs...and a Life photographer was knocked through a plate glass storefront, barely escaping with his life when the glass splintered down like a guillotine. And the store owner professes to police he has no idea who the attackers were.

A year later, the same storeowner is shot to death by the same leader of the ruffians at a local night club.

And blacks, spit upon and beaten with clubs when they lined up to register to vote in 1965, are hugged and courted openly by the man who is elected governor in 1975.

Unspoiled, and unskilled at separating political buncombe from straight talk, Mississippians have elected governors because they walked into a moving airplane propeller, stood in a schoolhouse door or got into the cab of a bulldozer and pushed a few yards of dirt.

Largely, Mississippians, for most of the years I have covered the state, have isolated themselves from the realities of the outside world, remained in the backwaters of political thought, while their political leadership preyed upon the peoples' emotions to cover up ineptness, chicanery and aggrandizement in positions of public trust.

Only recently has Mississippi begun to move into the mainstream of national thought and given up the last vain hopes of reconstructing the Old Confederacy. There is agonizing reappraisal now as the state searches for inner self, an identity and a coming to grips with a burgeoning biracial society and a changing economy.

This is heavy stuff for some who cannot adjust to the changes, and there is meanness, hostility and a searching around for new enemies to blame and threaten for what is happening.

This is my beat, a beat that has become tougher and more complex than when I started out three decades ago. In my own journalistic career, changes which have taken place the past two years make Mississippi a greater challenge. More accurately, I am now engaged in a struggle for personal survival in Phase Two of a long career in Mississippi journalism.

Now, I'm embarked on what euphemistically has been called the dream of every reporter—to be editor of his own weekly newspaper. There is a big difference, however, between The Capital Reporter...



Wilson F. "Bill" Minor

*"I have made my vow  
that as long as I have  
two fingers and a  
battered typewriter,  
nobody is going to run  
me out of the profession."*

and your basic, down home, rolitop desk, cracker barrel weekly newspaper. For one thing, we're located in a city of more than 200,000 people and we don't write about Aunt Minnie's Wednesday afternoon tea party or the bazaar at the Second Baptist Church.

Besides, there are two dailies in Jackson, Miss., both owned by a puritanical, reactionary family of hard-nosed businessmen who know far less about the commitment of a free press in a democratic society than they do about making a profit in their farflung business interests.

So the Reporter is a maverick on the journalistic scene in Mississippi, an alternative newspaper into which I have poured 35 years of news sources, contacts, knowledge of the political scene and investigative reporting experience.

I never knew, really knew, in all my years as a capital correspondent, how powerful the printed word could be until I became editor of the Reporter. Somehow, the millions of words I wrote as correspondent for The Times-Picayune seem now to have been written with a detached, remote quality.

Now, it's a one-on-one proposition. What I write can, and often does, bring instant hostility, reprisal.

I must admit that it is a different situation when you write with a looser, more interpretative style, put more barbs in your copy, write your own heads and give stuff the kind of display you've always wanted it to have. I can generate much more reaction now, than in the staid columns of The Times-Picayune where Mississippi news took a back seat, no matter how significant it was.

In hindsight, in all the years I was a correspondent and political writer for a large metropolitan newspaper, my independence was protected by the wealth and resources of a highly successful business enterprise which was immune to economic pressure.

That, I've learned in my less than two years experience as editor and publisher of my own small, struggling newspaper, makes a great deal of difference.

For 29 years in Mississippi, my only problem was the physical danger to which I was exposed, particularly during some close encounters when Mississippi was going through the insanity of the 1960s, or occasional verbal abuse by some politician unbragged by my writing.

By choice, I no longer have the insulation of an economically independent newspaper behind me, or the benefit of distance.

If anyone wants to find fault, or throw a brick, or burn a cross, they know where I am and they can

easily find me. Some have availed themselves of that opportunity.

If the business community wants to silence me by choking off our advertising income, they have the weapons, for they know our small newspaper is financially vulnerable. Some segments of the business community are trying just that.

While certain business people, politicians and white collar hoodlums would like to see us out of their hair, our readership has continued to grow at a very encouraging rate. We like to say that everybody from Eudora Welty to Charles Evers are among our subscribers, and this is true.

We come up with some kind of bombshell every Thursday—something the downtown dailies wouldn't touch, even if they had it. But, ironically, on many occasions, they have been forced to either use an AP story picked up from our story, or to come back a few days later with their own warmed-over version.

This is pretty good for a newspaper which has a news staff of two, including myself, and a total staff that can be counted on the fingers of one hand.

We've stepped hard on the toes of two of the biggest financial leaders in the city, the power and light company, state and federal judges, the local district attorney, the Ku Klux Klan, local racketeers and miscellaneous others.

When you strike a sensitive nerve in the business and corporate community, you are taking a great risk; this I know. But it was a risk I knew I had to take to remain true to my journalistic conscience.

Realizing that I had information that nobody else had, and after satisfying myself the documentation was good, I felt I had no other choice than to share it with the public, even though it would not reflect well on some of the pillars of the community.

Nothing in my entire career has brought home to me more forcefully the awesome responsibility of the reporter or the editor in deciding how much to tell the people, and what is worth telling them. This is a man's land, an area where no guidelines or textbooks on journalism can help solve your dilemma.

It's a lonely, agonizing experience knowing you are going to incur the wrath of a lot of people, even your longtime friends, for not letting sleeping dogs lie. That's the trouble you have when something is whispered around the business clubs and the cocktail circuit, but when you produce the facts and put them in print, a lot of people are horrified.

I feel very strongly—and I tell this to journalism students around Mississippi—that if you want to be popular, or cultivate community approbation, you can't remain a sincere, dedicated journalist. Making politicians and leaders in the establishment appear in a good light is the job of the publicist or the huckster, not the job of the reporter.

The constant problem I have with politicians and other public figures is their inability to draw a distinction between what is news and what is pure schlock. Persons in public trust, whether it be business or government, are expected to be honest and do the right thing. When they don't, it's our job to discern and report it.

This may be all too high-sounding and idealistic, and not a practical formula for success in any business, even the newspaper business, but we practice it at the Reporter. Certainly The Capital Reporter is not a financial success; I won't kid you. The real question at this moment is whether a hard-hitting, honest, knowledgeable small newspaper can survive at all in Jackson, Miss., or any place else.

If the Chicago Daily News with the millions of Marshall Field can't survive, what chance is there for us? I'd just like to have the money that the Daily News spent for copy pencils and paper clips to operate the Reporter.

How am I regarded back home? I laughingly say that the community is divided on me—half hates me, and the other half only despises me.

That, of course, is not true. A good part of the community does dislike what I write, what I stand for, and would like to see me out of business. But, I know for certain that a bigger part of the community respects me and is cheering me on. If this wasn't so, I wouldn't be here tonight.

In the past few months, I've learned first hand what frontier journalism must have been like. I've had just a taste of what Elijah Lovejoy must have experienced 140 years ago.

When the plate glass window of the Reporter was first smashed last September, it angered and infuriated me. When it happened a second time three weeks later, and a typesetting machine was also stolen, it strengthened my resolve that what we were doing must be right, in order to evoke such a reaction. (We can't even afford to "ret the window fixed.")

Finally, when the Klan came along in January, busted out the window again and set off a fiery cross, I realized full well that destiny had placed Wilson F. Minor, after 36 years as a newspaper reporter, inescapably in the midst of the great battle for a free, courageous press in this nation which has been fought by many, since the time of John Peter Zenger.

I have made my vow that as long as I have two fingers and a battered typewriter, nobody is going to run me out of the profession.

# Hall releases first post-Orleans disc

By Dave Erickson  
Entertainment Editor

Bored with vacuum-sealed rock songs that deal exclusively with the limited mythos of the rock 'n' roll experience? Embarrassed to find yourself mouthing simplistic, sexist lyrics while you're weighing up your groceries at the natural foods store?

John Hall and his wife Johanna, who writes the words for his songs, address life itself in "John Hall," his first solo album since his band, Orleans, broke up.

"We're writing about things that are affecting us and that we think affect a lot of people," says of this album. "I don't think rock and roll should be separate from life."

This approach is nothing new for the Halls. The music they wrote for Orleans, especially songs like "Busin' As Usual," "Fresh Wind," and "Cold Spell," expressed an intelligent social conscience.

"Entertainment and art are important—the communications media has a responsibility to pass along in-

formation and ideas to people. And music communicates," Hall told *Sunrise* magazine in 1975. "People can have stuff laid out for them and draw their own conclusions from there. We try to make some connections in some of our songs."

On the new solo album, Hall and Hall continue with this vision, but the exuberance of Orleans' high tight harmonies and searing double lead guitars is replaced by flawlessly funky studio musicians and guest stars.

To paraphrase a song on the album which Bonnie Raitt recorded a few years back, the treatment Hall and his backup musicians give the tunes is "good enough," but rarely do they stow us "just how good 'good enough' can be."

"Trust Yourself" has a better-than-average funky beat, thanks to clavinet by Joe Sample and bass by Wilton Felder, both of the Crusaders. An example of what the Halls call their "philosophical, evolutionary" side, it is a simple statement of self-affirmation which says to "listen to the inner

voice." Upon doing that, my own inner voice told me that I've heard the message before, in more original and persuasive contexts. But the music carries this song, letting the lyrics serve as a reminder, like a public service announcement for Essence.

Another of the four philosophical-evolutionary songs on "John Hall" is "The Fault." A clavinet-based funky song, it is well-played, but not memorable musically. Lyrically it is interesting as a new twist on an old rock formula. It is first set up as a love song and a chorus warning of an upheaval to come is sung. Next comes a socially-conscious verse about paradises having "foundation built on Indian bones," by black men stolen from their homes which give the chorus a new meaning when it is repeated.

Of the four love songs on the album, "Messin' Round With The Wrong Woman" is the most interesting, besides "Good Enough." Backed by the Persuasions, Hall's thin, often fragile voice seems to gain confidence and the



sustained voice-blend at the end is great.

Other than on this, the harmonies of Orleans are sorely missed. James Taylor's and Carly Simon's backups on this album are lame in comparison. Hall also neglects his excellent guitar-playing, which has been featured on Bonnie Raitt, Taj Mahal, and Little Feat albums as well as Orleans.

# 'Twin House,' not all it's made up to be

By Tom Casey  
Associate Editorial Page Editor

There are a lot of things wrong with "Twin House," an album that takes a good idea and loses it in a disjointed mess of music. Perhaps Electra Records knew this when it commissioned the liner notes for the album.

Liner notes used to be an art form, a poetic rhapsody of praise to the artist's work. But on "Twin House" such poetry is gone, replaced by cut-by-cut review of the album by the editorial director of *Jazz Journal International*. The idea, apparently, was to have a review all ready for music critics to look at when it came time to write down their impressions of the debut album by acoustic guitarists Larry Coryell and Philip Catherine.

The idea would work, except for one thing. The pre-set editorial is an uncompromising rave for "Twin Houses," and the album just doesn't deserve it.

Not that "Twin" isn't well-intentioned, mind you. Putting together an album of eight extended acoustic guitar duets in an age of electronics and overdubbing is a brave, refreshing idea, and in some places the package works beautifully. But, too often, the playing on the album is without focus

and direction, and any sort of melodic structure is lost in the business of stringing acoustic riffs together.

The resultant album is a classic "might have been," a concept that just doesn't quite live up to its potential.

The tone for the album is set early on "Ms. Julie," a leadoff tune that starts off with a jarring melody and degenerates into a series of rums up and down the scale, ending in a restatement of the melody as disturbing as it was in the beginning.

"Airpower," too, is a string of complicated riffs without focus, far too disjointed to make any sort of musical statement. Instead, we hear examples of competent interplay that drones back and forth between the two musicians until the cut reaches an abrupt, jarring end.

The pre-written review tells us that the album is almost entirely improvised, that Coryell and Catherine played each song only two or three times before recording the album.

It shows. The album's best cut, "Gloryell," would have been much better if it had found its haunting melody sooner, dispensing with some showy runs on guitar that clutter its beginning. Once the selection gets moving,

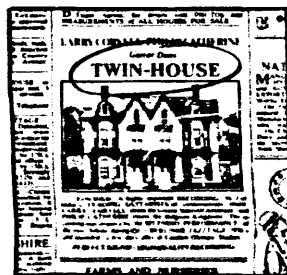
however, it is simply beautiful, as Coryell and Catherine interplay with easy skill around a solid Jim Webb melody.

On "Morgage on Your Soul," too, the duo gives us a solid, well structured tune that uses the light acoustic sound to great advantage in creating a nighttime feel in the music.

"Twin House" is a lot like a seven-course dinner where filet mignon is the only item on the menu—there's no doubt that what's being served is delicious, but it's very easy to get tired of it before the meal is done.

Such a glut has happened before. On Chuck Mangione's excellent "Together" album, nearly half a side was devoted to Stanley Watson's "Fages From a Journal in America," an extended acoustic duet done with absolutely no accompaniment. The song dragged the album down badly, and Mangione apparently realized this, for on subsequent albums acoustic guitars were only used with fills from background instruments.

Such a filling might well be in order in future works by Catherine and Coryell. Although the artists seem to be aiming for a pure, strictly acoustic sound on "Twin House," the listener can't help but wish that somewhere, someplace in



the album a soft bass or a tasteful saxophone would come in to help out the guitar music.

When all is considered, Larry Coryell and Philip Catherine have to be awarded an "A" for effort for producing "Twin House," but a much lower grade for the final product. Like the pre-written review on the cover says, the acoustic guitar is "surely one of the most ravishing and exhilarating instruments in music." It's too bad that this album of acoustic guitar music couldn't be equally exhilarating.

# smith: mother of punk sings tough

By Michael Ulrich  
Staff Writer

religion has never been a stranger to rock music, from normal greenbaum's "spirit in the sky" to peter townshend's meher baba. never has it been stranger than patti smith.

with her symbolic poetry-rock, with lyrics never capitalized, not even in this review, smith has been called one of the greatest figures of seventies rock 'n' roll, the most profoundly religious, the mother of punk.

I am the sword-the wound-the stain scorched transfigured child of ems patti leads off rocking in "till victory," a song whose liner notes are symbolically placed under a picture of a frayed american flag, light showing through the stars like a fading sun. it is smith's song of rock's power, the "death of the machine gun, the birth and ascension of electric guitar." are guns the answer to machine guns? patti thinks so and the rest of the album sets out to prove her claim of rock's potential and religious fire.

"till victory" is followed by "space monkey," sign of the times, times, "a doors rocker with smith bearing an awesome resemblance to alice cooper singing the songs of jim morrison and dr.

john. patti growls and shouts, ending with a series of "moans that sound like donna summers on acid with a panting satyr atop her.

"here comes the night" is the third hard fast song in a row and was co-written with bruce springsteen and sounds like it, gone are the extravagance and pretensions that get in the way of her music. smith's one fault is that she doesn't let the band open up with their own passages to break up the vocals, the song goes too fast, smith never takes a break to let the band stretch out despite the obligatory solo. maybe the band isn't strong enough to stand on its own. "here comes the night" is still the best song on the album, but i'd still like to hear smith sing accompanied by a hendrix or one of her idols, keith richards. in fact, smith is just what the stones need.

"ghost dance" is the most mellow of smith's religious song's for it is her version of a plains indian song of life after death, chanting, "ah-yuh-yu! we shall live again, we shall live again." "ghost dance" breaks the tension of smith's ranting voice and lets her rant in harmony with a backing chorus of mournful voices.

"babelogue" can be an embarrassment at first. If played loud your neighbors

will close their windows and tend to avoid you as smith graphically free associates with images from urine to scalp problems before a live recorded audience of patti smith freaks. she ends her babelogue with one incoherent, stuttering line:

"...in house i am moslem, in heart i am an a-american artist and i have no guilt...i seek pleasure, i seek pain..."

"outside of society" ends the first side and blends in with the end of "babelogue." it is another song that may be embarrassing to mixed company. patti thinks of rock stars as being "rock n' roll niggers," as she cries: "jimi hendrix—was a nigger, jesus christ and gregor, too. jackson pollack was a nigger. nigger, nigger, nigger, nigger, nigger, etc. etc." guests may have a hard time understanding what patti means by this and what you mean by playing it.

if rock stars are outside of society, it's only by reason of their great wealth and greater ego. all the street-fightin' jagger battles these days is the taxman and makeup decisions. rod can't decide what to wear, are they "niggers?" side two continues in much the same vein as side one, only a little slower. "we three" is a pretty song where smith shows the potential she represents when tranquilized. "high on rebellion" is



rambling ecology lecture, is dubbed into the rock 'n' roll ending from the "25th floor," and "easter" ends the album with smith's tribute to the rimbaud brothers, who ran "past the chapel off a bridge into the cold and finite waters of a river that led to the warm and infinite blood of christ."

smith is getting there, in a few years she may lose her priestly inhibitions and get the good song writin' out of her poetry and into her albums. she'll never respect jan's joplin, but where there's Easter there's hope.

# Fairbury publisher top editor

The publisher of a group of newspapers based in Fairbury was honored on Friday as the Illinois Press Association's (IPA) Editor of the Year.

Three Southern Illinois editors were also honored for their contribution to journalism at a joint IPA-Southern Illinois Editorial Association meeting in the Student Center.

Jim Roberts was selected to receive the Editor of the Year Award from a list of 27 editors and publishers throughout Illinois who were nominated by civic leaders and journalists.

The award is based on outstanding journalistic achievement. To be considered for the award, a nominee must exhibit coverage in taking firm stands on controversial issues affecting the community, edit a paper that is a credit to the community and the profession, report news accurately, fairly and impartially, maintain high ethical standards, and have the respect of his community.

Roberts, the 22nd recipient of the award, was cited for the Fairbury

Alton Telegraph, Southern Illinoisan cited by press group

The Southern Illinois won two Southern Illinois Editorial Association (SIEA) awards Friday in the annual SIEA Better Newspaper Contest.

In the daily newspaper class, Carbondale's Southern Illinoisan took the top awards for best original column and best photography.

Byline by BG, written by Bea Geuman was the award winning column for the Illinoisian. Butch Nervous' photographs produced the other award winner for the paper.

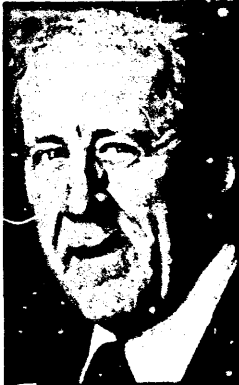
The awards luncheon in the Student Center was part of a joint spring meeting of the SIEA and the Illinois Press Association at SIU. It is the first time the two groups have held a joint spring meeting.

Three first place citations were awarded to the Alton Telegraph for general excellence, best editorial page and best overall makeup in the daily division.

Winners in the small weekly division were: The Bethalto American, general excellence and best local news coverage; the Virginia Gazette-Times, advertising excellence and best sports coverage; the Villa Grove News, best overall makeup; the Fairview Heights Tribune, best original column and the Auburn Citizen for best editorial page.

Winners in the large weekly division were: the Tazewell News, general excellence and advertising excellence; the Journal of the Wood River Township, overall makeup and best photography; Moultrie County News, best original column; the Fairbury Blade, best editorial page, and Carlyle Union Banner, best sports coverage.

Daily division first place winners were: the Champaign-Urbana Morning Courier, best local news coverage; the State Journal-Register of Springfield, advertising excellence and the Champaign-Urbana News-Gazette, best sports coverage.



James H. Roberts, publisher of the Cornbelt Press Inc., was named Illinois Editor of the Year.

Blade's disclosure of an incident covered up for several months by the sheriff's department and state's attorney.

He was also honored for helping the high school band raise more than \$40,000 in just four weeks for new uniforms.

Roberts bought the Fairbury Blade and Forrest News in 1963. Since then, he has added the Chatsworth Plaindealer, Cullom Chronicle, Onarga Leader-Review,

Gridley News, Colfax Press, Piper City Journal and Chenon Clipper Times-Lexington Unit Journal.

The SIU School of Journalism and SIEA "Golden em" awards for contributions to good journalism in Southern Illinois were presented to Joseph P. Akers, editor and publisher of the Randolph County Herald-Tribune of Chester; John C. Gardner, publisher of the Southern Illinoisian and Irwin Yare, editor and publisher of the O'Fallon Progress. He received the awards at the School of Journalism's awards banquet.

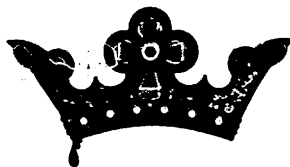
Akers, 72, began his journalism career with the Herald-Tribune upon retirement from an oil company. He took over as editor of the paper in 1977.

Gardner, 43, joined the Southern Illinoisian staff in 1969 as the assistant city editor. He progressed to city editor, managing editor, general manager, and finally publisher in 1977.

Gardner began his career as a writer for the Associated Press in New York City and worked for several years on the Charlotte, N.C., Observer.

Yare, 64, became publisher of the Progress in 1950 when he purchased the paper's plant primarily to publish the Reporter, a legal record paper he began in 1946.

Previously, Yare worked for the East St. Louis Journal (now the Metro-East Journal) and the St. Louis Globe-Democrat.



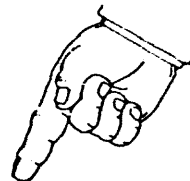
## Macbeth

April 27, 28, 29, 8:00 P.M.  
April 30-Matinee 3:00 P.M.

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<p>NEW FROM WALT DISNEY PRODUCTIONS</p> <p><b>RETURN FROM WITCH MOUNTAIN</b></p> <p>5:00-6:00 Tues 5:30-6:00 \$1.50</p>	<p><b>THE BIG SLEEP</b></p> <p>BARBARA BILES ROBERT BRITCHUM</p> <p>5:45-8:00 Tues 5:15-5:45 \$1.50</p>
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## Engineering reported open field to women

### Job Outlook

Although the School of Technical Careers (STC) includes twenty different programs, one common thread running through all of them is the high percentage of graduates placed.

Ralph Arnold, STC consultant at the Career Planning and Placement Center, said about 90 percent of last year's STC graduates that replied to follow-up questionnaires have been placed, some receiving salaries of over \$15,000 a year.

For example, almost all those in the tool and die manufacturing technology program are placed in jobs before they complete the two year program.

And due to the close association between STC and those in the profession, all graduates of the Mortuary science and funeral service program who desired placement to date have employed.

Civil construction technology, Arnold said, appears to be the only area where placement has been lagging somewhat.

Taken as a whole, the quality of many jobs offered has improved, Arnold said, and is due mainly to the good reputation that STC has built up over the years.

However since many requests for qualified technicians come in over the summer, Arnold suggests that STC students use the placement centers referral service so they won't miss any good opportunities.

By Susan Fernandes  
Student Writer

Engineering—it's a well paying field. The average beginning salary is \$1,283 to \$1,408 per month. But the field is still fairly open—for women that is.

"The opportunities for women in engineering fields has been outrageous because the field has been avoided by women for such a long time," said Minnie Minnite, cooperative

education counselor.

A report from the Women's Bureau of the Bureau of Labor Statistics indicates that entry level salaries for engineers are the highest of any professional field.

However, Inez Van Vranken, executive secretary of the Society of Women Engineers (about 7,000 members), said that only about twenty thousand of the nation's 1.1 million engineers are women.

A survey of female engineers employed at Eastman Kodak indicates that women are reluctant to become engineers because the profession has a strong male identification. Because they are women, they feel they must work harder to gain acceptance from male co-workers and that there co-workers "treat them with kid gloves" when it comes to criticism.

However, the survey also indicated

that women enjoyed several benefits from being engineers: an opportunity to use their imagination creatively to benefit others, a solid professional base from which enter management positions or other sciences, and better salaries.

Even though the number of female engineering students has increased, women still are a small percentage of the total engineering enrollment.

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#### "ULYSSES"

a theatrical experience  
7 p.m. - Ballroom D

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#### "THE COMEDY STORE"

bring your best laugh  
to an outrageous evening  
of local comedy talent  
9 p.m. - Ballrooms A,B,C.

### WEDNESDAY, APRIL 26

#### A Close Encounter

with

Dr. J. Allen Hynek

UFO Expert and  
technical advisor for  
the motion picture

"Close Encounters of the 3rd Kind"

7 p.m. - Ballrooms A,B,C & D  
\$1.00

### THURSDAY, APRIL 27

THE ROOMMATE GAME  
TV's Newlywed Game Live  
7 p.m. - Ballrooms A, B & C

A VOICE & VISUAL VOYAGE  
Local Poetic Exposition  
8 p.m. - Big Muddy Room

E.S.P.  
with  
David Hoy  
9 p.m. - Ballroom D

### and FRIDAY, APRIL 28

AN EXTRAVAGANZA!

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MEATLOAF in a Video Concert—"It Came From Outer Space" in 3D

Real to Real-Flash Gordon on Video - Ellen Miller

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The Buffalo Gals - - - "American Dream Disco"

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TODAY 2:00 7:00 9:30

**VARSITY 2**  
CARBONDALE  
457 5100  
2:00 P.M. Show/51.25  
Winner of  
4 Academy Awards  
"ANNIE HALL"  
TODAY 2:00 7:00 9:30

**SALUKI 1**  
405 E GRAND  
CARBONDALE  
5:15 P.M. Show/51.25  
"House Calls"  
TODAY 5:15 7:15 9:15

**SALUKI 2**  
405 E GRAND  
CARBONDALE  
5:00 P.M. Show/51.25  
"an unmarried woman"  
TODAY 5:00 7:15 9:30



## features

### Writer-instructor inspired by work, improves poems

By Nancy Jenkins  
Student writer

"Faster Hall is either a fallen ivory tower or an ocean liner. One day it shall strike the equivalent of an iceberg, tilt, and go down."

No matter how many times we sing,  
"Hearer My God to Thee,"  
The calm earth shall take us.  
Neither captain, crew, passengers,  
stowaway be saved."

That, in Jim Paul's words, describes a fraction of his encounter this year with SIU, as an assistant professor.

Paul is a writer, a poet and a creative writing instructor who has found, "it is a very mysterious process, education."

From his job as teaching assistant at University of Michigan, Paul learned that lectures are often looked at by students as "another lecture from on high. Ho-hum." However, Paul said when he broke away from his lecture to tell a story "the whole class would light up like crazy." Since then, Paul has tried to keep his lectures loose and to a minimum, especially within his creative writing class.

"I've had lousy experiences with creative writing courses. Lectures don't make you feel like a writer, only writing does," and Paul has tried to model his classes on that concept by spending the majority of class reading and critiquing student's work or other literary works.

Paul said he tries to eliminate the empty critiquing, line saying everything is "lovely," by being as critical as possible without hurting any feelings. "It's important to own up to the fact you are a writer." No names are used, which eliminates any personal threat.

"I love to teach. I've found teaching helps develop my writing. With my literature course, I'm most interested in literature that gets me involved in writing. It serves as a cosmic backdrop. As a writer, I look at literature much differently than a critic would. A literature critic is like a film reviewer who looks at it more philosophically."

Paul felt a writer looks at it more from the author's view, what he did to achieve certain effects. "Generally it's hard to be both a writer and a true critic."

Paul is presently working on a collection of poems to be called "Channels."

His ideas about education and being an educator are based on himself. "An educator is, in a sense, a performer. You perform the best act you can because people like it. I think some people go into teaching because their ego-needs are not met by sitting in an audience."



Jim Paul

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## features

# Funding sought for band uniforms

By Linda Frasier  
Student Writer

Most marching bands are known by their appearance as much as by the music they play. Mike Hanes, director of the Marching Salukis, sees his band as an organization "that plays music first, and also looks good."

In the last couple of years, playing the music hasn't been a problem for the band but looking good has. The Saluki Band uniforms are 17 years old, outliving the normal life expectancy for a band uniform by seven years.

An updated uniform has been selected which preserves the formal, SIU-trademarked style of the uniforms. But the question of where the money will come from to pay for 300 new uniforms is up in the air, according to Hanes. He estimates that the total cost of the uniforms will be about \$28,000.

"The wheels began grinding last year for the new uniforms," according to Hanes. The impetus was the band's appearance at a St. Louis Cardinals' football game and a Chicago Bears game. With such exposure, many members of the band felt that the threadbare uniforms should be replaced.

Hanes says that after the old uniforms were bought in 1961, funds were designated each year for the replacement of worn hats, pants, and coats, but that some of the uniforms are still the original issues. With recent budget restrictions, no new uniform parts have been added in the past three or four years.

Student activity fees had been a traditional source of funds for the band until the early 1970's, explained Hanes. At that time, however, the Student Government changed its policy on granting money and many academically-related groups, such as the Saluki band, lost their funding. This action coincided with the tightening of the music department budget, leaving the band without much money.

To raise money, Hanes said, "We're seeking support from many

areas—the Athletics Department, the Alumni Association. We're considering doing some student solicitation for support."

He has also been working with George Mace, vice president of University relations, and his office to devise a way of funding the new uniforms.

When the money is found to buy them, the only concessions to contemporary fashion will be a narrower-fitting jacket with piping and wider lapels, a ruffled dickey on the shirt, and a wider bow tie.

"We don't want to make a drastic departure from our uniform," Hanes said. He explained that when the two-piece uniforms were first bought by the band in 1961, they were a complete change from the military style of uniforms that were then the norm for marching bands.

The formal-dress style of uniform was picked almost a decade ago, according to Hanes, because of the popular music the band began playing.

"There is a basic incongruity in playing a pop tune and looking like a toy soldier," he said.

When the new uniforms come, the marching Salukis' audiences will still see rows of Homburg-style hats, which Hanes describes as "a silly, incongruent part of the uniform that has become a trademark."

One change that will be made is that the female band members will be allowed to wear Homburgs, as the male members of the band do.

It's doubtful that the band will be displaying the new uniforms at the beginning of next semester even if they get the money needed, Hanes explained, because the proposed style of uniform was designed especially for SIU's marching band, and the order for the uniforms is supposed to be placed six months in advance.

"Even if somebody plopped \$20,000 on my desk tomorrow, there is no guarantee I could have the uniforms by the first football game," he said.



Model of the new uniforms

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CARBONDALE (UPI)—The killer of President John F. Kennedy will be visiting Carbondale this Thursday for a one-day visit at SIU.

Allen Hynek will be lecturing at SIU. Hynek is now of the world's foremost authorities on UFO's, astronomer, physicist, astronomer, professor at Northern Illinois University, and author of many books on the subject. He was also the author of "Close Encounters of the Third Kind."

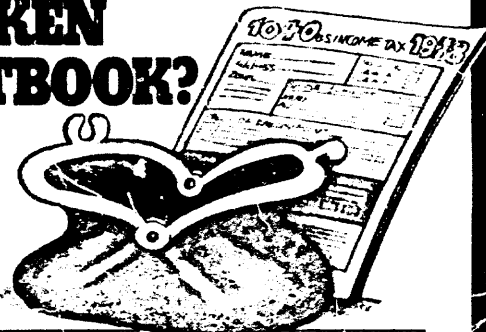
Hynek will be lecturing at SIU on Thursday night and will be available for questions on Thursday. That evening at 8 p.m. Hynek will present the film "Close Encounters of the Third Kind" on the SIU campus. The film will be shown in the Student Center Ballroom. Admission is free. Tickets are available at the Student Center Ticket Office. Brought to you by Springfield.

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## features



Chuck Swedlund and Elizabeth stand next to their "third child" their kwik-print press. (Staff by Brent Cramer)

## Couple writes, prints own book

By Ann Ouelly  
Student Writer

Charles and Elizabeth Swedlund not only write their own books, but they print them as well.

Swedlund, a professor in Cinema and photography, and his wife printed a 30-page book about a very technical photographic process called kwik-print. The work was done in a barn at their home in Cobden. Swedlund said he wanted to print his own book to maintain the quality, control the neatness never fully accomplished before in his other publications.

After making many mistakes such as applying too much ink, Swedlund said he successfully learned to be a designer, type setter and finally printer.

The Swedlunds have participated in several of his earlier printing photography books. Mrs. Swedlund was the model, the typist as the proofreader, but this time Swedlund stressed, she also ran the printer with him.

Swedlund said he first became aware of the kwik-print process in 1967. "A number of years later," he added, he became reintroduced to the process after viewing a former

student's experiments with it.

The "Kwik-Print" process is a method of printing color pictures, using black and white negatives with blue, green and red filters. If movement occurs during the first step of the three picture-taking process, the print presents "a play between real color and nonreal color."

"Kwik-print became a truly wonderful experience for me," Swedlund said. "Each print is unique."

Swedlund is working on a new book which will discuss separation of negatives.

## Camp counselor jobs plentiful

By Nick Downs  
Student Writer

The arrival of spring may bring pleasant thoughts of warm summer days in the great outdoors to most college students, but for many undergraduates it can also be a time of panic when they suddenly realize that they haven't lined up a job for the summer.

This year especially, the student job market is steadily growing slimmer with the approach of summer. There is one area of employment, however, which is not only still offering students an excess of summer jobs, but which also includes those warm summer days in the great outdoors as a part of the package.

These employers are the hundreds of summer camps across the United States.

Since Christmas, the Office of Student Work and Financial

Assistance has heard from over 300 camps that are offering counselor jobs for students. The list includes 34 camps in Illinois (15 in the Chicago area), nine in Missouri, two in Kentucky and one in Tennessee. More distant states with large numbers of camps offering jobs are New York (37), Pennsylvania (22) and Wisconsin (16).

"If somebody is interested in camp jobs—especially if they have a water safety certificate or experience in rehabilitation—there are jobs anywhere in the country," James Moore, assistant director of student work, said. "The work is mostly with clientele around 10 to 15 years of age."

Because most of the best paying camp counselor posts began to be filled in December, a student can't expect to get rich quick with a camp job this summer if he doesn't already have one.

"The most they can hope to earn is

\$500 or \$600 for the summer plus room and board," Moore stated. "Most of them will also have to pay their way there and back."

Besides financial gain, a job in a summer camp offers the opportunity to work outdoors, build up muscles and get a healthy tan. There are also the intangible rewards of working with emotionally and environmentally deprived children if you end up at such a camp.

Although it is true that those with water safety certificates or experience in rehabilitation get the quickest and best-paying jobs, many other skills can be turned into camp counselor jobs.

Whatever their formats, summer camps all offer students the kind of sunshine and exercise that can't be experienced in an air-conditioned office or war-house.

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## features

# Kuwaitis betting on SIU soph

By Laura Parish  
Student Writer

His family in Kuwait is betting its fortunes that Emad Al-Zaben, the youngest foreign student ever admitted to SIU, will become a medical doctor.

In fact, Al-Zaben's father even sold the family car to get enough money to keep the 17-year-old sophomore in college.

And Al-Zaben so far has not disappointed them. He has made A's in all his courses, except one in which he got a B, in a pre-medical studies course.

The people of Kuwait retire at the age of 50 without any type of social security benefits. It is their custom that the parents pay for the cost of their eldest son's education until he can take on the responsibilities of the family.

Al-Zaben started school at an early age and was the youngest graduate in the history of Kuwait. At 15, he applied to colleges all over the world.

Although Al-Zaben, a Palestinian, qualified academically for acceptance and scholarship to the colleges of Kuwait, he was not accepted because, like many others in the country, he was not a citizen.

He said, "Many good Palestinian students don't go on to college because the schools in Kuwait won't accept them and they can't afford to go anywhere else."

Al-Zaben was accepted by many schools such as the University of Michigan and University of Hawaii. He chose SIU because it had the most to offer and was the least expensive.

He learned English in high school and also watched the American television shows they had on twice weekly. Al-Zaben passed the SIU English entrance exam and registered for spring semester, 1977.

He was the youngest foreign student admitted to SIU, said



Emad Al-Zaben, sophomore in pre-medical studies, is the youngest foreign student ever admitted to SIU. Al-Zaben is 17. (Staff photo by Rich Malec)

Beverly Walker, International Education advisor.

To afford the expenses, such as his tuition of \$895.25, his family had to make many sacrifices. They sold the land they owned in Jordan and their car.

Continuing his education is very important. "Being a doctor has been my dream since I was two years old, and I'll never change it, never," Al-Zaben said.

According to Beverly Walker, international education advisor, Al-Zaben an engineering biophysics major, is an exceptional student. He is also very active as president of the engineering biophysics club.

In his spare time, he enjoys playing soccer or racketball or listening to bluegrass music.

Some of the problems he had when he first arrived were making friends and getting used to the food.

Al-Zaben said he would like to live here, but it depends if his family wants to move. His father will be retiring soon as a teachers' supervisor for the Institute of Telecommunications and Al-Zaben will be responsible for his sister and two brothers.

After living with his roommate's family for a week, he said families are much closer in Kuwait. He is looking forward to going home for a month.

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## Broadcasters seek permission to film court proceedings

SPRINGFIELD (AP)—A petition seeking to open up Illinois courts to photographers and television cameras has been filed with the Illinois Supreme Court by a group of broadcast journalists.

The petition asks the court to relax an eight-year rule which prohibits broadcast of trial or taking of photographs while a trial is in session.

"With the advancements in technology of film, videotape and tape equipment, the tools of our trade will be unobtrusive in covering activities in the courtroom," Ann Anderson, president of the Illinois News Broadcasters Association, said. Anderson, a reporter for WGLA-TV, Champaign, said the public is becoming increasingly dependent on broadcasters for news. But she said a Supreme Court decision to allow cameras—if even for a trial period only—would benefit newspapers as well as broadcasters.

In a 32-page petition, the INBA asks the Supreme Court "to reconsider its rule banning broadcast and film equipment from Illinois courtrooms." It urges the court to adopt an amended rule permitting the equipment under "proper judicial supervision."

Use of tape recorders in courtrooms is not specifically prohibited by the Supreme Court rule, but broadcast of material obtained on tape is prohibited. Also, as a practical matter most judges do not allow recorders in their courtrooms.

"The issue is whether public policy requires that reporters be permitted to use broadcast and film equipment, subject to proper judicial supervision, in the courtrooms of Illinois," a brief accompanying the petition says.

If the state high court were to change its rules, it would become the twelfth state which allows cameras and tape recorders on an experimental or other basis, said Harold W. Fuson, Jr., of Urbana, lawyer for the INBA.

A one-year trial of cameras in courtrooms has been underway in Wisconsin since December. In Florida, a one-year, cameras-in-courtroom experiment that has attracted national attention is set to end this summer. Evaluation by that state's high court will follow.

The state's largest association of lawyers announced last week that its president and members of a fair trial-free press committee will travel to Florida and perhaps Colorado later this spring. The delegation from the Illinois State Bar Association will view courts in both states and report back on success of camera experiments.

"The circus aspect has been avoided by having a pool camera and having the kind of technology where you don't have a lot of equipment," said Carol K. Bellows, of Chicago, president of the lawyers' group.

The president of a statewide association of editors from 52 newspapers that is also concerned with opening up courtrooms to cameras described the broadcasters' petition as "fine far as it goes."

"...It only barely touches on still cameras for the print media," said Gene Cryer, executive editor of the Rockford Newspapers and president of the Illinois Associated Press Editors Association.

Cryer said the association would probably file an amended petition of its own on the issue.

Since the 1930s, judges in both federal and state courts throughout the United States have almost uniformly refused to allow electronic equipment in courtrooms.

The practice began, according to Fuson's brief, after the sensational coverage surrounding the 1935 trial of Bruno Hauptmann, the alleged kidnapper of the child of Charles Lindbergh.

In 1937, the American Bar Association adopted rules which recommended against cameras and tape recorders in courtrooms. The legal profession has generally felt electronic equipment interferes with courtroom order, scares witnesses, or encourages trial participants to "ham it up."

## features Safe rock climbing taught at seminar

By Michael Reed  
Student Writer

If you've long wanted to challenge the rocky terrain of Southern Illinois but didn't know where to begin, the rock climbing seminars offered through Checkstone Mountaineering Ltd. may be the place to get your initial footing.

The purpose of the seminars is to provide the aspiring climber with a sound knowledge of basic climbing techniques and a thorough understanding of how to apply those techniques.

"Our primary motivation is to develop people who are safe climbers," said Ron Williams, one of the organizers. "We want to give people enough knowledge to enable them to climb safely on their own."

Williams, who along with Mike Detering, will assist the principal instructor of the seminars, Adam Grosowsky, said that the safety precautions involved in rock climbing could not be overstressed. "We're not out to develop rock jocks," Williams said. "We just want to give beginners a safe place to start—how far they develop is up to them."

According to Williams, there is no means of controlling climbers though experience may be the biggest measure of authority. All three of the instructors have done extensive

climbing in the area and Grosowsky has climbed in Colorado and Colorado as well.

The seminars will begin with a night session to be held Thursday, April 27. A slide-tape presentation concerning the art of rock climbing will be shown. Following this presentation, there will be a knot tying session to familiarize participants with the proper technique.

"Many people climb in an unsafe manner that will hurt the sport as well as themselves," Williams said. He added that many accidents occur because of improper knot tying procedures.

A day session will follow that weekend with participants meeting at the Checkstone parking lot at 21 S. University at 8 a.m. From there the group will travel to Stone Face State Park east of Harrisburg.

Once on the rock students will be instructed in belaying (rope securing) procedures. Once these techniques have been mastered a number of climbs will be set up in a top rope fashion.

This session will test most of the dry and each student will be expected to bring a sack lunch, loose unrestricting trousers, a comfortable destroyable shirt, and light rubber soled shoes.

The cost of the entire seminar is \$25.

## Divers fight ban on lake

By Paul Halvey  
Student Writer

A difference of opinion has stalled the use of Devil's Kitchen for scuba divers.

Because the Egyptian Divers, a student diver's club, would like to see scuba diving allowed again in the lake, they have to convince directors at the Crab Orchard Refuge to lift a ban put on in January, 1977.

Jerry Uppike of the Crab Orchard refuge office said the diving ban was put into effect at the recommendation of safety advisors in Minnesota.

"Devil's Kitchen is the safest place to dive in Southern Illinois in my opinion," countered Peter Carroll, assistant professor in physical education and faculty advisor of the Egyptian Divers. "I've dived every inch of the former diving areas of the lake."

Carroll said he has given over 500 divers their certification test there with no accidents.

Uppike explained that the ban on diving was a safety precaution to (Continued on Page 15)

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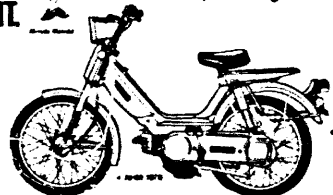


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# Club wants ban lifted on diving at Devil's Kitchen

(Continued from Page 14)

keep the refuge from being sued, should an accident occur.

The Egyptian Divers and their attorneys drew up waivers and release forms that Carroll said, would have to be signed by each diver wanting to dive in Devil's Kitchen. These forms would prohibit divers and their relatives from suing the refuge.

Udike said the refuge board can't accept the waivers. In the past, people have sued other successfully even after signing a release because the court ruled the accident was due to a safety hazard, and the refuge doesn't want to take this chance, Udike explained.

Carroll feels the refuge is discriminating against divers in favor of boaters. He explained that in some spots in the lake there are trees six inches underwater. A boater could see the refuge if he hit one and had an accident. "Most drownings are from falling out of boats," Carroll said.

The divers stay away from such

shallow areas in favor of deeper ones, Carroll said. "Accidents can happen in diving, but the club is strict on its members passing equipment checks, and lifesaving and safety tests." Carroll said he currently has to take students 300 miles away to Bull Shoals, Ark., for their diving certification test.

Udike said the safety hazard in boating was recognized when boat horsepower was limited to ten. Owners of boats over ten horsepower could use the same discrimination claim.

Carroll felt the refuge wasn't distinguishing between swimmers and divers. He said the refuge officials say they can't allow diving because swimmers would then want to use the lake. According to Carroll, Illinois law requires changing and showering facilities for swimmers but not divers.

Udike said he knew of no such law in Illinois.

A committee for the refuge is being drawn up by Booker Associates, a planning group hired by Crab Orchard wildlife officials.

Two representatives from the Egyptian Divers were at the Feb. 7 meeting of the refuge board to suggest that diving be put on the use plan. They turned in a written

statement to the planning group that said the divers were trained, safe, and willing to sign waivers, Carroll said.

Twenty divers spent all day

Saturday, April 8, loading a three-quarter ton truck with sideboards, full of litter from the area around Devil's Kitchen lake. Carroll said the job was in the interest of ecology.

## Monday's word puzzle

### ACROSS

- 1 Bearlike mammal
- 6 Showy flower
- 11 Tavern
- 12 Panty
- 14 Corn measure
- 15 Engine
- 17 French for "summer"
- 18 Men's nickname
- 19 Advantage
- 21 Proposition
- 22 Customs
- 24 Symbol for nitrogen
- 25 Danish island
- 27 Cheer
- 28 Pronoun
- 29 Ponder
- 30 Pre-ment
- 33 Basketball team
- 34 Tautonic daily
- 35 Soread for drying
- 37 Pop
- 38 Article
- 39 Eagle's nest
- 41 Latin conjunction
- 42 Colonized
- 43 Men's nickname
- 46 Public vehicle (colloq.)
- 48 Flowers
- 49 Suffix like saw
- 52 Luxurious
- 54 Wipe out
- 55 Anticipated

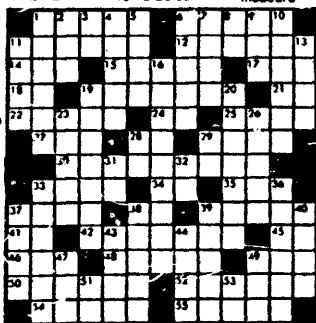
### DOWN

- 1 Paleness
- 2 Everyone
- 3 Negative
- 4 Cupolas
- 5 Later
- 6 In the air
- 7 Mindy garment
- 8 In heels of 29th
- 9 Dutch town
- 10 Retreat
- 11 Juncture
- 13 City in Nevada
- 16 Dwellings
- 19 Conducts oneself
- 20 Teased
- 23 Swift
- 26 Chemical compound
- 28 Pansy (colloq.)
- 29 Greek letter


### Answer to Friday's Puzzle

DRY HUES GAL  
RAD UNDER ELL  
SHIELD STUMPS  
EVIL EEN LUNG  
HAS BESSICAL  
EEN COE  
COMPLETES SNA  
TRAIL BUSY SHIM  
REDHEAD AUGUST  
AUGUST ARN  
BIL CHAYS TRY

- 31 Note of scale
- 32 Conjunction
- 33 Time yet to come
- 36 Able to lose weight
- 37 Amount owed
- 38 Make amends
- 39 Norse gods
- 40 Paradise
- 43 Periods of time
- 44 For fear that
- 47 Weight of man's nickname
- 51 Parent (colloq.)
- 53 Chinese distance measure



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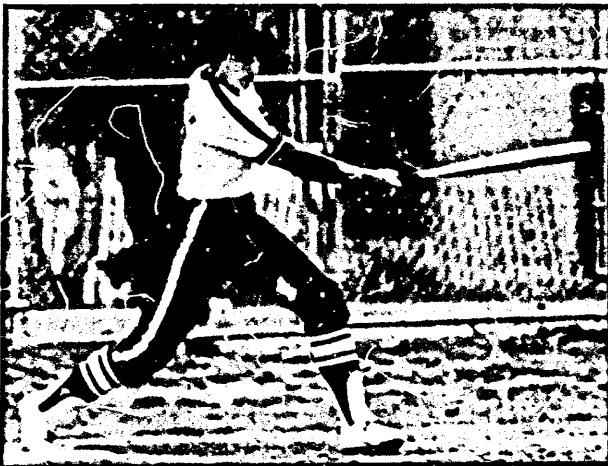
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Pat Matrecci is the leadoff hitter for the Salukis. The women play at Eastern Illinois Wednesday. (Staff photo by Brent Cramer)

## Wheelchair athletes capture medals

By Bill Calles  
Staff Writer

Mike Block, an SIU junior in journalism, set meet records in the breaststroke and the individual medley swimming events at the 8th annual Ohio Wheelchair Games on April 14 and 15 in Columbus, Ohio.

Block, one of four SIU students who competed in the meet, also placed second in the freestyle and third in the backstroke in the Class 1A division.

The other students competing were Joyce Eannarina, a junior in speech pathology; Mike Shipton, a junior in administration of justice; and Marvin Whittaker, a junior in special education.

Participants are medically classified according to the degree of their disabilities. Medical disability ranges from Class 1, severe disability, to Class 6, lesser disability. Class 1 is subdivided into classes 1A, 1B and 1C.

The classifications are meant to insure fair competition among those with similar degrees of disability.

Eannarina, who competed in Class 4, placed first in the women's freestyle and in the backstroke.

Shipton, competing in Class 2, placed first in the 100-yard dash and the 440-yard dash. He also placed second in the slalom event and the backstroke, and fourth in table tennis.

Whittaker placed second in the distance race and third in the freestyle event and the breast stroke in the Class 3 Division. He also placed fourth in the discus.

A total of 14 teams from various universities and organizations were represented in the meet.

## Kieg's 74 wins IM golf title; Valois comes closest to pin

By Gerry Elias  
Sports Writer

John Kieg fired a score of 74 to win the men's intramural golf tournament scratch division held at Midland Hills Golf Club last week.

Twenty-four participants were divided into three flights with each flight having its own winner based on handicap scores.

In the A flight, Bob Goben had a 56 handicap score to take first place, followed by Jim Keistler with a 70 and Brendan McGuire who had a 71. Goben shot a 78 scratch score while Keistler and McGuire shot scratch scores of 81 and 79 respectively.

The B flight winner was Kevin Dailey who had a handicapped score of 62. John McBride took second with a handicap score of 64. Phil Valois captured third

with a 65. Valois also came closest to the pin, being only seven inches away from the cup on the second hole, a par 3, 131 yard hole.

Daily shot an 85, McBride a 78 and Valois an 89 in scratch scores.

Roman Stack was the C flight winner with a handicap score of 61. He had a 102 scratch score. Mike Flint and Kevin True tied for second with handicap scores of 63. Flint had a scratch score of 96 and True closed with a scratch score of 104.

The handicaps were based on the Peoria system and were determined by taking the scores from a randomly selected six holes before multiplying by three. The resulting figure was then subtracted from par to get a handicap score.

## Big Ten commissioner says NCAA hoop field may expand

MILWAUKEE (AP)—The national collegiate basketball tournament may expand from its current 32 entrants to 40 because of problems posed by increased popularity of post-season conference tournaments, Big Ten Commissioner Wayne Duke said.

"There is speculation that we might expand the tournament to 40 teams, going back to buying certain teams out of the first round," Duke, also chairman of the National Collegiate Athletic Association Tournament Committee, told the Milwaukee Press and Mike Chio.

The NCAA was widely criticized last month for not inviting several teams which had won 20 or more regular season games to the tournament. There was further criticism when several teams which were invited were forced to play far from their geographical regions.

Much of the problem stems from postseason conference tournaments, Duke said. Several schools with strong teams, notably independent Detroit 24-3, failed to receive NCAA tournament bids this year because priority was given to conference postseason tournament winners.

Regular season conference champions which lost in postseason play also had to be considered because of fine records and strong schedules, Duke said.

"I am concerned with the emergence of postseason conferences," Duke said. "There were 11 postseason tournaments this year, and in eight instances the regular season champion didn't win."

Duke said he is opposed to the Big Ten adopting a postseason tournament. Such a move is expected to be voted on at a conference meeting May 1.

## Retired basketball coach could get new start at SIU

The following column is a fictional piece describing the possible result of SIU's search for a new basketball coach.

"Hey, Chico, what do you know?" I asked as I shook his hand.

"Well, Jim, as a matter of fact I know a lot," Chico answered.

Chico is a janitor at the Arena who always knows what's going to happen in SIU sports before anything is announced. I had gone over to ask him if he'd heard anything about how the search for a new basketball coach was going for the Salukis.

"You're not going to believe this Jim, but we hired a coach already," Chico said excitedly. "I overheard the Kansas Comet tell his assistant that they had hired their man."

"Sure Chico, but they said they were accepting applications for the job until May 1 and that someone wouldn't be hired until about June 1," I said. "You see Affirmative Action..."

"Forget Affirmative Action, that doesn't matter," Chico said. "You see they'll accept applications until May and announce the decision June 1 to make believe that they're following the rules, but they made the decision late yesterday."

"Well, let's have it, who'd they hire?" I asked.

"I didn't hear his name mentioned, so all I can say is what I heard," Chico said. "They got some guy who made Milwaukee famous and he's famous himself now."

"Continue Chico," I said.

"This guy's favorite saying is 'seashells and balloons,'" Chico said. "His son used to play ball for him and he always told his son 'to get the shooter' after the opponent shot free throws. He hasn't been coaching lately, but he's got the urge again."

"Well, how'd he get the job Chico?" I asked.



## Sports Forum

By Jim Misunas  
Staff Writer

"He clinched the job by answering the three-part question the Main Man asks everybody who applied for the job," Chico said.

"How'd it the questions go Chico?" I asked.

"The first question asks what is a Saluki? Question two asks what school did Walt Frazier attend in college? Question three asks what school does Gale Sayers work for now?" Chico said.

"Boy, those questions are tough. And he know all the answers? How'd he know what a Saluki was?" I asked.

"Rumor has it this guy coached a game against SIU and lost in the National Invitation Tournament back in 1967," Chico said.

"That's interesting Chico, but why did SIU want to hire this guy?" I asked.

"Because he'll help SIU get national recognition," Chico said. This guy has worked for national television and he's from New York. He's flashy enough to get the media attention and his New York connections will help get SIU's games on national television. The administrators want SIU to build up its national recognition to help induce people to contribute money to the Saluki Educational Fund."

"That makes sense," I said.

"It sure does and this guy is supposed to get his players into pro ball too," Chico said. "Every player wants to play pro ball and make big money and this guy knows how to get guys on pro teams."

"Okay, it makes sense that SIU wants this guy, but why would he want to come to Carbondale after living in New York?" I asked.

"First, SIU made him a great offer," Chico said. "They lost the last coach, because he took a higher paying job, so they weren't going to let that happen again. He'll make \$35,000 a year, have his own TV and radio shows, his wife will be given a job and he'll be eligible for bonuses."

"Is that all?" I asked.

"No, there's more," Chico said. "This guy also likes to play golf, hunt and fish so SIU is going to give him a free pass to Saluki National golf course, free hunting and fishing licenses and plenty of equipment to boot."

"Sounds like an offer too good to be true Chico," I said. But what about Coach Paul Lambert who just left, what have heard about him?"

"I heard that Lambert didn't want to leave, but SIU officials told him they didn't want him anymore," Chico said. You see, he was a minister's son and he was too conservative. SIU wants to change its image from a hometown, folksy college to a big city college image. Besides, this guy is supposed to call all of his timeouts."

"Timeouts? What do timeouts have to do with anything?" I asked.

"You see, the TV people were mad at Lambert the last two years because he doesn't call timeouts," Chico said. "The TV people have got advertising to sell

and Lambert wasn't cooperating. He didn't even call a timeout in the Creighton game last year that was televised. And the people at the home games were mad at Lambert too. It seems like lot of folks want to go to the bathroom but don't every get the chance because Lambert never called timeouts."

"Well, it's all set then. Goodbye Missouri Valley, hello national recognition," I said gleefully.

"Whoa, it isn't that easy from what I hear," Chico said. There are problems with national recognition too. SIU is going to have to contract with a firm to distribute SIU shirts all over the nation because once your team appears on national TV everybody wants to buy your school shirt. And Carbondale will have to build more hotels to house all the tourists who will start to visit."

"It's goodbye small town, hello big city," Chico concluded.

### 76ers will win NBA title

The second season has begun in the NBA and after the smoke has cleared look for the Philadelphia 76ers to win the NBA title.

The 76ers' theme this year has been "we owe you one" meaning they owe an NBA title to the Philadelphia fans who have supported them. After an easy win over New York, look for the 76ers to eliminate the San Antonio Spurs in six games before defeating the Denver Nuggets in five games for the title.

Denver will dispose of Milwaukee in four or five games and then defeat the fatigued Portland-Seattle winner, which will be Portland if the series goes as ten games or Seattle if the series goes six games. A Portland-Philly rematch in the finals would be a great series, but the Blazers aren't healthy and will likely lose to Denver if they survive the Seattle series.