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Daily Egyptian Staff

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Seventy percent of earth's uranium enriched in plant

By Mark Peterson
Staff Writer

The 750-acre plant is located 60 miles south of Carbondale. It enriches 5,000 metric tons of uranium annually. About 70 percent of the enriched uranium in the world has passed through its processors.

It's called a gaseous diffusion plant and is one of the largest industrial complexes of its type in the world. The plant, 12 miles west of Paducah, Ky., is owned by the federal government and operated under contract by the Union Carbide Corp.

Most of the enriched uranium the plant produces is used for fueling nuclear reactors. But Clay Zerby, plant superintendent, said that all the enriched material in the nation's nuclear weapons stockpile comes through the three enrichment plants in this country.

The plant's processing buildings are immense. They house the miles of nickel-plated pipe and the diffusion cylinders which the uranium goes through on its way to becoming a fuel element.

Off in the distance, large towers belch the steam given off from water used in the plant's cooling system.

Inside the gates of the barbed-wire fence that surrounds the plant, thousands of steel cylinders filled with depleted material from the enrichment process sit awaiting their fate. The cylinders store about 14 tons of waste each. Upwards of 75,000 tons of the depleted material are stored on the grounds.

Zerby said the material, which remains radioactive for several hundred years, is not being disposed of because research is being conducted which could introduce ways of extracting its energy-producing elements.

Another alternative Zerby presented for disposing of the material was to put it in a container and drop it down into a federal repository in a geological formation.

Zerby conceded that there is some conflict concerning how to dispose of the depleted material generated by nuclear power, but added that he thought much of the controversy was a result of the stigma attached to the industry when the first atomic bomb was dropped.

"It's an emotional subject and emotions aren't always rational," he said. "Most of the controversies being stirred up are based on the assumption that very improbable events are going to occur. These people cannot cite any current or historical evidence for these claims."

He said many people have lost their perspective as far as nuclear power is concerned.

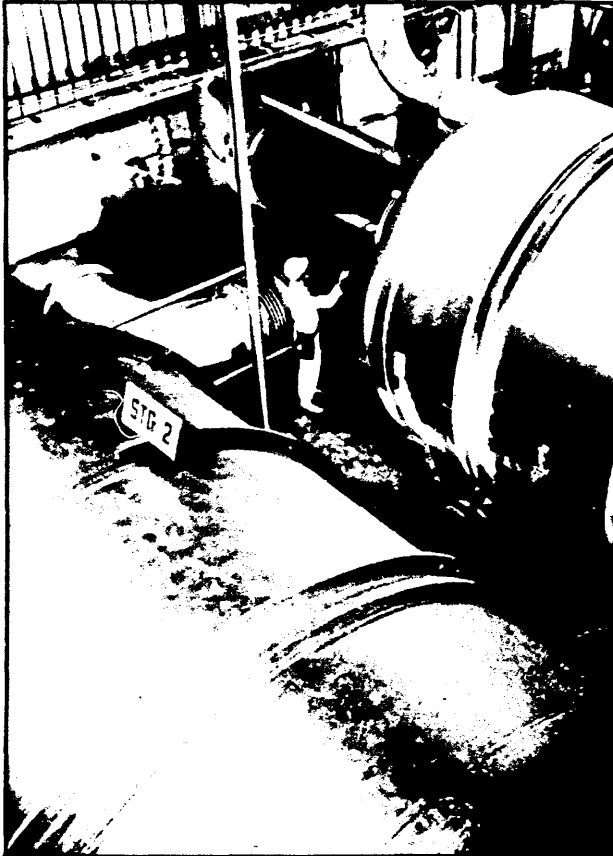
"This is one of the safest industries in the United States today," Zerby said. "There has never been a member of the public harmed in any way by nuclear power."

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Daily Egyptian

Southern Illinois University

Monday July 31, 1978 Vol 59, No 188



A workman oversees part of the enrichment process that uranium undergoes at the Paducah Gaseous Diffusion plant. The uranium is introduced into the system as a gas, and is blown through large barrier tubes that enrich the uranium in its fissionable elements. Several thousand such barriers are passed through before the required degree of enrichment is reached. The enrichment facilities are among the largest plants in the world.

Southern Illinois, California equally earthquake prone

By Brenda Hood
Staff Writer

People living in the Southern Illinois area pay little attention to the possibility of a severe earthquake here. For this reason, many building codes are not strict enough, nuclear waste storage areas are maintained without sufficient precautions, and towns exist on land that is extensively undermined, according to a study prepared by the Illinois Emergency Service and Disaster Agency (ESDA).

This area has the same earthquake danger rating as California, primarily as a result of the New Madrid Fault Zone in the Missouri Bootheel. Harold Nuttli, regional director of the IESDA, said. There are three major faults effecting the area, and numerous smaller faults.

"There's a good possibility of a major earthquake in the New Madrid System in the next 10 to 20 years. It would be devastating for Memphis, Paducah, St. Louis—the whole region," Sean Morrissey, director of the Geophysical Observatory at St. Louis University, predicted. "It's just a matter of time."

Earthquakes the size of the one that hit San Francisco in 1906 occur in the New Madrid System about once every hundred years, according to Otto Nuttli, professor of earth and atmospheric sciences at St. Louis University.

The New Madrid Fault, which runs approximately from Cairo, Ill., to Memphis, Tenn., slipped in 1811 and resulted in the largest earthquake in the history of the continent. The shock was felt from Canada to New Orleans, La., and the vibrations could be felt distinctly over about a million square miles.

There is a small earthquake nearly every day in the region, Nuttli added. Many of these are too small to be felt, but help to relieve some of the stress on the earth, he said.

"Small earthquakes usually indicate strained conditions, and are often symptomatic of a larger quake to come," he added. "There really isn't any way to accurately predict when one will occur, but there should be a way in five to 10 years. Right now we use the statistical recurrence rate and the natural phenomenon that we know occur before a quake, to help us determine if an earthquake is likely."

Between three and five earthquakes that can be felt occur in the New Madrid area each year, Nuttli said. Since 1795, 84 earthquakes of an intensity of at least five on the Modified Mercalli intensity scale have been felt in Illinois.

The magnitude of an earthquake is measured on the Richter scale and the Modified Mercalli scale. The Richter scale estimates the earth's shaking at a certain point, then corrects the figure for the distance from the epicenter. The earthquake receives one overall rating. The Mercalli scale measures the

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ChicagoFest highlighted by 275 acts

By Deb Browne
Staff Writer

Looking for a good time in the Windy City during semester break?

City government has added 275 acts to its 21st Lakefront Festival, which starts Friday and lasts until Aug. 13, and renamed it ChicagoFest. Over 90,000 people are expected to flood onto the Chicago coast Saturday and Sunday.

If Neptune, the Roman god of waters, were watching from a hot-air balloon drifting in to the city from Lake Michigan, ChicagoFest would resemble the Circus Maximus with one exception. The carnival will be surrounded by water on three sides.

Five stages and a midway with nearly 40 rides and 50 craft booths are being built on Navy Pier, a long man-made peninsula at 600 East Grand. A rock music stage, proposed to float on a barge off the pier, is being underwritten by the Chicago Tribune.

The new event was planned by Festivals Inc., known for Milwaukee Summerfest. Music names like Atlanta Rhythm Section, Muddy Waters,

Roy Ayers, Corky Siegel, Asleep At The Wheel, Stanley Turrentine, Bonnie Koloc, The Spinners, Andy Gibb, Heartsfield, Herbie Mann, Willie Dixon, Paul Winter Consort, John Lee Hooker, John Hartford, Harvey Mandel, Headeast, Robert Palmer and Jimmy Dorsey have been booked. The comedy showcase will host Proctor and Bergman, Henny Youngman and Ace Trucking Company, among others. L.N. Fleckles and Co. circus will perform daily. Magician Dick Oslund, the National Marionette Co., and Imagination Theater, Inc., will perform in the children's area.

The cost of admission is \$4 per person at the gate and \$3.50 for advance tickets. Tickets are good for any one of the festival's 10 days.

Add to this at least \$1 for parking. Ray Rymur, a Festival Inc. planner, said that since parking near the pier is limited, free shuttle buses will run from four parking areas. Soldier's Field parking, the best deal, can hold the expected 35,000 people on weekdays but

will not be available to festival goers on the weekends because of Bears games. Rymur said \$5 per 10 hours was the average cost for the three other garages.

They are: Michigan Avenue Underground Garages at Grant Park, Northwestern University Garages, at 27 E. Erie St. and Grand Avenue City Garages at Grand and Rush. CTA buses will leave every 15 minutes until peak times when they will run each minute.

Over 25 Chicago restaurants will be on the premises serving specialties from gyro sandwiches to full-course meals. An 800-by-800-foot picnic area has been set up on the east end of the pier.

Other Lakefront activities include the first hot-air balloon race in Chicago since 1925. Aeronaut Paul Woessner, known for making the only successful hot-air balloon flight across Lake Michigan, will lift off at 8 a.m., Saturday, Aug. 19, from Grant Park's Hutchinson's Field. Sixteen other balloons will try to catch up with him on a 60-mile zigzag course across the lake. Hundreds of Chicago artists will show

their work on seven blocks of Rush Street between Chicago and Cedar Avenues beginning at noon Aug. 11 to 13.

At noon Aug. 12, King Neptune will lead a parade down Michigan Avenue (instead of the usual State Street) this year. He will be greeted by Mayor Bilandic.

The International Glider Championship, a delta kite competition, will last from 11 a.m. to 4 p.m., Aug. 17 to 19 on the lakefront at Chicago Avenue.

The Chicago River Spectacular, at 7 every night from Marina City, includes a parade of boats, log rollers and a Venetian Night with fireworks at the Monroe Street Harbor on Friday the 18th.

The Pompa A.D. 79 Exhibit at the Art Institute will last from Aug. 12 to Aug. 21, according to a Lakefront Festival Activities brochure.

For the brochure, which includes ticket ordering information and a full list of activities, write ChicagoFest, 600 E. Grand Ave., Navy Pier, Chicago, Ill. 60611, or call the information hotline at 312-744-6555.



Clay Zerby

Paducah plant enriches uranium for world

(Continued from Page 1)

Zerby cited several examples of safety precautions that are built into the gaseous diffusion plant, which enriches the uranium in the fissionable isotope U-235 by 3 percent—the amount necessary for making it a nuclear fuel element.

He said that the enrichment system is monitored by accelerometers that detect any movement in the processing equipment that might be caused by geological movement. The superintendent said that if a cylinder or anything else begins to leak, the system shuts down automatically.

He added that the plant is inspected regularly for safety by the Department of Energy (DOE), the regulatory agency for the operation.

"Sure there is the possibility of a catastrophic accident," he said. "But the chances are about the same as a meteorite falling to earth...very improbable."

"Everybody in the industry agrees that we should do everything possible to operate safely," he said. "But to impose regulations on this industry because of very improbable events is tantamount to penalizing us far beyond any industry in the country."

Judy Elliott, a spokesperson for Clamshell Alliance, a group that was largely responsible for halting construction of the Seabrook reactor in New Hampshire, disagrees with Zerby. "These people have a moral responsibility to stop building these things," she said. "We have evidence that there have been accidents at these plants."

Elliott cited the Monticello reactor in Minnesota where in 1971, 50,000 gallons of radioactive water was dumped into the Mississippi River after the generator's waste storage space became filled.

She also said that in 1976, a faulty valve in the Vermont Yankee nuclear generator in Vernon, Vt., caused contaminated tritium to be spilled in the Connecticut River.

Zerby was unaware of either incident but added, "If you're going to bring morality into it I have a lot to say."

He says that his primary concern is to leave some hydrocarbon resources to

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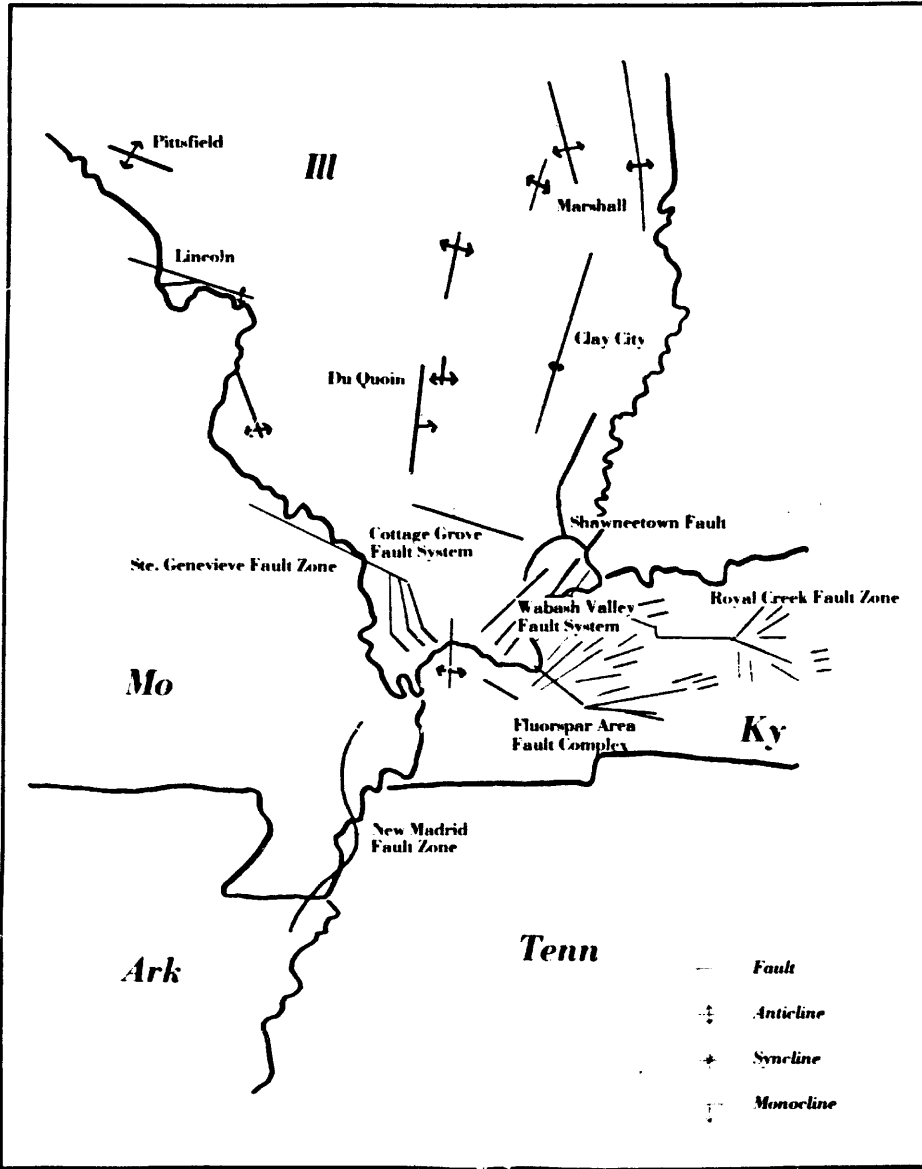
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A system of fault zones which run underneath Southern Illinois and the states which border it. An expert says there is a good possibility of a major earthquake in the New Madrid Fault Zone in the next 10 to 20 years that could be "devastating for the whole region."

Southern Illinois in earthquake zone

(Continued from Page 1)

shaking as it effects a certain region. The rating is different at various distances from the epicenter.

More study is necessary to determine the best methods for protecting nuclear materials from spillage in an earthquake, the report said. Building codes may need to be altered. People living in undermined areas need to be aware of the possibility that the land beneath them will collapse because of shocks, it said.

The study also stated there is a need for extra storage of water for fighting fires likely to occur because of downed power lines and broken fuel pipes. Counties should map formations of the earth and develop a plan to follow in the event of an earthquake, it recommended.

A rating of six or greater on the Richter scale would cause major damage, Nuttli explained. The intensity of the earthquake increases 10 times with every increment increase on the scale. The 1811 earthquake has been estimated at an intensity of 12 on the Mercalli scale, he said.

An earthquake is the result of a sudden sliding motion of two rock surfaces against each other within the earth, he stated. "An aftershock is a smaller

earthquake that follows the primary one. It is an attempt by the earth to get back to a position with no strain," he said.

In the two years following the 1811 earthquake, nearly 200 aftershocks hit the area. Some of these were almost as severe as the original earthquake, Nuttli said.

The town of New Madrid, Mo., was nearly entirely destroyed by the shocks. Chimneys were knocked down in Cincinnati, Ohio. Rising dust caused periods of total darkness. Small islands in the Mississippi River suddenly disappeared. Landslides caused massive destruction, and great fissures appeared in the earth.

Reelfoot Lake in Tennessee was formed when the land there dropped during the earthquake. Lake St. Francis in Eastern Arkansas was also formed then. More than 150,000 acres of forest were destroyed.

An earthquake of such magnitude would be disastrous if it occurred today, Morrissey said. "Many densely populated areas such as East St. Louis, Carbondale, Benton, and possibly some other cities in central Illinois could literally collapse during a severe earthquake. The death toll and

destruction could be catastrophic," he said.

The Wabash Valley Fault Zone, located mainly in Kentucky near the Illinois border, is active, Nuttli said. An earthquake in 1968 was centered there. It caused damage in this area and was felt over 580,000 square miles. The intensity was seven on the Richter scale.

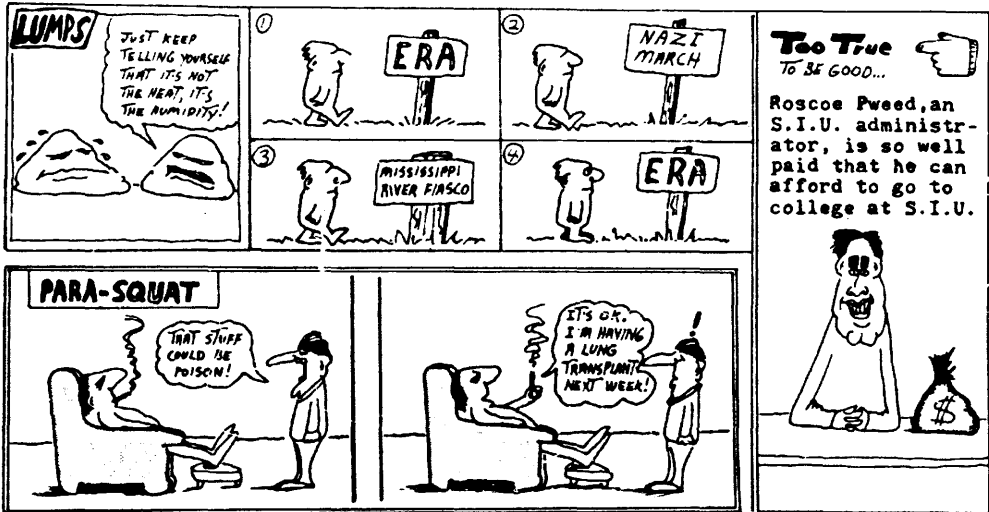
An earthquake of 8.5 on the Richter scale would release 12,000 times the energy released by the Hiroshima nuclear bomb.

The study said the onset of a large earthquake is preceded by a deep rumbling sound, then a series of violent motions in the ground begin. The surroundings seem to disintegrate.

The force of tremors in this area would be especially severe, Morrissey said, because the homogeneous earth would conduct the energy, and there are no mountain ranges to absorb it.

To help prepare for an earthquake, the study recommends that utilities and emergency services be relocated in less vulnerable areas and backup systems be developed. Special search and rescue equipment needs to be readily available, and procedures for locating and extricating buried persons should be taught.

SUMMER FUNNIES by MESSER



Hearst talks about prison life

By Bob Greene

Editor's note: This is the second part of an exclusive interview with Patricia Hearst by syndicated columnist Bob Greene.

PLEASANTON, Calif.—"I feel like I'm becoming a professional prisoner," Patricia Hearst said. "I'm here. I have to deal with it. The people who run this prison keep telling me this is such a nice place. Like I'm lucky to be here. I feel like saying to them, 'You're no better than the SLA.' I mean, I'm their prisoner. I'm not here because I'm their friend."

On the surface, the Federal Correctional Institution here—where Miss Hearst is serving her seven-year term for bank robbery, and where this wide-ranging conversation with her took place—does seem benign enough. If it is not exactly the "campus-like setting" that is so often described in the press, it is, at least, not Alcatraz or Sing Sing. Three hundred women inmates—some of them serving time for murder—are locked up with Miss Hearst.

Miss Hearst talked about her life in prison just before she was to report to the kitchen for her work. She is, as she pointed out, used to being a prisoner—but even so, she seemed remarkably good-natured as she went over the events of her days and nights inside. The most germane thing about her prison term—the belief by many that she was first and foremost the victim of a crime, and should not be serving any time at all—came up only when ... reporter mentioned it, and Miss Hearst outlined the details of her prison schedule as if it were the most normal thing in the world for her to be doing.

"I'll tell you about my life here, but it's not very exciting," she said. "I'm a cook now. I don't have to be at work until 11 o'clock in the morning. I help cook dinner. I'm paid about \$10 a month. I think that comes out to around two cents an hour, but I'm not sure, my math's so bad.

"I work from 11 until 6. There are these 30-gallon pots, and you use these big oars to stir with. It's better than being a morning chef, because you don't have to come in as early. A morning chef has to come to work at 5 o'clock. It's also a pretty good job because you can cook whatever you want for yourself. I just made chopped chicken liver for everybody who works with me in the kitchen.

"I read, I embroider, I write letters. I read 'The Immigrants'—that was pretty good. Usually I'm tired at night, and I just say a prayer and fall asleep at 9 o'clock. There's a count at 9 o'clock to make sure nobody's escaped. There's a count at 9 o'clock, at midnight, and 3 a.m. and 3 a.m. Sometimes they come in and shine a flashlight in your face. I hear that they kick the bed sometimes to wake you up, but that hasn't happened to me.

"I have a roommate. We get along very well. She hasn't asked me about my case, which I am happy for. Some people do ask really noxy questions. Some of the women come up to me and say, 'When you get a

chance, I really want you to tell me about everything that happened to you.' I try to be polite. I don't want to be rude to anybody, but I'm not going to discuss what happened to me with anyone.

"I get a lot of letters. A lot. I've had at least a couple of thousand letters in the time I've been here. I might get 30 letters a day, and then on a high day I might get 100 letters. And of all those letters, only two have been negative. And of those two, only one had a name signed to it.

"Most of the letters start the same way. They say, 'You must think this is so strange, getting a letter from someone you don't know.' And then they tell me about themselves and their family and where they live: usually just a note to say they're sorry I'm in prison.

"I have visitors three times a week. Some of them are the same people who were my friends before. A lot of the people I'm friends with now are people I met when I was out on bail, through my sisters or other friends of mine."

Has the rift with her family been healed—the rift caused by the "Tania" of the Symbionese Liberation Army tapes reciting ugly insults about the Hearsts?

"There wasn't any rift. They have stood by me, and we get along better now than we ever did. Part of it's because I'm older, I guess. I don't think I ever really hurt them. Living at home with them was really ... kind of strange. You know, 24 years old and living at home. They do treat me differently. They watch out for me more than they do my sisters, but I guess that's to be expected.

"I've had people tell me—so many people in here have come up to me and said—'It would be a lot easier for you if people just forgot about what happened to you.' But I don't agree. I think it would be a lot harder for me if people just forgot. I mean, I'm a prisoner. Would you like to be sitting in here and have people forget what happened?"

"I just can't get interested in this place. I'll do my job, because everyone has a job in here. I'll cook because everyone has to eat. I do what the rules call for without going out of my way or groveling. I'm not rude to anyone, but I'm not afraid of them, either.

"I don't watch TV here. I like jazz. I put on KJAZ and listen to whatever plays. I'm lucky my roommate likes it. If you don't like jazz, it's just a bunch of noise to you.

"I'm allowed to call my friends or family collect. It looks like a pay phone, but it isn't. You're not allowed to have money in here. There are only a few phones, so you can't stay on very long."

"...and what keeps her going, day to day?"

"I guess me keeps me going. I think I've become the kind of person that just keeps going, no matter what happens."

Daily Egyptian

Opinion & Commentary

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DOONESBURY

by Garry Trudeau



'Man of La Mancha' bubbly, exciting



Cheryl Foland appears as Aldonza, the tavern wench who is a lady in the eyes of Don Quixote, in the Summer Playhouse production of "Man of La Mancha." The play will be performed again at 8 p.m. Friday, Saturday and Sunday in the University Theater. (Staff photo by Mike Gibbons)

By Marcia Heroux
Entertainment Editor

Like anticipation of a good friend or a lover, the Summer Playhouse's "Man of La Mancha" at first bubbled excitedly in the overture, then swayed nervously in Act I, and finally flung its arms wide open in exuberance, receiving a standing ovation Thursday night.

Darwin Reid Payne, scenic designer and director of the musical, made his second job easier by doing his first job right. Of course, Lang Reynold's lighting or rather, lack of lighting, was what made the dungeon-castle-inn set really interesting.

Through the blackness a beam of light from above shown upon a circular playing area, flanked by the iron-black grates and stairs leading to a heavy, creaking door and the Inquisition.

The slithering scum slid on stage, hissing and crawling in the filth of the dungeon. Miguel de Cervantes (Steven J. Kosinski) and his faithful servant, Sancho, are thrown into prison and are immediately found guilty—by the other prisoners. The defense of Cervantes takes its form in the story of Don Quixote, and the Quest begins.

Kosinski began weakly—his manner and voice seemed too young. But Kosinski grew in strength as the story grew in strength. His singing voice did more than justice to his solos, though crisp words would have helped the rhythm.

As Quixote became involved in this dream, Kosinski adopted a "not quite here" look which worked marvelously well in carrying the vision of Don Quixote from "illusion" to a "dream."

Russell S. Drummond was adorable as Sancho, faithful-servant-turned-faithful-square of Don Quixote. All Drummond had to do was make a funny face with his rolling eyes and fat cheeks or scurry around, shouting busterously, to make the audience love him. But for all his adorability, some darling songs like "I Really Like Him" and "A Little Gossip" were spoiled by his raspy singing. As for Aldonza, the whore who was a lady in the eyes of Don Quixote, was

Cheryl Foland. It's about time Foland played a role that was more than the sexy-sweet-innocent type. She handled the part of Aldonza beautifully, with just the right amount of fiery, spitting whorishness mixed with a small amount of hopeful curiosity and femininity. Though her "It's All the same" came off somewhat flat, the orchestra being too faint and far away to give her much help, her "Aldonza" was explosive. I had

winged costume for Don Quixote that looked something like that of an astronaut, but with "golden helmet" and sword he looked like a splendid knight. A leather vest and flared skirt were good choices for Aldonza. The show flowed generally well except for a few scenes in the first act. The scene in which Miguel de Cervantes becomes Don Quixote was disappointing. He flopped on a moustache and beard, they threw on his armour and he was ready to go. More time should have been given to the physical creation of Don Quixote.

A Review

strains of "Aldonza" going around in my head after I left, not "The Impossible Dream."

Other musical numbers well done were Randall Black's "To Each His Dulcinea." Black's tenor quality was pleasant to hear, though his characterization of the Padre was 'too flippant.' "I'm Only Thinking of Him," also with Black, included the beautiful voices of Nadine Haynes, Ann Solley and Garth Schumacher. The part was not quite in Solley's range but her voice let out a powerful high note at one point that told us where her range really was. John Seibert provided a delightful "Barber's Song" in his cameo role as the barber whose shaving basin is mistaken for Quixote for the "Golden Helmet of Mambrino."

Daniel Dewar as the Innkeeper could have done more with his role; he didn't play off of Quixote, Sancho or even his wife, Maria. Maria, on the other hand, was played by Debra Foley (she took over the role the night before when Norma Sitton was stricken with laryngitis) who made her presence known as the crotchety wife, even though she had relatively few lines.

"Man of La Mancha" was half-directed by the choreography of Linda Kostalik. Offbeat, wild rhythms were stirred to a boil in the belly dance scene and the rape of Aldonza. The latter was a horrifying but realistic scene in which Aldonza, hair and skirt flying, was thrown, kicked, grabbed, whipped, and otherwise abused.

Richard Boss designed a grey,

UNIVERSITY 4

HEAVEN ON WALT

2:00 P.M. TODAY
Show Only 2:00
\$1.25 7:00
9:15

Corvette Summer

MONDAY THRU FRIDAY
2:00 p.m. SHOW/\$1.25
TODAY 2:00-7:00-9:15

SALUKI

3 P.M. SHOW/\$1.25

JAWS 2

LORNAIRNE HURDAY
GARY HAMILTON

Today 3:00-7:15-9:30

STARBUCKS

4:45 p.m. SHOW/\$1.25
Today 4:45-7:00-9:15
Sorry, No Passes

Matrix XI's original sound 'undescribable'

By Nick Sorial
Staff Writer

A matrix is a place of growth, according to Webster's Dictionary. Matrix IX, a jazz-rock group from Appleton, Wis., fits the definition. Wherever the nine-man band performs, it's a place of musical growth.

All the songs Matrix IX performed at last week's concert at the Student Center were composed by the band or one of its former members, most of the tunes not falling into a specific definable category.

John Kirchberger, the group's tenor sax soprano sax flute-percussion player, said the brand of music they play is "undescribable."

"Maybe it would be easier if we were categorized by what we aren't," Kirchberger said. "We're not exclusively jazz. We're not just rock. We're not even solely fusion or avant-garde. Matrix IX is an amalgamation of all those styles, although we contain tinges of each." Those "tinges" are what make Matrix IX live up to its "Combo of the Year" billing. The group's ability to shift the mood of its performance in a short period of time couldn't help but appeal to the emotions of the 250 or so listeners who attended the concert.

One of the most versatile of the seven songs played was "Tale of the Whale," written by Mike Hale (trumpet, vocals, percussion). After opening with the sounds of incoming waves followed by a soprano sax solo by Kirchberger, Matrix IX went into a beautifully orchestrated avant-garde interlude, similar to those of the band Weather Report.

In short, "Tale of the Whale" is for everybody from Peter Benchley to Jacques Cousteau. "Wizard," composed by 42-year-old John Harmon, the group's leader, featured moods ranging from dreamlike to frenetic. After opening with a mellow tenor sax ride by Kirchberger, the horn section again launched into a tight jazz ensemble, backed by a steady up-



John Kirchberger of Matrix IX wails on the tenor sax during the group's concert last week at the Student Center. (Staff photo by Brent Cramer)

tempo rhythm by bassist Randy Tico.

Harmon wrote "Wizard" after reading J.R.R. Tolkien's "Lord of the Rings."

"Wizards like Tolkien's Gandolph interest me greatly. I thought they at least deserved a song," Harmon said. After hearing Matrix IX play, some might think Harmon is the real wizard.

Matrix IX's finale, "Sag a si Nosa!" ("Jason is a gas" spelled backward)—Jason referring to Harmon's son), was straightforward funk held together by the stable but occasionally overpowering drumming of Michael Murphy.

Although his solo earlier showed fine musicianship, Murphy drifted from the band's normal dynamic excellence in the closing number.

Despite lengthy audience applause, the band did not play a encore.

One of the many factors that make Matrix IX successful is the group's sound system. Except for the usual problems at the start of the concert, the balance was flawless and helped bring out the big difference between Matrix IX and lesser bands—a strong devotion to dynamic levels. Many bands can play a "big-time" sound in an up-tempo ensemble, but few are able to keep that same emotion in more controlled interludes.

Part of the credit for Matrix IX's success should go to Pete "Herb" Butler, the group's sound technician and operator of the 32-channel mixing board the group uses.

"He's just like a tenth member of our band," Kirchberger said. "He has musical cues like anyone else in our group. Without him, our trumpets (Hale, Larry Darling and Jeff Pietrangolo) and trombones (Kurt Dietrich and Brad McDougal) wouldn't be assured of the same fidelity night after night."

Harmon said the group prospers because it is an "egalitarian outfit."

"Even after the praise we got at Monterey (Matrix IX was a surprise hit there in 1976), nobody lost their heads," he said. "Although we're

basically informal, our musicians take their music seriously."

Harmon taught many of the musicians while he was at Lawrence University in Appleton. Although the next oldest musician is 27 years old, Harmon's age is more an advantage than a handicap. Through his leadership, the group is able to "keep our heads together—a problem some other groups have," Kirchberger said.

"I really like touring and giving clinics. There's no comparison between this life and my past experiences as a music teacher," Harmon said.

Matrix IX has an album out on RCA records. A second album will be released this fall.

The Matrix IX concert was part of the Student Government Activities Council (SGAC) concert series.

M EAST GATE

7:00-9:00

John Travolta
Olivia Newton-John
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Big un-wimpy thang

"Mister Rogers' Neighborhood" has recently enjoyed a surge in popularity among the college crowd, thanks to satires of the show on National

Lampoon albums and "Saturday Night Live." The real thing can be seen at 4 p.m. Monday through Friday on WSIU-TV, Channel 8.

Freight trains are out; modern hoboes drive, fly

By David Shepp
Associated Press Writer
ANCHORAGE, Alaska (AP)—Gone are the Depression-era days when adventurous tramps with bandanna knapsacks camped along America's railroad tracks and hopped freight trains. Now, they drive—or even fly.

This year, they're coming in "flying boxcars" to the 70th annual Knights of the Road, Air and Seven Seas convention in Anchorage.

King-emperor Gordon "Bud" Filer and Queen-empress Garnette Hamilton are presiding.

"I had a hard time getting connections out of Chicago," Filer said. "It takes so long to get up here."

"At first, we worried that people wouldn't come, but they're coming in from all over—Pennsylvania, Ohio, Alabama."

They plan a Hobo Ball Friday night and a luncheon Saturday, featuring, of course, Mulligan stew.

The event has been held every year since the first hobo king-emperor, Jeff Davis, organized the "knights of the road" in 1908. He wrote 30 years later: "What is a hobo? Well, believe it or not, a hobo is neither a tramp nor a bum. In search of opportunity, he travels

from place to place hoping to fit in somewhere."

Ms. Hamilton adds: "A hobo really is a transient worker, but he will work. A bum doesn't want to work and won't work."

She said Davis had left home at the age of 12 and spent most of his life "traveling."

"He met some guys on the road," she said. "They liked each other and agreed to meet the next Christmas in Miami. Eight of them showed up. The next year there were several hundred."

Filer said the organization expanded to more than 300,000 during the Depression.

"That's when it started up," he said. "More people were on the road."

That's a prerequisite to becoming a member of the hobo organization. You have to have ridden the railroads and have become known to the other "bos." Filer said more than 1 million people have been card-carrying hoboes. But he said the number now is down to a few thousand.

Industrial Park lobbies for businesses

By Pat Karlah
Staff Writer

In the future, Carbondale may well be known as the industrial center of Southern Illinois.

At least that's what the city administrators have in mind—and they're in the process of developing a second industrial park in the hopes of ensuring that future.

The 100-acre Bicentennial Industrial Park is located on Route 51 north near Dillinger Road, a few miles from the existing Carbondale Industrial Park.

The land for the park was purchased in 1974, and had to be annexed before any development occurred because it was outside city limits. That development is now past the planning stages, and some construction is slated to get underway this year.

"Industrial development is the solution to many problems," Jack Hanley, director of economic development, said. "But it's a very competitive thing since there are far more cities seeking industry than there are businesses seeking to

develop in those cities."

The park was funded through the city and federal grants. And in an effort to maintain ongoing industrial development, the Carbondale Industrial Corp. (CIC), a group of about 20 local businessmen, works in conjunction with the city and University to attract new entrepreneurs to the site.

"Each agent locks in funds on a monthly basis and they simply go out and try to find new businesses to move in," Hanley said.

The land is roughly divided into five-acre plots, with a purchase price of \$6,000 an acre. "We think the price of the land is somewhat of a bargain since we're selling it at cost," Hanley said. "We won't make any money on the land, but we will in the long-term tax and social benefits that come along with it."

"It's not our intention to limit a prospective buyer to only five acres," he added. "If someone should come in and say they want to buy 42 1/2 acres, we'd somehow find a way to get them in there. It's all flexible, but we had to have a starting place."

As for the type of businesses the city wishes to attract to the park, Hanley said, "There are no set criteria, but we feel that we can afford to be the least bit selective about our choices. The main thing is to get labor-intensive businesses, the ones that will provide the most jobs. The more jobs they produce, the more we've accomplished."

"There's always the temptation to enlarge social programs, enlarge the bureaucracy, and it's done quite often. A lot of cities would have used the funding to pay for police or

something. But we're in a good financial position to go out now and say to people, 'We've got a beautiful industrial park here—relocate.'"

Hanley continued, "Industry in Southern Illinois hasn't been exposed to the kind of formal planning that goes into something like an industrial park. There are plants across the nation that simply won't be able to comply with new Environmental Protection Agency pollution standards—they can't spend that kind of money and still be competitive. So it might be more economically feasible for them to relocate here."

To date, the city has sold a total of five acres in the park. The CIC has bought a three-acre plot, with the option to buy an additional two. The group plans to construct a "shell building" consisting solely of a

concrete floor and four walls.

"When a prospective firm comes to the city, CIC can offer them the building, which subsequently can be constructed to their specifications, even to the extent of putting windows and doors where they belong," Hanley explained.

Old Main Ltd., a company which manufactures pre-fabricated buildings, has bought a two-acre plot with an option to buy an additional one.

"Southern Illinois has a lot of recreational advantages," Hanley said. "We offer rural living with all the comforts of the city. And even if the park never shows—Lord forbid—it wouldn't be all that great a loss. But what kind of attitude is that to have, anyway?"

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Dionne, Buckley, featured on WSIU

By Mark Jarasch
Staff Writer

A wide variety of captivating programming is planned for WSIU-TV, Channel 8 viewers this week. Highlights for the week will be a guest appearance of American novelist William F. Buckley Jr. on the SIU Special Olympics and a concert performance by singer-star Dionne Warwick.

Buckley will discuss the art of writing a novel on the Dick Cavett show at 10 p.m. Tuesday. His latest novel is "The Stained Glass." Buckley is also known for such novels as "Arbore" and "United Nations Journal." Buckley will also appear 9 p.m. Friday on "Firing Line."

"In Search of Gold," coverage of the SIU Special Olympics held in late April, will be shown at 7:30 p.m. Thursday. Over 1,000 handicapped children from 20 counties in Southern Illinois competed in the athletic events. Singer Dionne Warwick performs

some of her best known songs, including "I Say a Little Prayer," and "Do You Know the Way to San Jose" at 8 p.m. Saturday. At 9 p.m. Saturday "Hamlet" will be aired. Shakespeare's masterful tale of the melancholy Dane will be performed by a production starring Sir Lawrence Olivier. This version of "Hamlet" is acclaimed as an outstanding example of filmmaking at its finest.

At 1:30 p.m. on Saturday and Sunday, Judy Rankin defends her title as top professional women golfers compete at Sunningdale Golf Club in Berks, England, in the Colgate European Open.

At 7 p.m. Tuesday the first of the 10 part series of "Anna Karenina," an adaptation of the powerful novel by Leo Tolstoy, will be rerun. The second part will be broadcast at 7 p.m. Wednesday. The series will run at 7 p.m. on Tuesdays and Wednesdays until Aug. 22. The dramatization of the trial of

Kenneth Edelin, chief resident of obstetrics and gynecology at Boston City Hospital, who was convicted of manslaughter on February 15, 1975, for performing a legal abortion in 1973, will be shown 8 p.m. Tuesday.

If you enjoy the aesthetic value of architecture, "Architectural Odyssey with G.E. Rider Smith" will be shown 9 p.m. Wednesday. Smith, who is a combination architect, historian, photographer and critic, evaluates buildings and structures from the ancient cliff dwellings of Mesa Verde to the sophisticated "cliff dwellings" of Chicago in this most extensive chronicle of American architecture to date.

The classic tale "Lord of the Flies" will be shown at 10:30 p.m. Friday. It is a story about the adventures of a group of British schoolboys stranded on an uninhabited island. They try to preserve a kind of social order but revert to the primitive.

Bryant relocates

Jesus rock show moves west

By Dino Chambers
Student Writer

Jerry Bryant's "Jesus Solid Rock" program will be moving from Carbondale in mid-August to become a part of the outreach program of the Last Days Evangelical Association, based in Woodland Hills, Calif., a Los Angeles suburb.

In California, Bryant, an SIU radio-television graduate, will still continue to produce the nationally syndicated Jesus Solid Rock program and will be counseling and teaching with the Association.

Leaving Carbondale proved to be a hard decision. "It will be a hard move. My heart is filled with love for the people of Southern Illinois. Giving up the live Sunday evening show was very difficult," Bryant said.

The success of Jesus Solid Rock was not the reason for the move to California. "The reason I am leaving is to fulfill this ministry to serve the Lord," Bryant said.



Jerry Bryant

Since its beginning in 1972, Jesus Solid Rock has helped establish contemporary Jesus music in Southern Illinois. The response to it has been so good that people petitioned WCIL for more. According to Bryant, a continuing thrust of the program is to make contemporary Jesus music understandable to the man on the street.

A change planned for the show in the near future is the switchover to records from tapes. The use of records would make it easier to produce the program and easier to carry the program, Bryant said.

The future of Jesus Solid Rock looks very bright, according to Bryant. The nationally syndicated program is broadcast on nearly 100 stations across the nation, with international syndication a prospect for the near future.

In explaining what he thought made the program a success, Bryant said, "God's grace made this ministry possible. I just happened to be there."

Jesus Solid Rock will still be carried on WCIL-FM from 10 p.m. to midnight each Sunday, according to Paul McRoy, WCIL general manager.

The new address for Jesus Solid Rock and Jerry Bryant will be: Last Days Evangelical Association, 22713 Ventura Blvd.—Suite F, Woodland Hills, Calif., 91367.



Dionne Warwick encores in concert on "In Performance at Wolf Trap" at 8 p.m. Saturday on Channel 8. The 60-minute concert will feature many of Miss Warwick's best-known hits. "In Performance at Wolf Trap" is made possible by a grant from the Atlantic Richfield Company.

Group postpones MRF

Ozark's live album on the way

By Dave Erickson
Monday Editor

Although Ozark Mountain Daredevils fans won't be able to hear the band at the Mississippi River Festival Friday, they'll have an opportunity to hear them live as early as next week.

The Daredevils' live album, recorded during a tour of 19 sold-out concerts including one at the Arena in April, will be shipped to record stores later this week. Entitled "It's Alive," the record set should be available at the stores early next week, according to Steve Pachter of A & M Records, the band's label.

The album includes live versions of "If Ya Wanna Get To Heaven You've Got To Raise A Little Hell," "Jackie Blue" and "You Know Like I Know," as well as five new tunes, Pachter said, as well as a version of "It's All Over Now," a song made famous by the Rolling Stones.

"The cover looks like a Japanese horror movie monster," he continued, adding that the album

features performances recorded at Wichita, Kansas City and St. Louis, as well as other Midwestern towns.

The live recording for the Daredevils album was done by the Enactron Truck facility that was also used to record the Band's "The Last Waltz" and the live segments of "A Star Is Born." The band members produced the album themselves, a first for the group.

Meanwhile, a solo album recorded by Daredevil drummer Larry Lee has been delayed several months. Lee told a Daily Egyptian interviewer last March that the album would probably be out by June.

Actually, it's been delayed for two reasons, said Tom Pitts of the Daredevils' management

company. "One, the Ozarks' live album is coming out. Two, he needs to go back into the studio. There were a couple things he wanted to fix or do differently."

Judging by the Daredevils' schedule for the next couple months, Lee won't be finishing for a while. Their plans include a Canadian tour, a West Coast tour and two East Coast tours, Pitts said. "It looks like it'll be late fall until Larry'll be able to get back in the studio," he added.

The Ozark Mountain Daredevils concert scheduled for this Friday at the Mississippi River Festival in Edwardsville has been postponed. According to Pachter, the group will probably be rescheduled to play Sept. 8 or 9.

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Campus Briefs

The Shawnee Chapter of the National Organization for Women (NOW) will meet at 7 p. m. Monday at the New Life Center, 913 S. Illinois. Information about walking or sponsoring a walker in the walk-a-thon can be obtained by calling the Women's Center at 329-2324.

A presentation by Acarya Didi Rainjita, "The Science of Yoga and Meditation," will be sponsored by the Ananda Marga Yoga Society Monday and Tuesday from 3 to 5 p. m. in the Student Center Activity Room C.

The Touch of Nature Environmental Center Underway Program is seeking applicants for internship positions. Interested persons can call Mark Cosgrove, program director, at 457-0348 for information.

The Touch of Nature Environmental Center Underway Program is offering a summer session of five days from Aug. 20-25. The program is open to applicants aged 12 through 15.

BRIEFS POLICY—Information for Campus Briefs must be delivered or mailed to the Daily Egyptian newsroom, Communications Building, Room 1247, two days prior to publication. The item must include time, date, place and sponsor of the event and the name and telephone number of the person submitting the brief. Briefs will be run only once.

Monday's Word Puzzle

ACROSS	50 N. I. book	51 Wedding	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																	
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The gaseous diffusion plant west of Paducah, of uranium are processed there each year, and Ky., sprawls across 750 acres of land 60 miles about 70 percent of the enriched uranium in the south of Carbondale. Five thousand metric tons world has passed through the plant.

Uranium enriched at Paducah plant

(Continued from Page 2)

future generations

"That's the real issue," he said. "If we don't have nuclear power, the only way to provide the energy we need today is to use up those hydrocarbon resources. So the moral issue is whether or not we want to leave a depleted resource base to future generations."

"Everybody in the industry agrees that we should do everything possible to operate safely," he said. "But to impose regulations for very improbable occurrences penalizes us far beyond any industry in the country."

"It's amusing to me, and I mean this sincerely, to see people object so strongly to having nuclear powered facilities constructed in a particular location and then turn around and accept a coal-fired facility which, as far as health and environmental impact is concerned, is far more hazardous," he said.

Zerby cited the high incidence of black lung disease in coal miners and the large amount of toxic elements that coal-fired generators give off on a "day-to-day basis."

He said that the amount of coal needed to run a coal-fired generator enormously exceeds the amount of fuel needed to operate a nuclear generator in a year.

Waste material from a coal-fired generator is about 10,000 rail carloads a year, which includes scrubber sludge, lead, arsenic and mercury. The amount collected from a nuclear power plant is 60 rail carloads of waste.

"Wouldn't it be far more pertinent to focus on those things and get that improved instead of on something where there is no evidence of facilities exist?" he said. "Our priorities should be focused on things with the greatest impact right now, and if you put coal-fired next to nuclear-fired, I think you should concentrate on coal."

Peter Cleary, staff physicist for Citizens for a Better Environment, agreed with Zerby that coal-fired plants are bad on the environment, but said that his group's concern with nuclear generators is that there is evidence they cause increased rates of cancer and leukemia in people living around them.

"The trouble is that the cancer cells don't go around waving flags saying 'we were caused by radioactivity from a nuclear plant,'" Cleary said. "So we can't conclusively say these plants are causing cancer."

Cleary said that the group he temporarily halt to construction of new nuclear generators until more research can be done about storing the radioactive waste, and how much of a cancer causing element they are.

"No one in his right mind should say 'turn off all the generators,'" Cleary said. "I don't want to freeze in the dark any more than the next guy."

Elliott also said that the generators and the waste they create cause cancer, but she could give no examples to support her claim.

Zerby said that the Paducah plant, which has 2,450 full-time employees, surpassed the four million man-hours mark without any lost time because of an industrial accident, which speaks well for the nuclear industry.

The uranium that is processed at the plant is owned by utilities which buy it after it is mined. This process is known as toll enriching.

Before reaching the gaseous diffusion plant the uranium is milled and processed. When it is delivered to the plant it is in the solid uranium hexafluoride state.

After enrichment, it is fabricated into a fuel element ready to fire nuclear reactors throughout the country.

The facility, which cost nearly \$800 million to construct, is currently undergoing improvements at an additional cost of some \$550 million.

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Hype for Rockford band a 'cheap trick'

By Dave Erickson
Monday Editor

Sometimes those of us who have courageously struck out into the world of academics: to forge an adult version of ourselves are a bit skeptical of the kids who stayed home. Four guys who stayed back in the middle class Scandinavian ghetto of east Rockford hung around home but they didn't stagnate.

When I left Rockford, the hottest band in town was Fuse. After a promising debut album on Epic Records, the band had reshuffled members, replacing the original lead singer and drummer with Stevie and Tony Mooney, who had just left Todd Rundgren's Naz. Like the members of Naz, the Fuse boys had always looked like they were from England, especially keyboard player-guitarist Neil Nielsen, so the matchup seemed perfect.

But within a year, Fuse had splintered and gone out. Nielsen and bass player Tom Peterson formed a new band with Stevie as lead singer, this one called Sick Man of Europe. Sick Man's drummer was Brad Carlson, whose local claim to fame was as a member of the Paegana, a Rockford band that had a regional hit back in the mid-60s with a cover version of the Beatles' "Hey Sunshine." This early link with the Beatles was a portent of things to come for Carlson.

Stevie was soon gone, and was eventually replaced by Robin Zander. Carlson became Bun E. Carlos, Peterson added an extra "s" to his last name and Sick Man evolved into Cheap Trick.

Almost immediately, the band started perpetuating tongue-in-cheek myths about their backgrounds, a tendency that has been magnified the last few months by the avalanche of attention they've

received in the national rock press. Reading in Rolling Stone that guys you've seen around your hometown for years are from Alaska and Venezuela is amusing, and perhaps it's good business sense to create a mystique, but once their music is given a good listen to another possible reason becomes evident.

The members of Cheap Trick are no longer from anywhere. They exist in a world similar to the one described in Ray Davies' "Rock and Roll Fantasy," a song from the latest Kinks album. The band has literally been buried alive in rock and roll, playing well over 300 dates on the road and recording three studio albums in the last year and a half.

Bun E. could sing a mean "Dead Man's Curve" back when he was playing mite league baseball in Rockford. Sixteen years later, he is playing in a band whose artistic stance reflects a fanatic immersion in the rock and roll its members grew up with.

The primary evidence of this in Cheap Trick is Nielsen's quotidian composition style, which hybrids a scad of classic passages from rock 'n'-oldies as varied as the Who's "Won't Get Fooled Again" and the Beatles' "A Day in the Life."

The band uses their Beatles, Who, Move and Electric Light Orchestra influences in a manner similar to the way the early Beatles used the music of Chuck Berry, Elvis, Buddy Holly and Fats Domino as a vantage point. Sometimes it will just be a phrase, like the "anytime at all" they lifted from the Beatles' "I'll Be There," and grafted onto "He's A Whore" on their first album. Other times it will be as subtle as the strings on the end of "How Are You," from Cheap Trick's latest album, Heaven Tonight," which



echo those from the end of the mop-tops "All You Need Is Love." And still other times, it's not a matter of notes or words, it's a matter of mood and approach.

Many bands emulate their heroes, but few are as bold as Cheap Trick. They're good enough musicians that their motive seems to be to pay tribute to and celebrate those who have gone before them. They don't copy like out of desperation. Like the early Fab Four, Cheap Trick manage to integrate the passages they plunder into a new context, giving them new life. The Beatles weren't black or from Texas. Cheap Trick isn't from Liverpool.

Whether the Tricksters' creative force carries them to a point where they feel the need to play rock and roll that talks about their own lives and surroundings, as the Beatles eventually did, remains to be seen.

As for now, they haven't felt the need to record "Loves Park Of High Heeled Boys" yet (Loves Park is a Rockford suburb), as evidenced by "Heaven Tonight," released earlier this summer.

Instead, group visionary Nielsen continues to write songs that are unending rockers tinged with humor. This juxtaposition of humor and hard rock is also manifested visually by the physical appearance

of the four members. They sport two smoothies in the English hard rock tradition and two eccentrics.

While he once looked like one of the former, Nielsen got sick of covering his balding pate with a hair piece just to maintain a youthful rocker image so he jammed a baseball cap on his head and went gonzo, adopting a Huntz Hall Bowery Boy stance. It matches the childish exuberance of songs like "ELO Kiddies" on the first album and one like "Surrender" and "On The Radio" on the new one.

"On Heaven Tonight," however, this part of the band's persona is played down. The smoothie sound, which is primarily influenced by the Electric Light Orchestra, is emphasized. One track shies shy critical ground when assessing these influences since ELO also echoes the Beatles, but the heavenly chorus and synthesizers in the background toward the end of "Heaven Tonight's" title track are trademark Light Orchestra sounds. Here and on the end of "Top Of The World," Cheap Trick come to quite and instead merely duplicate another band's sound needlessly. Both the songs had a distinctive enough flavor going for them already.

"Surrender" exemplifies Nielsen's "mad kiddle" aesthetic. The lyrics are a surreal mishmash of rock and roll generation images seen from a child's point of view.

"On The Radio," another kid's song, in some ways seems to be a cleaned up version of "The Balled of TV Violence" from the Trick's first album. Gone are the primal screams reminiscent of John Lennon and the demented desperation of the song's protagonist. An alienated, outcast kid. The kid in this one is pleasantly content to lay back with his girlfriend and hum along with the

radio. Harmless enough, in fact a little too harmless when it's compared to the raw power the band displays on their first album.

The Sidney Greenstreet trappings of Carlos, the band's other eccentric, have been commented upon far and wide, but he's really carrying on the pudgy power drummer tradition established by the Who's Keith Moon. Check out "Oh Claire," a delicious little tape snarl that sounds like it was recorded live. Bun's explosive power on "Cut is tremendous and the rest of the band ain't had either, especially Zander's rasping Roger Daltrey-like vocal.

Zander puts his versatile, surprisingly big voice (for such a skinny little wrap) to good use on the album, but save "Oh Claire," there are none of the truly cathartic moments he has created on the band's other two LPs. His haunting whispy strains on the chorus of the title track are outstanding, though, and he throws in a good Mick Jagger sneer on a moody part of "High Roller."

On guitar, Nielsen still plays with wild abandon, screeching the pick down the strings on "Top Of The World," and featuring chunky Pete Townshend "Won't Get Fooled Again" chords on "Stiff Competition."

On the verge of mass acceptance, these four Rockford boys have trimmed the raw edges of their music by adding keyboard parts by Jim Winding (maybe they can dress him up like Satch!) Hopefully, we can look forward to a little more raucous fun on the next album. Maybe a song about the "Rock River," which runs through our hometown. Or maybe a kiddie ditty about Dekalb corn? Maybe it's better that they don't write about their roots...

Allen, the standup comic, sorely missed

By Tom Casey
Student Writer

The worst thing that could have happened to the world of standup comedy was a motion picture called "Annie Hall." That film, a multiple winner in this year's Academy Awards, left little doubt that the future of creator and star, Woody Allen will be firmly based in the world of film. That's good news for film buffs, but very bad news for the devotees of standup comedy. For in losing Allen to the cameras and cutting rooms of filmdom, standup comedy lost its brightest light. And in its current condition, comedy of this sort can ill afford to lose a talent of such magnitude.

Today, standup comedy is dominated by people of questionable talent and taste, people who, like George Carlin and Richard Pryor, rely on material which gets quite dull after a listening or two or after hearing them spout a half dozen or so inevitable four-letter words.

Even worse, "modern" comedy seems determined to move toward the Steve Martin school of buffoonery, wherein witty actions and belatedly-headed playing substitute for wit to form comedy that is more desperation than true humor, more manic depression than calculated rib-tickling.

Even the more traditional sort of comedian has fallen into the trap of adding silly words or sudden screams to stand in the place of one-liners or situation stories. Robert Klein, often among the best of modern comedians, has recently begun to throw more and more profanity and nonsensical voices into his act along with his trademark "woo-woo woo" sound effect, while Bill Cosby leans too often on poor imitations of Barry White records to get laughs in his act.

Fortunately, Wood, Allen never had to resort to such devices in his career as a stand-up comic. Allen's comedy was basically straight forward story and joke telling. But Woody's comedy always was more than merely that because the jokes and stories came straight from his unmetaphoric mind. And "Standup Comic," a recent re-release of some of Allen's finest recorded comedy from 1964 through 1968, is a lasting testimony to that genius.

In every sense, this album is a must-own for the serious comedy lover. For Allen on record captures

everything that is good about standup comedy. In each joke on the album, through each punline, Allen's timing and delivery is flawless, his sense of absurdity and social comment is piercing, and his sheer control of audience reaction is textbook-perfect. Strip it all, he's consistently funny.

Allen is funny on this album even when he's reprising the standard joke targets comedians have used since ancient times. For example, as Henry Youngman would say, take wife jokes, please! "Standup Comic" contains many fresh, wonderful variations on even this tired theme:

"My wife's mad at me because I said on the Ed Sullivan show that she was the only white Muslim in New York City."

"A team of archaeologists once found one of my wife's shoes. Based on the measurements, they constructed a dinosaur."

"My wife and I had a tremendous religious conflict. She was an atheist and I was an agnostic. We couldn't decide what religion not to bring the children up in."

"My ex-wife's suing me. She was walking through Central Park and she was violated by an unknown assailant. That's how the papers put it—violated. When they asked me to comment, I said 'Knowing my wife I'm sure it wasn't a moving violation...'"

"And finally I had it, so I ran in and said to her 'Quasimodo, I want a divorce...'"



But the standup comic Allen never settled for a mere mastery of traditional comedy. This collection also features several of his famous on-stage fantasy stories—flights into comedic fancy that were a highlight of his nightclub years.

One of the best of these is "Down South," wherein Woody has been captured in a Southern town by the Ku Klux Klan. (He tried to escape by posing as a Klansman and by talking "Southern" in this case by answering "grits" every time the other members asked him a question.) Sentenced to death by the Grand Dragon of the Klan, he experiences a vision:

"Suddenly my whole life passed before my eyes. I saw myself as a kid again in Kansas, swimmin' in the swimmin' hole, fishin' fryin' up a mess o' catfish, goun' down to the General Store...buyin' a piece of gingham for Emmy Lou. And I realized it's not my life. They're going to hang me in two minutes and

the wrong life is flashing before my eyes."

"Standup Comic" is an album worth buying, if only to hear Allen's unique observations on childhood traumas ("I had a very traumatic childhood. I was breastfed from falsies"), college ("I was thrown out of New York University in my freshman year for cheating. It was a very delicate situation at the time because it was with the dean's wife."); sex ("I believe that sex between two people is a beautiful thing... Between five it's fantastic..."); oral contraception ("I was witness to a very effective form of oral contraception recently. I asked a girl if she'd go to bed with me, and she said 'No'") and on Jesus Christ ("We both agreed that He was very well adjusted for an only child...").

And who but Woody Allen would run into a situation like this? "I was walking down the street one

afternoon when two men pulled up in a black sedan. And they ask me if I'd like to go to a land where there are elves and fairy princesses, and where I could have all the candy that I want. Chocolate, gumdrops, wax lips, and I got into the car with them. I figured, what the hell... I was home from college that weekend anyway."

Woody Allen: "Standup Comic." A legend in modern comedy whose material—even though some of it is as much as 14 years old—is funnier than anything on the market today. And even though he may never make another appearance as a standup artist, Woody—and this album—remains as living testimony that a comedian can be funny without once having to resort to yelling "Excuse-me meee!" in the middle of his act.

That, in itself, should be enough to recommend "Standup Comic" to any comedy fan who has even a bit of wit and taste.

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German volleyballers hold class at SIU

By Doug Wilson
Staff Writer

When the West German-Schwerte women's volleyball team came to the Arena last Thursday, they should have been billed as a teaching tour because the members of the team gave a couple of distinct lessons.

The first and foremost lesson the German team gave was in volleyball, as they easily defeated the SIU women in all three games played by the scores 15-4, 15-1 and 15-1.

In the first game the match looked to be close in the early going as a 2-0 Schwerte lead was quickly tied by a hustling Saluki group. And though the visitors moved out to a 7-2 lead, SIU again brought the game within reach when they made the score 7-4, leaving the crowd with a glimmer of hope.

However, the crowd had little else to holler about in the first game as the German women raced on to victory with eight straight points, despite service breaks by the SIU women.

Whatever fire SIU had in the first game was easily extinguished in the second game by the Germans' near-flawless play. The Salukis' lone point came early as the service changed hands between the teams quickly. But the Deutsches machine rolled through the rest of the game, meeting only minor resistance at the end.

Fourteen unanswered points by the visitors started the third and final game of the match as SIU narrowly avoided being shut out. The huddle of blue German uniforms at the end of the game symbolized the unity that was the prime reason for the well-knit team's victory.

Debbie Hunter, coach of the SIU women, said the overall team effort of the Germans was the game's dominant factor. She cited their excellent passing and cohesiveness along with SIU's poor service receiving as reasons for the Germans' outstanding showing.

The German team has been playing together steadily since last October, said Frans Smeets, an

assistant coach for the German team and husband of team captain Liesbeth Vanderleenen. From October until April, Smeets said the team played its regular season, in which it was undefeated, and from April until June it competed for the Gold Cup, which it won for the second consecutive year.

Captain of the SIU team Robin Deterding said it was quite an experience to play the German team. They played really smart, sound volleyball, she said. "The caliber of play in Illinois is good, but the Germans were much better," Deterding said.

Through the course of the evening, Deterding made some nice saves, as did her teammate Terry Stratta, who seemed to be well-acquainted with the floor by the end of the match.

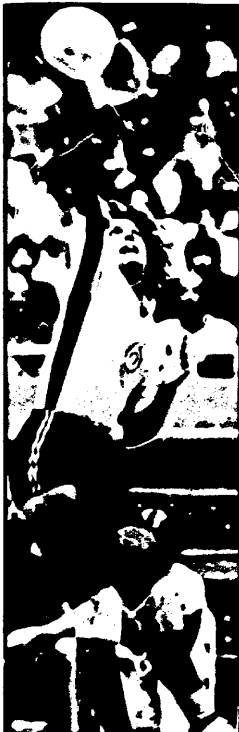
Mary Beckman, a contribution to the team from Florissant Valley Community College in St. Louis, played really well, and a sparkle emerged a time or two out of Lynne Williams.

After the game was over, the

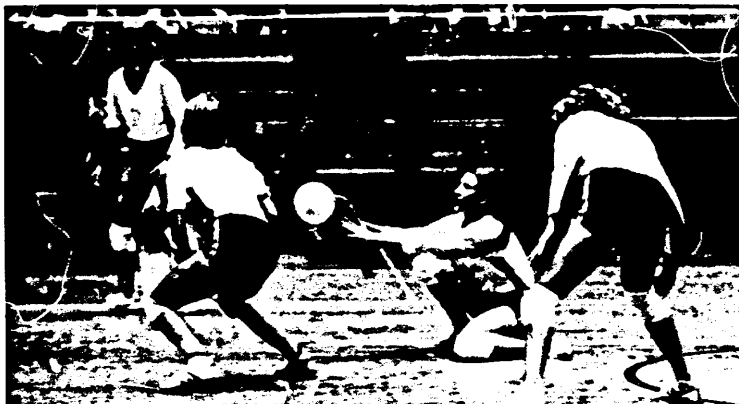
German team gave its second lesson, one which was much more pleasant for the folks in Carbondale. At a reception held in the Arena Green Room, the visitors taught their hosts the finer points of graciousness over some sandwiches and lemonade.

Through the course of the snack, the members of the visiting delegation traded some tidbits of information on idioms in the German language for some American ones. They soon determined it was not unlike their hosts to be sarcastic or "pull their legs." The idea of having a leg pulled seemed unusual for the Germans, who refer to similar situations as those in which "you put a person on your arm."

To the Germans, having a leg pulled was somewhat of an unusual experience, one which conjured up ideas of crazy people. And to them a crazy person is one "who has a little mar in his ear." I guess that's why my head rattles.



Soluki Lynne Williams (above) served to the German team in Thursday night's game at the Arena. A group of Saluki women volleyballers (right) tried to save a spike by a German player on the front line. (Staff photos by Brent Cramer)



IM softball playoffs are more than a game

By George Csolak
Sports Editor

All of the tense competition throughout the summer had come down to the final hour's Thursday. Eight teams from four different leagues competed in the finals of the intramural sports softball playoffs at the Arena fields.

It was an honor just being there—if you were playing on a team.

There were the "ringers" who stood around just before game-time asking the coaches "who am I supposed to be today?" And then there were others, like myself, who played the entire year and rooted for their teams while with them in combat.

The guy who cheered in ecstasy when his team won and felt equally sad when his troops were defeated...but didn't get to compete in the most important game of the summer.

The final game. The big one. For all the marbles. I sat and thought for a long time after my team had won in the semifinals against Sociopaths VII. "I can see it now. My picture in the trophy case at the Recreation Center with the rest of my comrades. And the trophy for winning the championship of the Coltec 12-inch league."

"Oh, and how about getting my picture with the team in the intramural handbook that they give out every year. Man, oh man!"

But the dream is over. My team lost and I guess I'll have to settle for second place. But that I can live with. There can only be one winner, right?

After all, it's only a game. The hard part was watching my team, Mitosis, take a horrible shelling in the first few innings from the Killdozers. Both teams had fought and scratched their way to the final showdown and were equally psyched up.

And I was supposed to pitch. It wouldn't have been so bad if I was a spare outfielder or a backup coach. But starting pitcher?

That's like telling Vida Blue that he can't pitch for the Giants if they go to the World Series. Well, almost.

Why was I given this torturing punishment? Because the folks at the intramural sports office gave the coach of the Mitosians a call the

night of the one for all the marbles. The call concerned a certain George Csolak, who had played the entire game for Mitosis all six games.

He wasn't on the roster. And he wasn't allowed to play with the other boys and girls. After six games, the intramural office finally looked to see who was playing and if they were on the rosters. So when they came to Mitosis and gave us the good news, and we said that it was an honest mistake, they said sorry, pal and left us stranded.

Without a starting pitcher—he has to sit and watch.

But it's only a game, right? And the Killdozers fought like bulldozers. They scored 10 runs in the first inning and eight more in the second. Before long, it was something to the tune of 21-0 and I wanted to barf.

I tried not to think about the massacre, so I watched Mike Malahy pitch Stroth's to a 9-3 win over the Illegitimates for the Corec 16-inch championship. I stood and wondered what it would be like to come back from deficit like 21-0.

When I turned around, my team had finally got on the scoreboard. They continued to peck away at Jim Katovich and in the seventh inning—some two hours later—they were still alive, but down by 13 runs, 29-16. That's the way it ended.

But it's only a game, right? Just ask the Hellbenders of the men's 12-inch B league. They never lost a game and added the icing to the cake with a 13-6 win over Hecueads. Or another undefeated team, P.T. Buschleaguers of 12-inch A division, who stomped the Flying Zucchini's, 36-13.

That last score made me feel a little bit better. But the pain of watching my team lose without me made me feel empty inside. It wasn't just a game, I thought to myself as I watched our final out. Look at their faces. They wanted this as badly as I did if not more. To be No. 1.

But then I looked at the faces of the Killdozers. They were full of joy. A long, hot season had finally come to an end. And the other teams who had won the crown of their division jumped and screamed and hugged each other and headed downtown for

a night of celebration.

Before they buzzed off, though, they all went over and congratulated one another on a fine game. All of the pressure was gone. Over. Sportsmanship had taken over and suddenly all of the players on my team brightened up a bit.

It only hurt for a moment. The agony of defeat had run its course. As I slowly walked away to my car, the Killdozer team members shook my hand and said things like "Why weren't you out there?" or "You're their pitcher, aren't you?"

And then the clincher came. Mitosis Coach Doug Wilson, a colleague and friend called the team together and said thanks for a good time and a fine season. I just

stood there and said to myself, "Yeah, right. A lot I did for the team when I could have helped it the most."

Suddenly Coach Wilson said "I think we ought to give this trophy to George because he didn't get to play tonight."

For the first time in my life, I was speechless. I didn't know what to say as my fellow comrades clapped and cheered. I felt like a part of the team again and realized what a class bunch I had played with all year as a non-roster performer.

I walked away looking at the trophy and saying thanks to all my fellow Mitosians and I thought to myself one final time.

It was much more than just a game.

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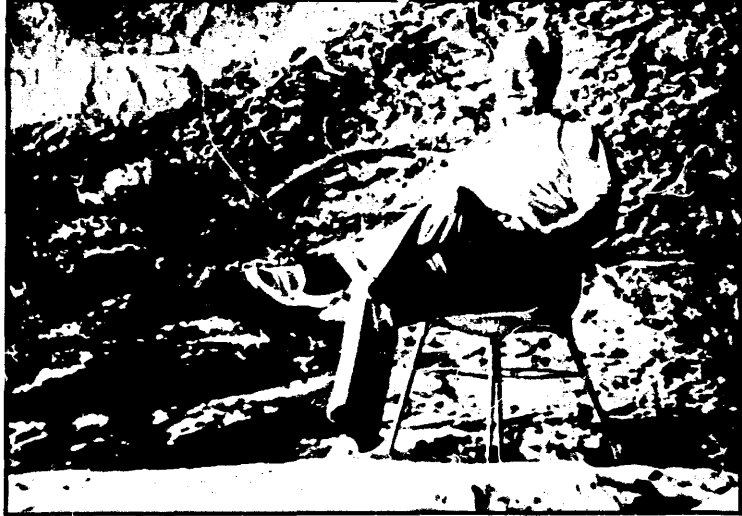
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Gilbert Todd (above), owner of The Shawnee Bluff Natural Theater, sits at the mouth of the cave and looks out over his "dream come true." Todd cleared the whole area and built a road leading down the valley to the cave. (Staff photo by Brent Cramer) Thousands of concertgoers (left) flocked to the theater in May for the Shawnee Jamboree II.

Shawnee theater owner fulfills dream

By Mike Field
Staff Writer

It is a hot, muggy July afternoon and a solitary figure stands at the mouth of the Shawnee Bluff Natural Theater. The immense size of the opening makes the figure seem very small.

A winding, steeply-inclined road clings to the side of the bluff and ends in a wide valley just in front of the huge cave.

The figure is that of an older man, perhaps in his sixties, with white hair and a broad smile. He has moved over and is sitting on one of the several picnic tables that are scattered around the area.

His name is Gilbert Todd, and he is the owner-creator of the Shawnee Bluff Natural Theater. "As a kid and as a young man I knew of this place," he said. His arm moved in a sweeping motion, as if he were trying to grasp the size of the place in a single gesture.

"It was all grown up with trees and bushes then, though. I cleared this whole area with a backhoe and dynamite. Seeing it now, it is a dream come true."

It was twelve years ago that Todd first started work on his dream, by building a road down to the valley and the cave. He was told by his wife and friends that it could not be done, that he was crazy to try. The bluff was too steep. It would take too much time and money.

"I had to haul the dirt in a truck from up top, and dump it over the side of the cliff," he said. "Then, I would come down and smooth it all out. It took two years to do it, but I finally poured the first concrete in 1968. With each load of dirt that I

hailed, I felt like an ant going to get a grain of wheat."

Today, the road is used by thousands of people during outdoor concerts, which are held in the theater from time to time. As many as 7,000 persons have made the trip out to Todd's theater south of Murphysboro to see a performance. The only way in and out of the valley is over Todd's "impossible" road. In a way, it symbolizes the determination he has exhibited throughout his life, and especially in building his theater.

"I believe that if a young man will trust in God, marry a good wife, work hard and keep up good health, he can have all the blessings that this life has to offer," he said.

"I've got a lot invested in this place," he said proudly. "Twelve years of my life are here. I put in roads where there weren't supposed to be any. I hauled 15 loads of dirt each day in that dump truck and I cleared out this whole valley. That pond over there is stocked with catfish too, but they're hard to catch."

Todd says that he has never been bored with his life. He has held a variety of jobs in his 64 years, including playing baseball in the St. Louis Cardinals' farm system, teaching flying to would-be pilots in the Navy and opening the first laundromat in Southern Illinois.

"I found out that in a professional baseball, you not only have to be a good ballplayer," Todd said, "you also have to know somebody who knows somebody at the top of the ladder."

"But I'm glad I tried that field," he added. "I don't know who said it first, but I feel that it is better to try

and fail than to never even try."

With that, Todd looked around at the cave and walked over to the stage he had built out of boulders and concrete. His pace was slow and tired, reflecting the long hours that he spent preparing the theater for an upcoming concert.

The temperature in the cave was about ten degrees cooler than up on top of the bluff and there was a trickle of water spilling over the roof, down into a pond that he had constructed. Overhead, barn swallows darted in and out of crevices.

"You might wonder why there aren't any mosquitoes down here," he said. "Well, I'll tell you. It's the swallows. They eat up almost all the bugs in here. And see that water there? When we have a show out here, that little bit becomes a waterfall. I go up to a rock creek on top and open this gate-valve and let out water from a reservoir. It looks real nice."

As he walked through the back part of the cave, Todd spoke of past concerts that had been staged at the theater.

"One time some people climbed down from the top of the bluff to this ledge just above the cave," he laughed and shook his head at the thought of the episode.

"I remember saying to them, 'Boys, my insurance company would have a fit if they saw you up there, and they came down without any fuss. But then I saw somebody else sitting in a crack in the bluff, even farther down the cliff. I nearly had heart failure. But they came down too, with no squabbles.'"

Todd says he has encountered

very few problems with concertgoers.

"Most of the people who come out here want to have a good time," he said. "They are lovers, not fighters."

In addition to concerts, Todd also has several boats that he allows visitors to use on the pond that he has constructed. Catfish are plentiful in the small reservoir, but they seldom bite at a fisherman's line because Todd feeds them regularly.

"I've got some white catfish in there somewhere," he said. "One time, a lady hooked one and landed it. But she wouldn't keep it. She said 'That doesn't even look like a catfish, and she threw it back.'"

At 64, after pouring 12 years of work into it, Todd says he is finally ready to sell the theater. The business of concerts has become too big for him.

"If someone were to come in here and do this right, it could be a real showplace," he said. "But it's a business. I don't want to get into at my age."

Looking back, Todd feels that what he has done with the cave has been both enjoyable and worth it.

"I always felt, after knowing about this place, that it ought to be used for something, for people's pleasure. I enjoy seeing all these kids having a good time, and I enjoy letting folks see what we can have here in Southern Illinois."



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