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## The Daily Egyptian, October 31, 1977

Daily Egyptian Staff

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# Daily Egyptian

Monday, October 31, 1977—Vol 59, No. 50

Southern Illinois University



Ernie Branson

The marvel of the fiber work "Bloody Tears Flow" seems to spellbind its creator Chris Carpenter.



Ernie Branson

"Fred Sorrells (Thorazine 50 mg #6)" by Louis Quaintance.

## Art exhibit offers mixed expression

By Kathy Flanigan  
Entertainment Editor

Passing an hour in Faner Hall North Gallery may seem like a good way to kill time. And it is. But the step through the doorway brings one into the world and work of culture.

Currently on display is the Graduate Student Preview Exhibit. Outside of pure aesthetic joy for the viewer, the exhibit prepares for matching student thesis exhibits in the future.

Because of the number of Master of Fine Art students on campus and the necessity of exhibiting their thesis works before graduation time, students are paired in the preview exhibit for future exhibits. Names are drawn randomly and students mingle through the crowd to find others whose work and graduation dates are compatible to their own.

Linda Greaves, a graduate student whose works are on exhibit ("No. 11 for Casper" and "Ghost Figures"), already has an idea who she would like to be paired with.

Citing that the reasons are varied, Greaves suggested that students look for other works complementing theirs. An example is a student with a painting would try to exhibit with a student that does sculpture. The students also may want to check on graduation dates; students who graduate in spring have to start exhibiting their works in February,

others have longer.

Three students in the exhibit, Greaves, Chris Carpenter and Richard Cox, discussed their works and the idea of the exhibit.

Each have taken anywhere from two weeks to a semester on the exhibits featured. Carpenter's fiber works ("Bloody Tears Flow" and "Birth of Twins") are what she referred to as her "personal mythology. All the figures in my pieces are aspects of my person and everyone's personality and certain events we all could connect to," she says.

Cox whose works are also fibers ("August 7, 1977"), considered his works a little differently.

Cox's wool hanging exhibit expresses his use of wool. His use of red and blue in a butterfly effect and the amount of work putting it together are highly visible.

Other features of the exhibit display everything from glass and porcelain works to metals and paintings.

A browser could easily become spellbound with Robert Hurlstone's exhibit ("Color Container") which shows with almost a "Carnival Glass" look a different color from every angle. A polyester work by Louis Quaintance ("Fenale"), is a nude female with no arms of legs, delicately shaped out of polyester resin.

(Continued on Page 2)



Ernie Branson



Ernie Branson

The texture of "August 7, 1977," intrigues creator Richard Cox. At left, Chris Carpenter takes a serious look at other exhibits.

## Graduate art exhibit gives personal views of life

(Continued from Page 1)

Thomas Barlow, a photographer, stepped into the exhibit as a barrier breaker. According to Carpenter, photographs weren't usually considered in an MFA exhibit. But Barlow's use of photos and oil ("Untitles") show an artistic and creative touch.

Carpenter, on her journey through the exhibit, praised the brass and silver work of Kathleen Coyle. ("Sansa" and "Whistle"). She explained that Doyle's "Whistle" was probably not only exceptionally hard to design but also hard to make it sound. The intricate brass works and the unusual design of the whistle lend to its elegance.

A soft use of pastels is demonstrated in an exhibited work by Randy Edmonson ("Quiet Four" and "Untitled"). "Quiet Four" is a large acrylic painting, strong in appearance yet soft in color and design. It stands out from the other works without throwing itself at the viewer.

All artists featured in the exhibit are not born with talent. Some weren't even interested in their medium. Carpenter is such an example. When she took fibers as an undergraduate in Indiana, she wasn't looking forward to it. Now she has mastered the field.

According to Greaves, people often have a lot to do with what medium one gets into. Greaves got her undergraduate degree in art education at SIU, then taught high school art in Belleville.

"Joan Lintault was the main reason I came back to school. She was doing really exciting things in fibers," Greaves said.

The three students in fibers agreed that exhibits are essential to their work. According to Cox, "It's good for your resume. It's like publishing is for a person that writes."

Carpenter cited that the dedicated

student tries to keep up their show record. When they decide to send their pieces to be exhibited they send in a fee, usually between \$10 and \$20, then they're judged by a jury. If they're accepted they mail their works, paying costs and insurance. If they aren't accepted they lose the entry fee.

Carpenter, Cox and Greaves have exhibited almost everywhere from Colorado to New York. According to Carpenter, students don't have to exhibit work, but they are strongly encouraged. "You gain a reputation in your field."

Exhibits offer the student a chance to "get critiques, a lot of feedback on what we're doing and how we're doing it."

The fibers students also praised the Faner Gallery. They explained that often the lighting, size of the room and height of the ceiling have a lot to do with the look. They felt the exhibit had a good viewing audience. According to Cox, a lot of people come to the opening.

a good sign for the rest of the exhibit.

Many students can sell their exhibited works if they choose to. Carpenter's could go for \$400. But deciding on a price isn't all that easy.

Carpenter cited that time, equipment, studio space and the amount of awards and shows the piece has been in all have an influence on price. Carpenter has a four-piece exhibit that she'll sell in New York hopefully for \$900. It has won some awards and been previously exhibited. She said you become so attached to some pieces that you raise the price a little higher to take away some of the sting.

Cox feels that "a lot of things are real personal, you hate to sell those. You'd almost rather give them to friends."

So the pieces exhibited, the little bit of the 51 students, will open up a visitor to someone else, their feeling and especially their message.

It's kind of a nice way to kill an hour.

## Directing takes a play, vibes, money, stamina

By Frank Harris III  
Student Writer

Have you ever wondered what it takes to direct a play? According to Cecil Allan Abbott, who is directing "The River Niger," it takes experience.

You have to have a lot of experience in the art of acting. One should have seen 20 times as many plays as he has acted in and he should know all the criticisms and reviews the plays were given," says Abbott. "He also needs to research a play, with at least a year's research for a play that takes maybe two months to produce."

The end product of Abbott's work—which he began two years ago—will be shown Sunday, Nov. 6, at 7:30 p.m. in the Student Center ballrooms. The Black Affairs Council is presenting it as an Open Black Laboratory Theater production.

Abbott knows what he is talking about. A senior in theatre, he came to SIU in 1974 as an international scholar from his native Trinidad. Two years earlier, he had been acclaimed "Best Actor in Trinidad" for his performance as the Doctor in Moliere's "The Doctor in Spite of Himself." He has written and directed his own original plays.

Abbott said he has researched "The River Niger" since 1975 when he saw it performed in Shryock Auditorium.

"The script has to mean something to the director," says Abbott. The director analyzes the script and determines if it is financially and artistically feasible. By financially feasible, I mean you have to get the money to put the play on ("The River Niger" will cost \$1,300 to produce). While artistically feasible means that you have to have people who are capable of putting on the play."

The next thing the director does is call auditions and select the players he feels will be best for the parts and who will fit in with his preconceptions of the play.

"It is important that a director pick no one who is weak, because acting is very demanding. One must be in good health because acting is a job that abuses the body to the utmost," says Abbott.

After selecting the actors, he gives what he calls "orientation therapy." With orientation therapy, people come to the rehearsal, get to know each other and to express how they feel about the play and whether they get good "vibes." Abbott

believes it is important for the director to know their ideas about the characters and to break down what is known as a distrust barrier.

"You have to trust the person next to you 99.9 per cent," he says.

An exercise he uses to break this barrier is to put one person in the middle of the group and have the group move in, grab him and literally throw him up in the air.

"The aim is for the person being thrown to build up a trust that those throwing him into the air won't let him fall," Abbott says.

After trust has been established, he has the group read lines from the script. A problem arises though, when two people want the same character.

"It is a director's nightmare," says Abbott.

He circumvents this by giving both actors the lines of two characters and having them learn both. This way, he explains, when the director has to make his decision on who will get the desired part, the other actor will be able to play the other character.

He said he has the actors interpret their views of the characters they want to portray and then has them act in the opposite manner.

"It is a therapy in forcing them to do the exact opposite, because they find that what they were doing in the first place wasn't what they thought and it forces them to really act," says Abbott.

After about two weeks, he says, he gets a conception of the actors and continues to shape and mold them all the way to production.

There are also technical aspects he has to deal with, such as getting what he wants on stage. There are artistic aspects such as making sure the actors face the audience and use their voices to bounce sounds off the walls.

Abbott says the director must choose someone trustworthy to control the lighting and sound.

"The stage designer is a very important person because he deals with the concept of the play. He has to decide what color the props and lighting should be, and at what angle, as well as a host of other details," says Abbott.

Abbott says actors and setting must blend together in harmony.

"No matter how good everything else is," he says, "if the actors don't fit in with the setting, the play just won't come across as effectively as it should."

# Are you ready?

## Mike's Marching Salukis hang loose and have more fun than the spectators

By Ray Valek  
Student Writer  
"Are you ready?"  
"Yeah!"  
"I can't hear you!"  
"YEAH!"  
"I can't hear you!"  
"YEAH!"

After his band finally answered his question satisfactorily, Mike Hanes, director of the Marching Salukis, led them from the SIU Arena to McAndrew Stadium for the start of the Homecoming football game against Lamar University.

Arriving at the southwest gate of the stadium, the band did the "Are you ready?" cheer again, this time whispering it so they would not make a scene. Then the band made quite a scene. "Bying one of their rousing number, the 110 members marched around the track. They stopped in front of the student bleachers and stood before Hanes, who is 5-11, 130 pounds, "depending upon what time of the football season it is."

He was dressed in his black derby and black tuxedo Marching Saluki uniform. A whistle hung from his neck. His body "vibrated from head to foot, while he did stationary dance. His arms moved frantically and his hips bended, as he conducted the band. Occasionally, Hanes pointed his ear in the direction of part of the band he did not hear too well. Finally, at the end of the tune, Hanes held his white-gloved hands up with two fingers extended like a peace sign, jumped up and signaled to cut the music.

Then Hanes led the band in another cheer. "Yea! Rah! Razzle, frazzle, frazzle..."

Hanes often answered, "It's the fun of it," when asked what he thinks of the band's colorful antics, cheers and musical numbers. The members address him as "Mike," instead of the more formal "Mr. Hanes."

"Do a good story, 'cause he deserves it," Mary Lynne Miller, a mellophonist in the band and a senior in aviation, said before the snake dance from Thompson Point to the Arena started on Homecoming eve. Once the snake dance began the band marched toward the Arena, while students in the "snake" weaved around them.

Once at the bonfire, Hanes led the band in its unique arrangements of songs and cheers. "Do a little 'Vehicle,'" Hanes said. The band played 'Vehicle' over and over again. Then they played a few bars of "Take me out to the ballpark" and the segued back into "Vehicle."

"Give me a 'B!'" Hanes yelled.  
"B!"  
"Give me another 'B!'"  
"B!"  
"Give me two 'B's!'"

"B.B!"  
"What's it spell?"  
"Bbbbbb!" the band answered.

"This guy's very easy to get along with," trombonist John Otey, a freshman in cinema and photography, said about Hanes. "He makes you want to work without being a drill sergeant. He's always willing to try something new." He added that with other directors he's had before there was "no backtalk, no feedback. We would never think of doing like we did in the parade today."

The things the Marching Salukis "did" in the Homecoming parade Saturday morning were their original, risqué cheers like "Hangshots, hangshots, hangshots," "Marijuana, marijuana, marijuana" and "2, 4, 6, 8-everybody formate!"

**'We're gonna rape, kill, pillage and burn—and eat babies...'**

Hanes said he and the band have an understanding that as long as the cheers do not offend anybody, they are all right. He added, "If we find someone who's upset with it (a particular cheer), we'll try to knock it out."

Hanes lets his band have its fun in performance, but is very serious at practice. On Homecoming morning immediately after the parade, the band practiced its halftime show at McAndrew Stadium. Hanes took a seat high up in the west bleachers to better observe the band's formation movement. He shouted instructions through his battery-powered megaphone, which he always carries with him while working with the band.

At one point he was not satisfied with what he saw and demanded, "Get rid of this relaxed attitude! I don't want it!" Later in practice he yelled, "Straight back! Get those shoulders back! I want to see some marching, not walking!"

Hanes does enforce discipline in the band. He insists that band members wear full uniform on campus on performance days, because they are representing SIU. Also, he will not hesitate to chastise a band member for missing practice unexcused.

Hanes' manner during performance, however, is relaxed. While his band paraded down Illinois Avenue on Homecoming morning, Hanes walked along the side of the street and on the

sidewalks, calmly observing. Occasionally, he would stop to talk or to shake hands with people along the parade route. "Happy Homecoming!" he said to one person.

The band broke formation a few times during the parade to shake hands and say "hello" to the kids and other people watching.

Observing the band carrying their not-so-light band instruments along the approximately mile long parade route, Hanes remarked, "The band ought to get P.E. credit."

The band members do, however, receive music credit for the eight hours a week they spend practicing as a group. Hanes, graduate assistant in percussion and marching, drum major Tracy Jones, commended the sound Hanes gets from a band composed of about only 20 percent music majors and complimented Hanes.

"He's unbelievable. He's got more plimmented Hanes.

"He's unbelievable. He's got more energy—he does NOT slow down." He added that Hanes is "the most overall talented musician I've ever met," explaining that Hanes' virtuosity extends into opera and classical music as well as band music. "That sounds hokey, doesn't it? But it's true," Jones said.

Hanes' work is admired by his peers also. Nick Koenigstein, director of the SIU symphonic band and instructor of brass and music merchandising called Hanes' work "very energetic, very thorough and very complete."

Hanes said he likes SIU because he has the opportunity to be involved in a wide range of music here. Besides directing the Marching Salukis, Hanes teaches percussion, conducts the opera orchestra and the percussion ensemble in spring number and directs the Summer Playhouse musicals.

Hanes grew up in Salem, where his father was a band director for 30 years. He said his father unintentionally influenced him in becoming involved in music.

"I started as a radio-television major in college," Hanes said.

Hanes said he realized what he studied in college would be what he would do for the rest of his life. He did not think radio-television was his field.

"I knew I liked music. I knew I had fun with music. So I figured I'd spend the rest of my life doing it," Hanes said.

Hanes received a bachelor's degree in music education from Millikin University at Decatur in 1962. Then he taught music for a year in the Scandalow community school system.

Hanes said his first job in Sandoval was a good experience because "you had your fingers in everything." He said he directed the band and the chorus and taught from the elementary to the high



Mike Hanes barks it out. Ernie Branson

school level.

Hanes then came to SIU as graduate assistant to Don Canedy, former SIU marching band director. When Canedy left SIU in 1965 to take a job at Indiana State University, Hanes took over as band director.

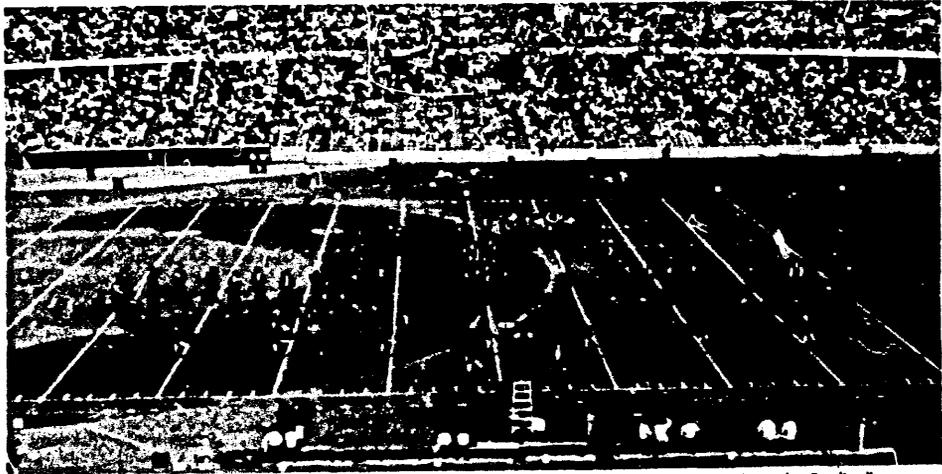
In 1967 Hanes enlisted in the army and directed and played in military bands for a year and a half in Colorado Springs and for a year in Wurtzberg, Germany. He returned to his job at SIU in 1970.

Hanes told a story about a Saluki football game that occurred before he went to the service. Hanes said that at that time SIU played night games. During one game, a parachutist jumped onto the playing field, but the lights went out. Some very dim lights were finally lit, but visibility was still poor. The parachutist jumped anyway. "He landed in the Neely Hall parking lot," Hanes said.

There were no parachutists on Homecoming afternoon as Hanes and the Marching Salukis provided the additional entertainment at the football game. As the Salukis took the field at the start of the game, Hanes led his band in the SIU fight song, "Go Salukis Go." The percussion gave a drum roll for the opening kickoff and the game was under way.

As the game began, Hanes stood in the middle of the pom-pom squad on the track and conducted the band. Hanes also coordinates the routines of the twirlers and the pom-pom squad into the band routine.

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The Marching Salukis in a previous appearance at Busch Stadium where they'll perform Monday night at the Cardinal's game with New York.

## Daily Egyptian

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# Foundation should follow trend and break ties with South Africa



By Ron Morgan  
Staff Writer

The SIU Foundation will take up Saturday the issue of its stock ownership in companies doing business in South Africa against a backdrop of increasing repression in South Africa and widespread discontent on campus over a number of issues.

Whether the stock issue will end up being one more divisive force between the campus community and the SIU administration will depend on how the Board of Governors of the SIU Foundation handles the situation.

The recent disputes over tenure and wages have left the administration looking insensitive and inclined to use rough-shod measures. It now has a chance to improve its image.

Members of the Coalition Against Racial Exploitation (CARE) contend that the foundation's stockholdings, worth \$556,509 spread over nine firms doing business in South Africa, constitute complicity in apartheid.

While the foundation is technically independent from the University, the fact that President Warren Brandt, and Ivan Elliott, vice chairman of the Board of Trustees, serve on the Board of Governors makes its autonomy primarily a legal convenience.

CARE contends that the University is profiting from the exploitation of blacks in South Africa because earnings from the stock finance the salary of an economics professor, scholarships for students in the English department and Medical School and a \$500 annual award to a graduating senior.

The Graduate Student Council, the Student Senate and the Black Affairs Council also have condemned the investments and have demanded that the stocks be sold.

More than 250 persons joined in a rally and march to protest the stockholdings in July. Another protest, which will include a march down South Illinois Avenue, is scheduled for Wednesday.

Two issues are involved in this dispute: First, is the University going to live up to the liberal ideas that it professes to believe in? In Morris Library, poetic phrases such as "Inspiring respect for others as for ourselves" and "Ever promoting freedom with responsibility" are inscribed on the wall. If those words are going to be anything more than intellectual graffiti they have to be acted on.

The second issue is whether the University is going to ignore the opinions of the three main student groups and a political group with large popular support such as CARE.

In the last year more than 700 persons have been arrested throughout the country for protesting other universities' stockholdings in companies with subsidiaries in South Africa. Through the efforts of students and church groups many universities have been forced to abandon their traditional role as supporters of management policies at stockholders' meetings. Some universities have voted for resolutions demanding changes in corporate South African operations; others have sold their stocks.

The Investor Responsibility Research Center (IRRC) reports that in September the University of Massachusetts voted unanimously to sell within 90 days all stock in companies with investments in South

Africa. The trustee vote was taken while students outside the building conducted a teach-in in support of such action.

The IRRC is an independent not-for-profit public interest group based in Washington, D.C. which does research on public policy questions.

Wisconsin Attorney General Bronson La Follette told the regents of the University of Wisconsin that they would have to sell their stocks in firms doing business in South Africa because the holdings violated a state law against knowingly investing in any company that condoned discrimination, the report stated.

The regents have appealed the ruling, arguing that the law shouldn't apply when foreign governments

*Is the University going to live up to the liberal ideas that it professes to believe in?*

imposed the discrimination.

Their reasoning seems to be that supporting racism overseas isn't as serious as supporting racism in the United States.

Boston University, Haverford College and Oberlin College have voted for stockholders' resolutions demanding an end to loans to South Africa, withdrawal of investments and an end to further expansion of corporate investment in South Africa.

Harvard University, Bryn Mawr College, the University of Minnesota, Princeton University and Wellesley College all have adopted a policy of abstaining from votes on South African issues.

Cornell University, Dartmouth College, Boston University and Drew University still have a policy of supporting management decisions.

The SIU Foundation also has voted with the corporations' management on all resolutions involving South Africa. Joseph Goodman, executive director of the SIU Foundation, said that the foundation does not attend stockholders' meetings but approves a proxy for such meetings—which means that its vote is cast with the position of management.

The SIU Foundation should sell its stocks in companies that do business in South Africa for two reasons. First, the foundation has insignificant holdings in all the corporations and would not be able to influence corporate policy.

Second, the overall goal should be to bring about the withdrawal of U.S. investment from South Africa. Since none of the corporations are willing to consider this option and they all insist on "working for change," as they call it, the stocks should be sold.

Contentions by the U.S. corporations that they can bring about improvement in the conditions of blacks by individual actions or through overall economic development have been refuted by history.

The truth of the matter is that even though rapid development has occurred in South Africa during the last ten years, repression has increased and the gap between black and white wages is greater today than it has ever been.

In early spring of this year, some 40 U.S. corporations signed a statement of principles that included a pledge of non-segregation and fair employment practices in South African operations. One line inserted at the end of the pledge exposed this so-called "effort to improve conditions" for the sham it is.

It reads, "Where implementation requires a modification of existing South African working conditions, we will seek such a modification through appropriate channels."

What this actually means is that if the government refuses to allow the corporations to improve black conditions they will simply continue to operate as they have in the past.

It is important to remember that the issue in South Africa is not one of a minority trying to gain equal rights but of a majority attempting to overthrow a dictatorship set up by the minority to exploit blacks for racist and economic reasons.

Corporations which contend that they are working to improve conditions for blacks are using microeconomics to obscure the macro effects of their investment there. The capital they bring into the country enables the South African government to purchase the sophisticated arms that have made South Africa the strongest military power in Africa. American banks have been granting huge loans to the South African government.

The interests of the South African government and the U.S. corporations that operate there are basically the same—stability. The improvements the corporations claim to be making will not lead to majority rule, only to a more enlightened racism. Withdrawal will allow the blacks to gain control of their country.

The late Chief Albert J. Lutuli, a Nobel prize winner and president of the African National Congress, summed up the black position on corporate withdrawal this way: "The economic boycott of South Africa will entail undoubted hardship for Africans. We do not doubt that. But if it is a method which shortens the day of blood, the suffering will be a price we are willing to pay."

Congressman Charles Diggs of Michigan, chairman of the House Subcommittee on Africa, stated in the Report of the Special Study Mission to Africa in January, 1972, "The basic change sought is majority rule. Accordingly, the chairman supports the principle that U.S. business should disengage from South Africa."

The SIU Foundation has the opportunity to serve an important opinion-leading function by seeing through the P.R. statements of the corporations and taking the progressive action of voting to sell its stocks in firms doing business in South Africa. It can be done in a systematic way which would not cost the foundation any money except minor brokerage fees, and would in no way endanger the present programs of the foundation.

Selling the stocks could be the first step in restoring some of the confidence in the administration which has been lost in the last few months.

# Five current artists get mixed reviews



**"HEROES" by David Bowie on RCA Records...**  
By Rich Gabbe  
Staff Writer

David Bowie, and his unique approach to modern music, has produced a solid, yet diverse group of songs on his latest album "Heroes."

His mixture of electronic mediums, lyrics and musical arrangements combine for a good listening balance.

The most radical, or avant-garde selections come one right after another. "Sense of Doubt," "Moss Garden" and "Neukolln" actually merge to form on long piece of electronic music.

Bowie uses the ring modulation and voltage control oscillator sections of a synthesizer to produce a variety of effects using a piano, electric piano and organ for the instrumental input. A ring modulator combines two sound mediums of any kind and produces an output of one completely different sound mixture.

There are three rock and roll tunes on the album that are quite good. The disco business should pick up on "V-2 Schneider," "Beauty and the Beast" and "Blackout" because these tunes have good funky rhythm that is easy to dance to. (Give them an 80 because they make your feet move.)

The title cut "Heroes" is Bowie's source of a lyrical message. Like many Bowie songs, the meaning is hidden and abstract.

Robert Fripp is the lead guitarist on the album but plays no real lengthy or important solos.

Carlos Alomar plays rhythm guitar, Dennis Davis handles the percussion, George Murray plays electric bass. Eno operates the synthesizer and plays some keyboards. Eno also helped Bowie write and arrange some of the songs.

Besides writing and arranging, Bowie sings all the vocals and plays keyboards, guitar and saxophone.

Although the album may not mark a milestone in Bowie's varied career, it is an output of pleasing music done in good taste.

Bowie's ideas are strange and his outlook on society and its norms are bizarre, but his knowledge of music and theatrical approaches to music have made him a success.



**"FOREIGN AFFAIRS" by Tom Waits on Asylum Records...**  
By Rich Asa  
Staff Writer

Of all the contemporary musical anachronisms, Tom Waits stands out as one who makes those in vogue seem tragically inferior.

Waits' image of black stovepipe jeans, newsboy cap and black roach-killer shoes presents a direct contrast to his pointed vision of American mediocrity and how the simplicity of a life filled with confusion and insignificance can be rich with images and folklore.

"Foreign Affairs," his fourth album,

marks the return of his gravel-like voice after an alcoholic bout nearly wiped it out and a sharper, more cynical view of small-time America.

After a period of deep depression and a hellish year of whiskey and cigarettes, which was metaphorically presented on his last effort, "Small Change," Waits' attitude reflects a returning optimism marked with a ribald, cynical wariness. "Small Change" was Waits' first

## A look at some new releases

critical flop and the critics pounced on the created image that he was a happy drunk, destined for the gutters. Taken for the real-life document it was, "Small Change" was an amazing study of will power and the forming of the loss of a naive vision of glittering promise.

"Foreign Affairs" is a refinement of Waits' jazz mentality and capabilities. The ramble-talk style he first used extensively on his classic "Diamonds on My Windshields" and the humorous voice inflections which played off his guttural growl are sharp and focused.

Waits' offers his contemplation of social structure on "Foreign Affairs" in his world of MD 20-20, Manoshevitz, night nurses, barber shops, "sonsobitches," travelling abroad, palookas fat asses and Viceroy's.

His sociological perspective reflects his lifestyle. The pertinence of Dylan has become a grand pose: the man can't reach back anymore without being pretentious. Waits is the guts and soul. "Cultural" musicians need to have the essence of their music and that means sacrificing that wonderful cultural phenomenon known as "big time, big money and success."

The best songs here are "I Never Talk to Strangers" which shines on the strength of vocal help by Bette Midler, "Jack and Neal," Barber Shop" and Foreign Affairs which all reflect a life report on a richly common life experience by a "typical" American.

Tom Waits may flounder around and his mistakes become public knowledge for the critics to ridicule. His chronic realism may affect his music, but he remains unaffected himself.



**"SAY IT IN PRIVATE" by Steve Goodman on Asylum Records...**  
By Dave Erickson  
Staff Writer

Records reviews that get cutesy with titles can be a pain-in-the-stylus, but "Say It in Private" would have been sound advice for Steve Goodman regarding the first two cuts of his new album.

They're not all that terrible, but such middle-of-the-road mush seems better left to artists who aren't blessed with the Goodman wit and insight. Goodman himself seems a little light on the yuks this time around, forsaking his oft-barbed humor for an American Gothic feel.

His "Daley's Gooch," a song about the former Chicago mayor whose comic potential one would expect Goodman to mine, in light of his "Lincoln Park Pirates" and unrecorded Paul Powell shoe-box song, is instead treated as an "eyes open" documentary.

"Video Tape" and "The Twentieth Century Is Almost Over" (co-written with John Prime) are both clever songs in their homespun irony, but neither really punches it home with the corks. Goodman is famous for. Shedding this bias, (somewhat wishful) both of these songs can be appreciated for their finely-crafted originality and insight, especially "20th Century." Using cultural trappings and catch-phrases

and simple metaphorical phrases like "Old Father Time has got his toes a tappin'" to comment on the frantic pace of life and state-of-the-ecology, the song never gets anywhere near preachy.

"Old Man" begins with Goodman sounding like Paul Simon at his most fragile. If they played this song at a bar in town here late at night, the long distance lines would be jammed for hours, with scores of closet-

sentimentalists waiting in line to call (collect, naturally) to see how the old guy's doin'. Seriously, the song really makes you feel the loss Goodman feels over his dad, who apparently died recently.

The other four songs on the album are oldies. "There's A Girl In The Heart of Maryland" was written in 1913 (how's that for an oldie?) and features Goodman's "sweet" voice he's used before on songs like "Penny Evans" from his second album.

"Is It True What They Say About Dixie" (1936) evokes the old Goodman spirit, with Steve's guitar and Jethro Burns "burning" madolin whipping up a frenzy some of us remember from Goodman's old days at The Earl of Old Town and Charlotte's Web.

Goodman's cover of Smokey Robinson's "Two Lovers" is mellow, lush, and tasteful. What the hell is the voice of a man who'd warble like a love-sick alley cat lying buried in the middle of it?

This album is fine, even emotionally and intellectually engaging in many ways. But the rawness and humor that were so much a part of the early Goodman persona are missing. You don't have to come back to Carbondale, Steve. (He was once a student here.) But don't forget your roots.



**"FRENCH KISS" by Bob Welch on Capitol Records...**  
By Doug Durako  
Staff Writer

If one had never heard Bob Welch's music before this new release, he would appear to be another one of those run-of-the-mill "cutsey" West Coast rock stars whose high, lyrical voice and raucous guitar feedback create a prime target for hoardes of "sleek" cosmopolitan-type groupies wanting a piece of the star.

It's a bad day in a reviewer's life when he hears a guitarist with the talents of Bob Welch stoop to this kind of commercial bunk.

Welch has many problems with this debut solo album.

First, Lindsey Buckingham (Fleetwood Mac's pretty boy,) has taken one of Welch's most popular songs, "Sentimental Lady," and arranged it in a mushy, mellowed fashion which destroys the original message of this simple song.

"Sentimental Lady" was obviously put on the album as a selling feature with visions of the top 40 dancing in Capitol Records marketing experts' "grooved" little heads.

The clean guitar licks that Welch was known for are presented in a simple and bright fashion on the original version of "Sentimental Lady," recorded on Fleetwood Mac's "Bare Trees" album. (Welch was a member of Fleetwood Mac until 1975.)

With all its drawbacks, "Sentimental Lady" is the best song on "French Kiss."

The second and most important problem with this album is ego. On

every song, with the exception of "Sentimental Lady," Welch does all vocals, plays all guitars and plays the bass line, too. Welch seems to concentrate on playing the bass and singing, consequently underrating his guitar playing.

The vocal blending of Welch, on Welch, on Welch comes off good but the lyrics sound too much alike in the different tunes.

Another very irritating thing about this album is that the song "Lose My Heart," recorded on side one, becomes "Lose Your Heart" on side two. That's right, both songs have the same lyrics but the titles were changed to protect Welch's lack of song-writing ability. A rather low blow considering the cost of albums these days.

To top that, "Lose Your Heart," the last song on side two is cut short by one verse. The last verse is written on the album sleeve but not sung on the album.

It would appear as though the recording time was measured sloppily or the editing and mix-down was screwed up. Whatever, there is no excuse for it.

The album is easy to listen to an will probably be a big hit among people who buy albums to dance to or to listen to while getting loaded.

Bob Welch has written some superb music over the past five years. If this new album is any indication of the direction Welch is heading, he must be getting very, very hungry.



**"SHOW SOME EMOTION" by Joan Armatrading on AM Records...**  
By Katay Flanagan  
Entertainment Editor

"Show Some Emotion" is a title that fits this album like a sleeve. Armatrading's second album proves the consistency of her immense talent not only on vocals but on guitar.

Side one features "Woncha Come on Home," a song where Armatrading seems to take her voice from the lowest crevices of her lungs. Her sensual and deep voice are the most outstanding of her assets but not by a long shot her only asset.

"Show Some Emotion" the title cut is a song that will catch you by surprise. It is a creeping statement of apathy and listener's could soon find themselves unable to release it's strong statement and melody from the mind.

"Warm Love" is the other end of the spectrum of Armatrading's talent. She brings her voice high here and in almost Carly Simon-type lyrics she offers to "feed that keen appetite" of love.

Georgie Fame appears on "Show Some Emotion" and his accompaniment on Rhodes-Fender piano enhances the album while enchanting the listener.

Side one is the stronger side of "Show Some Emotion." But side two offers more of Armatrading and her acoustic guitar. Her melodic voice and her strumming act together for some sensation sounds.

"Opportunity," "Mama Mercy" and "Kissin' and Huggin'" are the three stronger cuts on side two. The melody of each song varies in itself but the listener is always kept up to pace with the message by the soothing tone of all of Armatrading's work (she penned all the songs on her album).

Artists of this nature often have short lived careers. Usually because artists of this caliber are often heard from only sporadically. Armatrading's first album came out about a year ago, if one must wait a year between albums for work like "Show Some Emotion" it's worth the wait.

# Marching Salukis hang loose, stay sharp

(Continued from Page 3)

"We go to him and he picks out our song. Then, we practice with the band," said Jann La Piana, captain of the pom-pom squad and a junior in fashion merchandising.

As the game continued, the band did a few more cheers like "Elephants, elephants" and "We hate football." Then they warned Lamar "We're gonna rape, kill, pillage and burn. We're gonna rape, kill, pillage and burn. And eat babies."

The Salukis scored on a safety. Hanes excitedly ran to the front of the band, blew his whistle and started the band in "Go Salukis Go."

The game continued and the pom-pom girls and the cheerleaders started a cheer of "Let's go all the way." Male band members joined in the cheer. They motioned to the pom-pom girls to come up in the stands as they yelled, "Let's go all the way."

Hanes yelled to the Salukis, who were deep in their own territory, "Got to get it out! Got to get it out! How about a pass?" He said he is a fan of the St. Louis Football Cardinals. The Marching Salukis will play at their Oct. 31 game against the New York Giants. Hanes said the Marching Salukis have a 13-year association with the Cardinals. He added, "I was here when Jimmy Hart was here." Hart is the Cardinal quarterback who played for SIU.

The band also will play at the Bears game against the Kansas City Chiefs in Chicago Nov. 13.

At halftime, SIU led Lamar 2-0. Hanes said about 43 alumni returned to be a part of the halftime show.

Robert Schroeder, a 1972 graduate



'I want to see marching'

of SIU said he came back to play today's show. "After seeing how many alumni returned for the day, Hanes said, 'Oh, I wish I could put all of you in uniform and keep you. Of course, after I hear you play I might change my mind.'"

At the beginning of the second half Hanes and the band stood at the Lamar entrance to the field and played "Mickey Mouse" as they



The derby hat trademark

returned to the field. Soon after, Hanes met his wife, Mary Jo and his daughter, Lasa, 6, and walked around the track with them. They paused to pet the Saluki mascots which were behind the south endzone. After a brief visit, Hanes returned to conduct the band.

In the third quarter Lamar took a 5-2 lead. In the fourth quarter the Salukis scored a touchdown and took the lead 9-5. Minutes later they intercepted a pass. Hanes said, "To all Saluki alumni: you've seen that times have changed, haven't you?"

In the fourth quarter, the band played "Vehicle" over and over, while members did solos between stanzas.

The percussion section picked up the pom-pom squad's pom-poms and did their own cheer. Then they did their impression of the cheerleaders. Near the end of the game, Hanes said, "Those of you going to Das Fass, I'll see you down there."

The end of the game meant a Saluki victory by a score of 9-5. Hanes led the band in "Go Salukis."

Later, at Das Fass, the band members drank beer, tooted their horns and screamed their cheers. Hanes stood in the middle of the Biergarten, drinking beer and talking to students and friends.

Hanes said although "there are certain days when you feel like carrying the whole thing and staying inside," he enjoys directing the Marching Salukis. He added he will continue to direct the band in the foreseeable future.

## Quintet performs Wednesday

# Woodwind group in 30th year

By Marcia Heroux  
Staff Writer

Five music faculty members will combine their talents in an Allgeld Woodwind Quintet performance at 8 p.m. Wednesday at the Old Baptist Foundation Chapel.

Jervis Underwood, associate professor of music, will play flute. George Hussey, associate professor of music, will play oboe. Robert Resnick, professor of music, will play clarinet. Nick Koenigstein, assistant professor of music, will play horn, and Charles Fligel, assistant professor of music, will play bassoon.

The first piece on the program will be a Mozart quintet for piano, oboe, clarinet, horn and bassoon.

Stephen Barwick, professor of music, will be the guest soloist on piano for this piece.

Other pieces to be performed by the quintet will be "Aanhet Haesch-Blaesquintet" by Hendrik Andriessen; "Deux Pieces" by J. Guy Ropartz; and "Heitere Musik" (light music) by Ottmar Gerster.

Underwood said the woodwind quintet has been a standard en-

semble since the classical period or "Beethoven's time." He compared the orchestration of the quintet with that of the first chair players in the woodwind section of the orchestra.

The Woodwind Quintet has been in existence for 30 years. Underwood said that Resnick is the only faculty member who was with the original group.

Resnick is a teacher of the "Alexander Technique," a new technique of body control for performers which Underwood called "a very innovative approach in helping people control themselves during performance."

Resnick will be teaching a new course in this technique in the fall semester of 1978.

Underwood has previously taught at the University of Texas and Southeast Missouri State. He has performed with the Austin Symphony Orchestra and has performed since 1964 with the Memphis Symphony Orchestra.

Hussey has played the oboe for the Indianapolis Symphony Orchestra and is now the principal oboist for the St. Louis Symphony Orchestra.

Koenigstein is director of SIU's Symphonic Band and was band director at Eastern Kentucky University.

Fligel is a former principal bassoonist with the San Francisco Ballet and has taught music at Ohio State University.

The concert is free and open to the public.

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PG 5:30-7:30

Twilight Show Times:  
3:00-3:30/01.30

**The Chicken Chronicles**

The story of PHIL SILVERS

PG 6:15-8:15

Twilight Show Times  
3:45-6:15/01.30

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**THE BILLY HOOPER SHOW**

JAN MICHAEL VINCENT

PG 6:15-8:15

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**You Light Up My Life**

Didi Conn Michael Zaslow

PG 6:15-8:00

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**TUESDAY NIGHT IS BARGAIN PRICES FOR THE WHOLE FAMILY**

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# 'Polished, energetic orchestra deserves greater recognition'

By Doug Durako  
Staff Writer

A concert of well-known music and a highly publicized "visual" attraction are sure-fire cures to lagging attendance at the local symphony orchestra, especially when the performance is competent and the audience full and responsive, as was the case at the SIU Symphony Orchestra's first concert this year, held Wednesday evening in Shryock.

Robert Bergt, professor of music and conductor of the orchestra, led the group through four compositions of 19th and 20th century origin including a concert-goers' favorite, Symphony No. 5 in e-minor, "The New World," by Anton Dvorak.

The group performed this long and difficult piece in a rehearsed and highly proficient manner. The solos were fluent and smooth. The group as a whole seemed to be attuned to the original intentions of Dvorak, who wrote the music to accent several idioms from negro spirituals in the U.S.

Several slides of white peacocks,

photographed at the San Diego Zoo, were presented during the orchestra's performance of "The White Peacock," a Charles Griffes piece.

The slides were coordinated with the music in an effort to add a visual

## A Review

twist to the traditional audio presentation.

"The facilities were limited and I would like to use better equipment. It was a matter of taking \$600 and buying projectors or taking the \$600 and giving someone a music scholarship. I thought the latter to be more important," said Bruce Nimmer, a graduate student in cinema and photography, who worked with Bergt and others to set up the slide presentation.

There have been orchestra performances that were better received by the audience, (the 1974 solo

performance of Draggonetti's Concerto for String Bass by then bass instructor, Salvatore Macchia, a good example,) but there have been few where the audience was larger and few that have presented as many well-known compositions.

In Wednesday night's performance "Peer Gynt Suite No. 1," by Edvard Grieg and the Dvorak piece were in a close race for the best performance of the evening.

It is natural to be tired after weeks of rehearsal, but no such lack of energy was apparent anywhere in the group during the performance. In fact, the concentration and cohesiveness of the group was amazing in the two longer compositions in the program.

Considering the attentiveness of the crowd and the energy of this group of players, the schedule of musical events for the year should contain at least four performances of the Symphony Orchestra. This year's orchestra is polished and deserves exposure and recognition.

# Sensual enrichment session slated

By Chris Moenich  
Staff Writer

A weekend workshop in sensual and sexual enrichment for couples will be held Nov. 11-13 at the Counseling Center on the second floor of Woody Hall A.

Blanche Freund, Human Sexuality Service staff and one of the workshop's four leaders, said the workshop is designed for couples to enhance the sensual and sexual dimensions of their relationships. She said it will be an educational personal growth experience and not a therapy session for couples with personal or sexual problems.

Couples may register by contacting the Division of Continuing Education, Washington Square C

An application must be completed and returned to the office by Nov. 9.

The 6 p.m. to 11 p.m. Friday session will include introductions of the couples and a goals assessment. In the goals assessment couples will define what they want out of a relationship and the workshop.

There will also be a film on increasing human sexual response followed by discussion.

The 9 a.m.-11 p.m. Saturday session will feature improving communication skills between individuals in the relationship and understanding intimacy in the context of the total relationship.

Freund said there will be exercises for non-sexual intimacy. She said non-sexual intimacy includes

one of the basic components of a total relationship: the feeling to freely express yourself to your partner.

Mini-workshops will be conducted at the Sunday 9 a.m.-noon session. Freund said the couples will decide what they wish to discuss in workshop on Saturday. Last year, the workshops included discussions on contraception, life styling and increasing orgasmic potential.

Freund said the workshop concentrates on keeping the couple together during small and large group discussion. She said there will be only two or three discussions where the couples will be divided to talk among smaller groups of women or men.

# Copyrights to be seminar topic

To inform faculty and administrators about the implications of the 1976 federal Copyright Revision Act, which goes into effect Jan. 1, two seminars will be held Wednesday from 9 to 11 a.m. and 2 to 4 p.m. at the Morris Library Auditorium.

David Fagerstrom, in charge of publicity for the Morris Library committee which is studying the new copyright law, said Thursday

that teachers need to attend the seminar to learn about the new limitations the law will place on library photo copying procedures.

"Photocopies supplied by circulation, interlibrary loans and the reserve room will have specific limitations," said Fagerstrom.

William North, legal counsel to the American Library Association, will be guest speaker at the seminar.

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# Cinema...

# Acclaimed 'nightmare' film Tuesday at Student Center

By Dave Erickson  
Staff Writer

Film's potential is really scary sometimes. It is probably coincidental that "Triumph of the Will" is playing at the Student Center the day after Halloween, a time when we pay ritual homage to some of the darker spiritual forces, but it's fitting.

"Triumph of the Will" is a universally acclaimed nightmare because of its power to make the barbarism of the Nazis seem so right. Leni Riefenstahl's direction and editing create an intensified reality that has much less to do with the 1934 Nuremberg rally, she was "documenting" than it appears. Her

guiding principle when she was editing the film was more propagandic than an earnest attempt to recreate the day.

Film historians have made much of Riefenstahl's almost unearthly employment of the subversive image in this film. George Lenden said her fusion of the subversive image with the visual one "brings the illusion of the world as it is lived directly into our hearts. The relation of the spectator to the film thus becomes not so much one of communication but rather of communion—a common being—with and vicarious participation in a projected mystery." Hitler "has" his crowd in the film

the way rock fans might imagine Mick Jagger does. Much of the "truth" lies in how the scenes of an event are strung together and these are guided by the film-maker's intentions.

After Tuesday's heaviness, Wednesday's Cinematheque offering, "The Girl Can't Help It," is a welcome relief. Being Jane Mansfield's first film and featuring a script Bosley Crowther blasted as being "entirely concerned with the theatrical advancement of a dame whose figure is so phenomenal that it yanks people's eyes right out of their heads," this sounds like a case-study in '50s film sexism.

Although Crowther also ragged about the film's "rock and roll padding," '50s music aficionados might delight at seeing Eddie Cochran, Fats Domino, Little Richard, Gene Vincent and The Platters pop in and wax primitive at their raw best.

George Cukor's little shown "Sylvia Scarlett" will be shown Thursday. Kate Hepburn, on the lam with her crooked father, is drawn out of her disguise as a boy by handsome artist Gary Grzintz. When cold Cary won't take her seriously, she is ruffled but determined.

Sunday's "Life of Oharu" features Japanese actress Kinuyo Tanaka as

a woman of the royal court who falls in love with a Samurai and is disgraced, beginning her "reverse Horatio Alger adventure" through feudal Japanese society. Director Kenji Mizoguchi uses fog, enshrouded countryrides, court ceremonies, ancient costumes and traditional Nipponese music to set the mood.

All these films can be seen in the Student Center Auditorium at 7 and 9 p.m. each night for 50 cents, with the exception of "Life of Oharu," which is \$1 and will be shown at 7 and 9-15 p.m.

## Campus Briefs

David Vernon, professor from the University of Iowa, will interview prospective law students from 2 p.m. to 5 p.m. Tuesday. Appointments for interviews can be made at the Career Planning and Placement Center in Woody Hall. All interviews will be made on a first come first serve basis.

The Red Cross Bloodmobile will be in Carbondale from Monday through Friday. Persons may donate blood from 11 a.m. to 4:45 p.m. on Monday at the First United Methodist Church, 214 W. Main St. The Bloodmobile will be located at the Student Center from from 10 a.m. to 4 p.m. on Tuesday through Friday in Ballroom D.

Rehabilitation 568-3 "Sexual Behavior and Rehabilitation" was left out of the spring's schedule of classes. The course will meet from 6 p.m. to 7:30 p.m. on Tuesday and Thursday in Lawson 141.

A meeting for anyone interested in computing will be held at 4 p.m. Tuesday in Faner Hall Room 1224. "Systems Changes—the Upcoming Modifications to the Hardware and Software of Existing Facilities" will be among the topics discussed.

The Cultural and Educational Activities Council will sponsor a contest to see who can donate the most blood in the blood drive being held on campus this week. Thompson Point is challenging Brush Towers and University Park to see which area can donate the most blood. Blood can be donated from Tuesday through Friday in Ballroom D of the Student Center.

Jube Ogisi, a Nigerian graduate student in guidance and counseling, has been appointed associate editor of AIM, a bi-monthly magazine published in Chicago. Ogisi published "An Essay on African Heritage" and a set of six poems in the September-October issue of AIM.

The Future Farmers of America held a meeting last Wednesday and would like to thank Tom LaPorte, coordinator for Project Speakeasy, a speech program he spoke on at the meeting.

An Analytical Literature seminar will be held at 4 p.m. Monday in Necker's Room C218.

### UPS & DOWNS

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## University choir to tour Europe; holding auditions

SIU's University Choir, directed by Robert Kingsbury, is planning a three-week European tour in May, at the close of Spring semester. Kingsbury is auditioning singers for the trip now.

The tour will leave Chicago May 20 and return June 11.

The trip will cost \$1,100. This includes \$66 for the members to obtain three hours credit, transportation, and two meals a day.

## WSIU-FM

The following programs are scheduled for Monday evening on WSIU Radio, stereo 92 FM: 7 p.m. Options, "Mystery Novels: You and the Night of Terror"; 8 p.m.—The Boston Symphony Orchestra, with pianist Peter Serkin, under the direction of Klaus Tennstedt; performing Opus No. 43 of Beethoven's Overture to the Creatures of Prometheus; Opus No.

58 of Piano Concerto No. 4 in G major, and Symphony No. 7 in A major, Opus 92, 10 p.m.—The Podium, concert and chamber music from collections in the WSIU music library; 10:30 p.m.—WSIU News 11 p.m.—Nightsong, beautiful easy listening music; 2 a.m.—Nightwatch, devoted to modern jazz; 2 a.m.—Nightwatch, devoted to modern jazz; 2 a.m.—Nightwatch, devoted to modern jazz.

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# Crackdown on sports violence long overdue by league czars



Rich Malec

Hockey player Mary Gilbert (right) tries to stick-handle her way past an opponent. The hockey team will host the state tournament Friday and Saturday.

It's about time. The commissioners of professional sports are finally doing something about the way violence is getting out of hand. Two recent incidents—one in basketball and one in football—have stirred controversy and been acted upon by National Basketball Association (NBA) Commissioner Larry O'Brien and National Football League Commissioner Pete Rozelle.

Last week, in the NEA's opening game of the season, Los Angeles Lakers center Kareem Abdul Jabbar punched Milwaukee Bucks center Kent Benson in a fight that broke out during a game.

Benson sustained a black eye and was forced to miss one game while Jabbar sustained a broken wrist. But that wasn't the only suffering Jabbar did.

O'Brien, after reviewing the incident, slapped a \$5,000 fine on the 7-2 Jabbar and considered a suspension as added punishment. After he learned that Jabbar broke his wrist in the fight, no suspension was given. Jabbar will miss three weeks due to the injury.

The fine by O'Brien, the largest in NBA history, was but a nick in the hefty pocketbook of Jabbar, who reportedly earns \$500,000 per year. O'Brien should have tacked on a suspension despite Jabbar's injury. An additional punishment of five games suspended would have been



## The Mad Serbian

By George Csolnak  
Staff Writer

sufficient, but the fact is that O'Brien did something about the fight and let the players know that there would be a crackdown on violence in the NBA beginning this season.

This should represent fair warning to all who even consider fighting or some other type of aggressive behavior on the court.

If basketball players want to be violent, why don't they take boxing or street fighting? They owe it to the public to be professionals, and part of being professional is utilizing sportsmanlike conduct both on or off the field of play.

The football incident occurred in the Oct. 17 Monday night game between the Pittsburgh Steelers and the Cincinnati Bengals.

The two rivals have been fighting for the lead in the American Conference's Central Division for years, and every game has been a hard-hitting affair.

But some of the hitting got out of hand, and two defensive backs were called by Rozelle to discuss the

tactics and go over game films.

Bengal defensive back Mel Morgan hit Steeler receiver John Stallworth after the latter had caught a pass. Stallworth was knocked unconscious on the play.

Steeler defensive back Mel Blount was also involved in some hard-hitting tactics with Bengal receiver Bob Trumpy. Trumpy, too, was involved a pass play in which Blount made strong contact.

Rozelle, after reviewing the incidents and viewing the films, suspended Morgan for one game, but dismissed Blount for his actions. The suspension was the first such action in modern times. Rozelle said that "the film and tape evidence clearly show a deliberate forearm blow" delivered by Morgan to the Head of Stallworth, and Stallworth was "in the grasp of the tackler when the blow was delivered."

The players have now been warned. Now it is their job to go out and prove that they are professionals.

## Hockey team to host state tourney

By Steve Cearas  
Staff Writer

The women's field hockey team is scheduled to host the state tournament Friday and Saturday on the football fields near the Arena. SU has been seeded No. 1 for the tourney.

The defending state champion Salukis have brought up six players from the junior varsity team to the varsity in an effort to help SIU repeat as state champs.

Debbie Dennis, Becky Lolis, Cathy Lampe, Elga Reilly, Rene Skrzypchak and goalie Missy Wiazjczka have been put on the varsity roster in case of injury to Ilner's starters.

"I don't expect I will have to use them but I will have them ready just in case they're needed," Ilner said.

Skrzypchak believes that playing the game in a relaxed atmosphere as the team does should help the Salukis.

"If you don't get keyed up and you keep relaxed, you can keep your mind loose," she said. "Without the tenseness, there's no vicious battles against your opponents of your teammates. This way the game is still fun and easier to concentrate."

Skrzypchak thought that another

key to the great success the team has had past two years has been its teamwork.

"If somebody is really dragging because they have been running their tail off without a break for a while, someone else switches positions to give them a breather," she said. "That's part of real teamwork. Instead of relying on your teammates all the time you can help them out."

## Saluki band to play at Busch

Fans of the Marching Salukis will be able to see their heroes on television Monday night when the band performs at halftime of the Cardinals-Giants football game at Busch Stadium in St. Louis, which will be televised by ABC-TV. Director Mike Hanes said the 110-

member band, which has performed at one Cardinal game annually since 1965, will be joined by KMOX announcer Jack Buck for the closing number, "Lincoln Portrait."

Hanes said Buck will narrate American themes and familiar Lincoln quotations set to music.

## IMs schedule wrestling meet

A wrestling tournament, sponsored by the intramurals department, will take place at 7:30 p.m. Wednesday in Room 158 in the Recreation Building. The official weigh-in will begin at 6 p.m. The meet is open to all students, faculty

and staff. Trophies will be awarded to winners of the following weight classes. For men: below 125 pounds, 125-140, 141-155, 156-170, 171-185, 186-200 and 201 and above. For women: below 125 pounds, 121-150 and 151

and above. All participants must register at the information desk in the recreation building by 11 p.m. Monday. An ID card and a fee statement or use card must be presented to enter.

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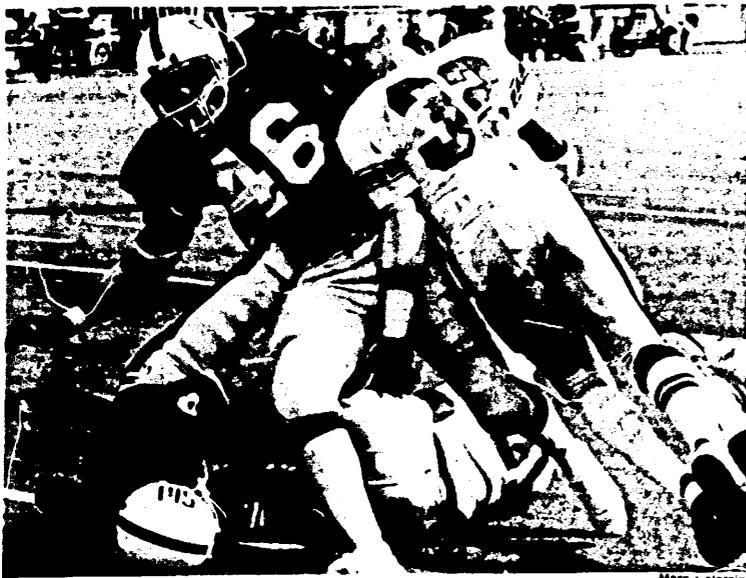
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Merr. Galassini

Saluki tailback Gary Linton (46) was stopped in his tracks by Lamar's Jessie Kibbles in SIU's last home game Oct. 1. The Salukis return home Saturday to play Illinois State.

## Salukis to play Illinois State in home game at McAndrew

By Jim Misunas  
Sports Editor

The Saluki football team will attempt to break several streaks when it plays at 1:30 p.m. Saturday against the Illinois State Redbirds.

The Salukis, 2-6, have lost three consecutive games and have been shut out in every contest. Since SIU's 9-5 Homecoming win over Lamar Oct. 1, SIU has lost 33-0 to East Carolina, 24-0 to Southwestern Louisiana and 28-0 to Northern Illinois.

Illinois State took a 2-5-1 record into its game Saturday against state rival Western Illinois.

The Salukis' game against the Redbirds will end a week-long layoff.

Saluki Coach Rey Dempsey says the layoff will probably help his team.

"We do have some people we'd like to get well before the next game," he said. "I don't mean just the people with serious injuries, but people who had with bumps and bruises simply because we don't have anyone else to take their places."

"The week also gave us a chance to get a head start in preparing for Illinois State and in recruiting," Dempsey said. "I sent my coaches out recruiting Monday and Tuesday."

Dempsey said last week's loss at Northern came as somewhat of a surprise because he thought his team was prepared to play football. "I thought we were as prepared

as we've ever been going into the Northern game. I really felt good, very positive, not because of whom we were playing, but because of the way we practiced all week."

Dempsey said he is not as ashamed of our record as his poor play," he added. "I would be able to live with 0-11 if I could see improvement. We're probably at the low point of our two years here and the extra week will help get that out of our system."

When the Salukis face Illinois State, they will face a team which has played inconsistently throughout the season.

The Salukis and Redbirds have two common opponents—Northern Illinois and Indiana State. SIU lost to NIU, 29-0, and to ISU, 14-9. The Redbirds downed NIU, 16-7, but lost, 20-14, to Indiana State.

One of the bright spots in the Redbird attack has been the receiving of senior split end Jeff Gowan of St. Louis. He has caught 33 passes for 492 yards.

In his career, Gowan has caught 89 passes for 1,283 yards—both Redbird records.

Quarterback Butch Monaghan has completed 76 of 180 passes.

The Redbirds have a host of good runners. Kent Roberts has gained 494 yards; Ronald Razz 267 yards; Angelo Jackson 207 yards and Ben Reed 206 yards.

Kicker Joel Pohod, who holds most of ISU's kicking records, returns as the place kicker.

## Harriers hope to defend Valley title

By Steve Conran  
Staff Writer

The men's cross country team will attempt to capture its second straight Missouri Valley Conference championship Saturday when it travels to Canyon, Texas for the team's most important meet of the season.

The team has finished 1-1 in dual meets this season.

The team has had its ups and downs this season by running well some weeks and not so well on other occasions. After starting the season off by running well in a 26-33 loss to Illinois and in a fourth place finish at the Indiana Invitational, SIU didn't quite run as well as expected in meets at Kansas and Murray, Ky.

The Salukis recovered from their two mediocre meets to run well in their third-place finish in the Illinois

intercollegiate, their last meet before the Valley championship meet. At that meet, SIU was again led by its leader all season, Mike Sawyer.

Sawyer took individual honors at the meet, finishing the five-mile course in 24:22, a new course record for the Oak Brook Sports Core. Last season in the Valley championship meet, SIU upset favored Wichita State, led by Sawyer's third-place finish.

Sawyer has been the Salukis' highest finisher in every race this season and will need another strong performance if the Salukis are to beat out Drake, which Hartzog considers to be the toughest team in the Valley.

Hartzog is hoping that Paul Craig

and Mike Bisase, who have been running second and third all season for SIU, will continue their fine performances. Tom Fitzpatrick, Dave Renner, Scott McAllister and Tom Scharrow will also have to run their best races of the season for SIU to win the Valley crown, according to Hartzog.

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## Saluki slate of week's events

**Wednesday**  
7:30 p.m.—Volleyball vs. Missouri-St. Louis at Davies Gym.

**Thursday**  
7:30 p.m.—Basketball intramural game at Metropolis.

**Friday**  
9 a.m.—Field hockey state tournament at women's athletics field.

**Saturday**  
1:30 p.m.—Football vs. Illinois State at McAndrew Stadium.

9 a.m.—Field hockey state tournament at women's athletics field.

Cross country—MVC championships at Canyon, Tex. Women's cross country—Midwest AIAW at Madison, Wis.

## Runners to host 8-mile race

The Southern Illinois Road Runners host their fourth annual eight-mile road race at 2 p.m. Sunday. The race is scheduled to start and finish on Douglas Drive in front of the west entrance to the SIU Arena.

The eight-mile race will be

preceded at 1:30 by the weekly Sunday Fun Runs. Fun runs distances for this week are one-half mile, one mile and three miles. Certificates are presented to all finishers.

The race and the fun runs are open to anyone. There is no entry fee.

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Dean Kartalas, graduate student in theater, applies make-up to Mark Mangus, who played the beast in a recent production of "Beauty and the Beast."



Kartalas also uses his masterful hands in creating the mood of the characters as in "Androcles and the Lion," a play he also directed in September.

# Make-up man alters actors' features

By Michael Gussasias  
Staff Writer

If you're unhappy with the way your eyes, ears or nose look, just go see Dean Kartalas.

Kartalas, the Theater Department's make-up man and a graduate student in theater, has seen altering the appearance of many an actor's facial features during the past five years.

A little pancake rouge, some creme stick and foam latex helps Kartalas give a 125-pound actress cast as a 200-pound maid an overweight appearance.

Unfortunately for weight-watchers, "the process," Kartalas said, "can not be reversed to any significant degree."

"Just as it is easier to make a young face look old, rather than restore an old face's youthful appearance," Kartalas acknowledged that it's easier to change a swan into an ugly duckling.

So, if you're tired of your handsome face, Kartalas can change you into a beastly looking person. He did

this for Mark Mangus, who portrayed the beast in the Marjorie Lawrence Opera Company's recent production of "Beauty and the Beast."

Confronting Kartalas was the problem of presenting the physically grotesque beast as the owner of a beautiful soul.

After a week's thought, Kartalas finally decided to contrast the eyes of the face.

"The eyes are the mirror of the soul, so I raised his facial features so as to have the eyes peering through (the thick mask), giving the impression of being trapped behind the face," Kartalas said. "Behind that beast's ugly exterior is a tortured human soul."

The opera's time element required that Kartalas design a mask that could be applied in 45 minutes and removed in 5 minutes and still look believable and frighteningly sincere.

"What I did was to make the mask in three separate pieces using foam

latex built up with hair. Actually, the hair is really wool...or crepe hair applied with liquid rubber," he said.

Kartalas, who once used the dried letters from a can of alphabet soup to texturize a face, said, "Creating the mask for the beast was not my greatest challenge as a make-up man."

The animal masks he conceived for last spring's children's theater production of "Ice-Wolf" were the most time-consuming of any he has ever attempted.

"It took my entire Thanksgiving vacation to sculpt and mold clay and plaster heads and faces. I had a problem with what I call creative consistency, in which, these series of animal masks—an owl, ermine, fox, beaver and wolf—had to be consistent within the reality I had created," Kartalas said.

"This summer I played Argante, a real birdbrain, in "Scapino" and tried to create a metaphor by shaping my nose to resemble a bird's beak with some wax," Kartalas said.

Bald since birth, Kartalas once disguised himself as a 60-year-old

butler, called himself Jeebs and for the rest of the night served drinks to his relatives, undetected, at his uncle's party. He may spend hours reshaping a person's features, but, Kartalas said, "I never look at a person's physical appearance unless he is on the stage.

"People have looked at my bald head or my face and made some unkind remarks. I believe that this is why some of the most sensitive, deepest souls on earth usually belong to the physically ugly. After all," the make-up man added, "beauty is only skin deep."

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address are: Herbert Donow, president; Ed Gerpert, district representative; and Grace Hussey, secretary.

The CFUT office is located at the rear of the SIU-C Employees Credit Union.

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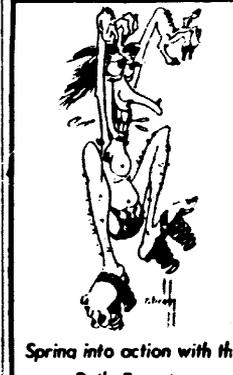
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# Board would not review orders under \$10,000 under proposed policy

Purchase orders under \$10,000 will not be seen by the Board of Trustees if a new policy is approved next month.

Currently, the trustees review purchases over \$5,000. The board staff says a new policy would reduce paper work, update the system and limit the number of items the board has to look at.

William Hemann, the board's affairs officer, said upping the amount will bring the board's report "to a reasonable level considering the number of requisitions processed annually."

The requisition policy, Hemann explained, works like this: an individual fills out a requisition order and takes it to a superior officer for approval and sends the order to the purchasing office, 106 Small Group Housing.

Purchasing towards all requisition greater than \$5,000 to the

board staff office which then sends reports to the executive committee of the board for approval.

Trustees William Norwood, Wayne Heberer and Harris Rowe, members of the executive committee, review and approve the expenditures.

At monthly board meetings, all trustees review the monthly reports. They can then ask questions about items and approve the requests.

Hemann said he doesn't think raising to \$10,000 the amount open to board review will encourage unjustified spending.

"Somebody might think it would, but I would. One might think that a \$5,000 or \$4,000 request is unjustified," Hemann said.

Reports on purchases over \$10,000 would also reflect inflation and mirror the amount included in reports at other universities, Hemann added.

# Happenings

**MONDAY, Oct. 31**—Star Trek Show, features James Doohan (Scotty), bloopster film and lecture at 7 p.m. in Student Center, \$2. Senior pictures for Obelisk II taken from Oct. 31 to Nov. 4, no cost, call 453-5167, 1-5 p.m., for appointment.

**TUESDAY, Nov. 1**—SGAC film, "Triumph of the Will," 7 & 9 p.m., Student Center Auditorium, 50 cents.

**WEDNESDAY, Nov. 2**—SGAC film, "The Girl Can't Help It," 7 & 9 p.m., Student Center Auditorium, 50 cents. Wrestling Meet, 7:30 p.m., Recreational Center, weigh-in at 6 p.m. Women's volleyball, SIU v. University of Missouri, 7:30 p.m., Davis Gym.

**THURSDAY, Nov. 3**—Kaffeetisch, every Thursday from 9-11 a.m., Troy Room in Student Center, sponsored by Der Deutsche Klub. SGAC noon seminar, "About Men (For Women)," noon to 2 p.m., Home Economics Family Living Lounge. SGAC film, "Sylvia Scarlett," 7 & 9 p.m., Student Center Auditorium, 50 cents.

**FRIDAY, Nov. 4**—Stamm Tisch, every Friday at 4 p.m., Pinch Penny Pub, sponsored by Der Deutsche Klub. Women's field hockey, SIU sponsors the Illinois Association of Intercollegiate Athletics for Women Friday and Saturday.

**SATURDAY, Nov. 5**—Southern Illinois IWY Conference, regional meeting, 6:30 a.m. to 12:30 p.m., First Presbyterian Church, 310 S. Illinois. Midwest Collegiate Chute-Out, 10 a.m., Friday and Saturday, Archway Parachute Center, Sparta, Ill. Football, SIU v. Illinois State, 1:30 p.m., McAndrew Stadium. Miss Ebonyes Pageant, 8 p.m., Shryock Auditorium, sponsored by the Alpha Phi Alpha Fraternity. Sweatheart Ball, 11 p.m. to 4 a.m., Ballroom D in the Student Center, presented by the Alpha Phi Alpha Sphinxmen.

**SUNDAY, Nov. 6**—SGAC film, "Life of Oharu," 7 & 9:15 p.m., Student Center Auditorium, \$1. Fun Runs, one-half mile, mile and three miles, 1:30 p.m., Douglass Drive west of Arena. Road Runners Club, eight-mile road race, 2 p.m., Douglass Drive west of Arena.

**NEWS 'N' NOTES**—WPA art, woodcarvings by Fred Meyer, on display at Fanner Hall South Gallery. Hand-made: A Time Remembered, a display depicting the life of early Southern Illinois, 10 a.m.-3 p.m. weekdays, 1:30-4:30 p.m. Sundays, Fanner Hall South Gallery. Graduate student art, 10 a.m.-3 p.m. weekdays, 1:30-4:30 p.m. Sundays, Oct. 25 to Nov. 15, Fanner Hall North Gallery. Bolivian weavings, 10 a.m.-3 p.m. weekdays, Oct. 19 to Nov. 10, Home Economics Building, Mitchell Gallery. Petitions for student senate election due Nov. 12 for Nov. 16th election, applications available at the Student Government Office.

**HAPPENINGS** appears each Friday in the Daily Egyptian. Announcements for the calendar must be typewritten and submitted to the Student Activities Center on the Student Center third floor by 9 a.m. Wednesday prior to publication. The calendar is presented by the Student Activities Center and Student Government. For further information call the SGAC Live Wire at 536-5656.

# Folklore explains Halloween custom as death worship

By Crystal Keller  
Student Writer

Halloween, the holiday for witches, ghosts and children wearing masks is here again. But chances are the way we celebrate Halloween is the same way people have been celebrating it for thousands of years.

According to William Simone, professor of English, Halloween is the day before All Soul's Day, a Christian holiday to remember the dead.

"It probably goes back much further than Christi nity," said Simone. "It's probably one of those holidays the Christians borrowed from the pagan religions."

According to the book "A Standard Dictionary of Folklore" a holiday for the dead was initiated by Pope Boniface IV in the seventh century to supplement the pagan festivals for the dead.

Simone said that the custom of masking was probably started to personify the willful spirits that were supposed to roam the earth on the day before All Soul's Day.

"Much of the mischief that goes on is probably traceable to the idea of the mischievous spirits" he explained.

# Activities

CFPC-Star Trek Lecture, film, 6-11:30 p.m., Student Center Auditorium

Video Tape, "Invasion of the Body Snatchers," 7 and 8:30 p.m., Student Center Video Lounge

Free School, Esoteric Astrology, 7-9 p.m., Student Center Illinois Room

Alpha Phi Omega Meeting, 8-10 p.m., Home Economics Lounge

Science Fiction Club, meeting, 7-11 p.m., Student Center Activity Room D

IVCF, meeting, noon-1 p.m., Student Center Activity Room B

Free School, Beginning Guitar Section 2, 6:30-8:30 p.m., Home Economics 208

Free School, Bike Mechanics, 7-9 p.m., Home Economics 102

Iota Phi Theta, meeting, 7-9 p.m., Student Center Saline Room

Orientation Committee, meeting, 6-7 p.m., Student Center Activity Room B

# Halloween tradition still bewitches kids

CHICAGO (AP) — If ever there was a holiday with a split personality, it's Halloween.

Though it was the Christians who designated the Oct. 31 date Allhallow's Eve, or "evening of the holy ones' day," in tribute to their Nov. 1 All Saints' Day, it was earlier pagan peoples who gave the annual holiday the sinister meaning and traditions it still holds.

It was the Celts who first chose the date as their New Year's Eve and who originally intended it as a celebration of everything wicked, evil and dead, according to "The World Book Encyclopedia." They believed that paying homage to Samhain, their lord of death, allowed the souls of the dead to return to their earthly homes during that one evening only.

Also during their celebration, the Celts would gather around a community bonfire and offer

as sacrifice to animals, their crops, and sometimes themselves. And, wearing costumes made from the heads and skins of other animals, they would also tell one another's fortunes for the coming year.

Later, this Halloween fortune-telling would involve baking a coin, a ring, and a thimble in a cake. The person who found the coin, it was believed, would become rich. The one who found the ring would soon marry. And the luckless one who got the thimble would be destined to remain single.

The celebration remained much the same after the Romans conquered the Celts around 43 A.D. The Romans did, however, add a ceremony honoring their goddess of fruit and trees and thus the association with apples and the custom of bobbing for them.

# Career Planning to sponsor workshop for job-seekers

By Michael Gansbach  
Staff Writer

Juniors, seniors and graduate students hunting for post-graduate jobs can receive added ammunition in the form of a confidence-building workshop to be offered by the Career Planning and Placement Center (CPPS) Saturday.

"Fishing, Slavery and Parachutes," the title of the workshop, "will help innovative job seekers obtain jobs," said Paul Henry, career counselor.

The workshop's title comes from three key words in quotations from the Richard Nelson Bolles best-seller dealing with job placement, "What Color is Your Parachute?"

Through a series of written exercises and discussion groups, participants identify the "what," "where," and "how" questions of job hunting and receive assertiveness training for the job interview process.

Henry said the workshop will use a different approach in preparing students for job interviews, resumes and cover letters.

"We'll encourage the resume as the second step rather than the first. The first step will be to decide what the student wants to do, taking into account that particular student's skills and interests," said Henry. "The workshop will be helpful to those who don't know how to utilize those skills."

The second phase of the workshop will deal with where the student wants to work. "We're advocating going to the top. Who hires the employees? The student does research about the organization—

finding out the organization's strengths and weaknesses," Henry said.

This research consists of field surveys conducted by the student who questions persons employed by the company; agency the student is seeking employment with.

These questions pertain to working conditions, levels of responsibility and wages.

"The field survey has the student going out and having a personal interview with prospective employers, rather than just sending an application or resume," Henry said.

The final component of the workshop prepares participants for the interview. Participants learn what to expect in an interview and how to prepare for an effective first encounter with a prospective employer.

Techniques in assertiveness training will also be offered at the workshop. "This training helps the individual identify his or her rights during an interview, while providing practice for the interviewing situation," Henry said.

The workshop is offered free, but the one scheduled for Nov. 5 has already been filled. The CPPS is planning another for next spring.

Henry said the workshop to be held in the Family Living Lounge of the Home Ec Building, will involve a full day.

"We now have 16 facilitators who have been professionally trained to work with small groups of students. Their backgrounds are varied, as they come from just about every school in the University," Henry said.

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# Former group leader says housing criticisms have been 'overblown'

By Dennis Sullivan  
Staff Writer

Jack Cooper, former head of the Northwest Homeowners' Association, has declared that criticisms of housing renovations which he made at a public hearing on Oct. 19 have been "overblown."

His remarks had charged that inferior materials had been used in a Carbondale home renovation program funded by the Department of Housing and Urban Development (HUD). The remarks may have launched an inquiry into contractual arrangements in the program.

"I didn't intend for it to become this kind of a thing," Cooper said in an interview last week. "In context what I said was 'Hey, you've got a good program here, but some problems have cropped up that you should look into.'"

He had, he said, no intention of getting the city in trouble or anyone other than those who used inadequate materials.

Neely J. Evans, regional director for HUD in Chicago, said that no investigation will occur unless a report which may be made by the area director "recommends one."

HUD became aware of the charges last week alleging that contractors had used inferior materials to renovate Carbondale homes.

Cooper had said at the hearing that "some of the contracting that has been done on these houses rehabilitation-wise has been sloppy. Contractors have substituted or tried to substitute inferior or sub-standard materials."

He never intended, he said, to have it go beyond the hearing stage. Cooper also said that he felt there were no knowingly illegal actions. "I don't think there was any criminal intent," he said.

The houses he referred to at the meeting, he said, are on the northwest side of town. "One," he said, "was just completed in May of June." Another was completed "about a year ago, one is not completed yet and one is close to completion," he said.

Cooper said that the houses demonstrated poor workmanship and that homeowners using the grants were "subjected to a humiliating attitude on the part of the contractors."

He stated that he had "pretty good knowledge with three of them." However, he declined to be more



Jack Cooper

specific.

"I don't think I'm going to show anybody anything until this investigation comes along," he said. Don Monty, assistant director of the city's community development department, said he thinks nothing will come of the inquiry. "We have watched this thing really close. There's always the possibility that something may go wrong so we do internal checks."

Monty said Code Enforcement personnel first go into a house and list code violations. A contract is then worked out for the repairs. The code enforcement personnel then recheck the house to make sure all violations are corrected.

Cooper also said he was misquoted in the Daily Egyptian on Friday in a story referring to allegations that contractors had used newspaper for insulation and to "rebuild eaves" instead of a type of cardboard "required by law." Cooper said he made no statement about newspaper and that there is no law requiring cardboard as a building material.

Cooper said he had said that in some renovation projects it appeared that cardboard had been used for fascia in place of hardboard.

# Urbana firm to present final plans on Wastewater Treatment Plant

By Andria Straumanns  
Staff Writer

The Urbana engineering firm which has been redesigning Carbondale's Northwest Wastewater Treatment Plant is scheduled to present the final plans to the Illinois Environmental Protection Agency (EPA) Tuesday.

Scott Ratter, assistant city manager, said Thursday the redesigned plant "will still do the job it was originally intended to do. It just won't be as fancy."

The plant, located about a mile north of Illinois 13 on New Era Road, must be expanded because the Illinois EPA has said Carbondale's southeast wastewater treatment plant is overloaded.

The engineers, Clark, Dietz and Associates, were given 60 days to redesign the plant after the City Council unanimously rejected all four bids the city had received for the project on Sept. 12.

Clark, Dietz had estimated the cost of the plant at \$6.1 million, but the lowest of the four bids—\$7.68 million from G.L. Tarrton of St. Louis—was 38.5 percent above the estimate.

Kenneth Price, vice president for operations for the engineering firm, said Friday, "We are right now, in our opinion, running ahead of schedule."

He said the firm will meet with city officials Monday and present the final plans to the Illinois EPA.

The EPA, with whom the engineering firm has been having consultations throughout the redesign process, must approve and review the plans.

Price said the engineers have applied value engineering principles to cut down the cost of the plant. Value engineering, according to City Manager Carroll Fry, means the various parts of the design are evaluated by unit cost.

One of the changes in the plans, Price said, is that the administrative office building at the plant site will be smaller. This, however, will not affect the operation of the plant.

Bill Boyd, Carbondale public works director, said the final plans will show a plant which will be an economy model.

"It would be like instead of a Cadillac, we might be lucky to get a Pinto," he said.

Price, however, did not agree with the analogy. He said the redesigned plant will be "like a Cadillac without the options."

Price said the engineering firm was just as surprised as the city by the difference between the cost estimate and the low bid.

"We (the engineering firm) do not in any way control the market value (of material) at the time of the bid," he said.

Clark, Dietz is redesigning the plant at its own cost. The estimated cost of the project is \$9.35 million.

## Cassette recorder reported stolen

A cassette recorder and AM-FM radio, valued at \$70, was stolen from an apartment at Southern Hills, University police said.

Police said the item, which belongs to Thelma Johnson, 127-2 Southern Hills, was left by her on a first floor stairway. When she returned, police said, the item was missing.

Police said the item was taken Thursday.

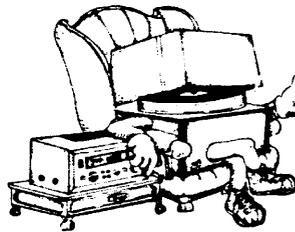
## Two men arrested after reported fight

James A. Moore Jr., 403 N. Washington St., has been charged with two counts of battery on a police officer and one charge of resisting arrest, Carbondale police said.

Sherman L. Allen, address unknown, was arrested after he allegedly attempted to keep police from arresting Moore, police said.

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# Abduction leads to sentence for attempted murder of student

Johnny Ray Robinson, 25, was sentenced in Jackson County Circuit Court Friday to 10-30 years in prison for the attempted murder of a student from John A. Logan College.

Robinson, of Carbondale, was also sentenced to 6-18 years for armed robbery, to be served concurrently with the other sentence. Howard Hood, Jackson County state's attorney, said.

The sentence was handed down by Circuit Court Judge Bill Green. Hood said Robinson was originally

charged with attempted murder in connection with an incident that occurred near Campus Lake on Dec. 31, when Robinson abducted the student, Gregory Prineas, and took him to the SIU campus, where Robinson apparently attempted to shoot Prineas.

Prineas, son of Peter Prineas, 1976 Republican candidate for Congress from the 24th District, is a student at John A. Logan College.

He was found guilty of attempted murder Aug. 30.

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# Tiny tots treated to 'Children's hour'

By Gertha Coffee  
Staff Writer

Twenty tots sat attentively on brightly-colored carpet squares listening to the story of "three little ghosts, sitting on their toasters."

Then they leaped. Mary Gates Blegen and Kathy Barrett-Brown in singing a song on the rising habits of ducks.

"Quack, quack, quack, quack, they always say good day," they sang.

The youngsters, three to five years old, were participants in one of the children's programs that Blegen has initiated since August, when she became Carbondale Public Library's first full-time children's librarian. Barrett-Brown is her part-time assistant.

Blegen, who completed her final exams at the University of Illinois on the last day of July and began her job at the library on the first day of August, says her goal is "to see this place full of children all the time."

She has a master's degree in library science, plays guitar and specializes in children's stories and storytelling.

"Children love to sing. They are paying attention even when they are all talking at once," she said. "But I have to practice to know what I am doing."

"If I don't, they won't pay attention. They won't say it's a bum story, they just won't listen. Try telling a story to 20 kids who aren't paying attention," she added.

Blegen said she has made changes in the children's library "to make it more comfortable."

"Kathy and I made mobiles, put up wall posters, so we got out of the kids to play with, made the red table cloths and I've ordered bean bag chairs."

Her philosophy of a children's library is that it should be "merry, noisy and exciting for the kids."

"They don't have to be quiet and sit still. I am trying to find things that appeal to them, rather than to the librarian," she said.

She uses games, toys, coloring books, paperbacks, magazines and comic books that the children ask for.

Twice a month she has a Saturday morning story and film hour for pre-school to second grade children and a Saturday afternoon film festival for third to sixth grade students. All the programs are free.

Although some of the activities are planned, Blegen said a lot of the time is free time.

"I like them to do whatever it is that appeals to them," she said.

"The group activities have to be planned, but I think it's important for them to know what to do with their time."

The preschool story hours are 7-7:30 p.m. Mondays and 10-10:30 a.m. Tuesdays.

She said the response from the community has been "fantastic."

"Parents want and appreciate quality programming for their children. I've had lots of cooperation from the park district and I am planning a story hour for the Eurna Hayes Center," she said.

Once a month Blegen calls area schools to invite some of the classes to bring their artwork and display it at the library. "That way, the children can see the things they create," she said.



Mary Gates Blegen (left) and Kathy Barrett-Brown with their captive young audience at Carbondale's Public Library.

Ernie Branson

Blegen also has special song and story hours for nursery and elementary school kids.

However, her work also involves adults.

"We have a lot of very basic craft books for adults who want to teach themselves new skills, and of course, the kids sometimes utilize the adult section," she said.

Blegen said she would like to see the children come to think of the library as a pleasant place to be.

"I hope they learn to appreciate the library and associate it when with pleasant experiences and reading and, hopefully, continue to use it the rest of their lives," Blegen said.

"I'd like to add an aquarium and small pets to make it more exciting. However, I am starting from scratch and working my way up."

"We don't own a film projector. When I got the idea to have a Saturday morning film hour, I went out and borrowed a projector," she laughed.

But Blegen says everyone has "really cooperated and when you are starting from scratch and don't have much equipment or money, cooperation can mean a lot more."

She says she enjoys her work with children because they are spontaneous, unpredictable, responsive and a good audience.

"When they really enjoy it, I really enjoy it."

Her plans for the library are "to keep changing it to make it different and better."

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Covones will be open until 4 a.m.  
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101 W. Monroe

Next to  
the train station

## MONDAY - HALLOWEEN SPECIALS

**Tues. 25c Drafts**  
**Weds. Busch Buckets**  
**Thurs. Ladies Night**

Pinball  
Foosball  
Bumper Pool

**The Dugout Benchwarmers  
are coming!**

**Happy Hour  
3-8 p.m.  
Mon-Fri.**

**50¢ OFF**  
**Chicken, Shrimp  
or Fish Platters**

What a deal! Big savings on delicious dinners, including refill-and-savings from the biggest, best salad bar in town, plus an oven-fresh roll. Check these great sale prices.



3 Pk. Chicken Platter ..... \$1.79  
2 Pk. Chicken Platter ..... \$1.49  
Fish Platter ..... \$1.79  
Steak Platter ..... \$2.49

Offer expires November 6, 1977.

In K-Mart Plaza, across from University Mall.

## Eckert proclaims Monday official time to 'trick or treat' in town

Carbondale Mayor Neal Eckert has proclaimed Monday night as the official night for children to "trick or treat" within the city.

He is asking parents to have their children wear reflectorized clothing and to check all treats for harmful objects. Also, he urges parents to have their children home by 9 p.m.

Carbondale police will have increased patrols in all residential areas within the city. Lt. Terry Murphy of the Carbondale police said the department will be using extra men Halloween night.

Murphy said the police are not expecting any trouble, but are increasing patrols because more children will be out in the streets Monday night.

Virgil Trummer, director of the SIU Security Office, said no additional officers will be working, but campus police will be available to assist Carbondale police if the need arises.



Chuck Hnosky

The residents quickly warn patrons to enter at their own risk

## Frankenstein is alive and well!

The Carbondale Jaycees are providing a special treat—or should it be trick—for Carbondale residents hoping to get the daylight scared out of them.

A three-story house one block west of South Illinois Avenue on College Street has been taken over by demons, devils and things that go bump in the night.

Frankenstein, Dracula and the Phantom of the Opera have taken over the top floor.

On the second floor the Werewolf, the hunchback of Notre Dame, the evil alien, witches and spiders, a gorilla and Dr. Jekyll and Mr. Hyde await your visit.

For those with a strong heart a torture chamber is in the basement, complete with a 187-year-old prisoner.

Children under 15 can get in for \$1 and also meet the Cookie Monster. Older folks will pay \$1.50 or face the wrath of Frankenstein!



Chuck Hnosky

The Phantom creates his own versions of Hit Parade hits



Gus says the real haunted house is Anthony Hall where they never take off their masks.

Gus Bode

## Custodians to vote on latest wage offer

Building service workers will vote Monday afternoon on whether to accept the University's latest wage proposal, while talks over the contract dispute of campus police will continue Thursday.

John McDermott, the SIU's chief negotiator who met with representatives of the police Friday, has declined to disclose the new salary offers.

In a week-long strike that began Oct. 6 about 170 custodians and janitors walked off the job followed the next day by 34 members of the campus police. Several off-campus unions honored the picket lines, threatening the supply of food for the dormitories and equipment for offices.

But, after a Jackson County Circuit Court judge issued a temporary

restraining order halting organized strike activities, negotiations began with the two unions, which have worked without contracts since this summer.

The temporary restraining order was extended indefinitely Thursday by Judge Feyton Kuncze.

Elmer Brandhorst, business agent for the custodians and janitors, said the vote on the latest offer is scheduled for 3:30 p.m. Monday at Carpenters Hall, 201 W. Willow.

Custodians now make \$5 an hour and janitors make \$4.53 an hour, but they are seeking a 55-cent an-hour pay raise. The University reportedly has proposed an increase of 35 cents an hour, effective during the next pay period.

The police want a hike in base pay from \$5.61 an hour to \$6.50, in addition

to other similar benefits available to security employees at SIU-Edwardsville.

They are scheduled to meet with McDermott 9:30 Thursday for another round of negotiations.

Brandhorst said he did not know if the building service workers will accept the new contract. He would not comment on whether he would like to see the employees agree to the latest offer.

If the University goes along with the salary increase demands, much of the money would have to come from student fees. President Warren Brandt says.

Brandt has justified the stand by noting that 30 to 40 percent of the building services are supported by student fees.