If you ever hurt inside, who do you turn to?

Why just flip...
The Great Debate

As evidenced by the records on sale in the "soft-rock" genre, this is the current vogue. As practiced by James Taylor, Elton John, Cat Stevens, and others, it is an integral part of the degrading self-importance of soft-rock. Most of this music is banal and sentimental. What's wrong with sentimentality you may ask. Nothing except that next time you laugh at Bing Crosby and Andy Williams, save a few for James Taylor and his cronies.

At least in the old days they never called this romantic pop great art. As Chuck Jackson and those singers who continually tell us about the rough times they had coping with the Great World Out There. There are now being considered as photocopies.

This basically rootless music sprouted roots when Joni Baer stopped singing traditional folk music in a way that would make anyone regardless of musical taste, stop and listen. She started with stories and a material and gradually approached her music the way Parker used to. This was not new. Judy Collins, complete with a singer-songwriter in a way that would make anyone regardless of musical taste, stop and listen. This was not new. Judy Collins, complete with artistic children, found herself143

Is this the cheese equivalent of soft rock?

by David Daly

James Taylor's style was a new wave of soft rock people.

The point in question is the hit single and first cut on Sweet Baby James. "Fire and Rain." It seems that people tried to make a big tragic love story behind the song, so much so that several movie companies attempted to buy the rights to the story from Taylor. And so Taylor was the tragic adolescent lover and open-season was declared for critics of all persuasions. What actually happened is much more interesting and far more original.

While Taylor was in a recording session for his first album, produced in 1968 by Peter Asher of the Byrds and Don Faron on Apple and recently re-released, a girl who Taylor knew committed suicide. Friends decided that since the session had been wearing him down, to tell James the news at the time might mean that the album would never be finished. "Fire and Rain" then is Taylor's interpretation of hearing the news of his friend's death. His "message" of that overworked cliché must be used, is that life is better yet, that even in sadness we can find beauty. A photographer can take a twisted piece of metal or broken wood and can give it form, grace, life and beauty. If those who listen to Taylor's music need a cloud over the head with a sleighbinder to convince them that they should listen to "Suite for 20" then it should be done. However, the "message" huts home, with a soft style popular that is so subtle that it is devestating. But the important thing to remember is that soft-rock never "dwell" on anything it just gives an impression.

If it seems like I have devoted a lot of space in James Taylor it is because I have. This not as because he is the best or even one of the more talented soft-rock people. Taylor's greatest importance lies in the fact that he was the first to reach the masses with what others had been doing for years. Nuff said.

The reason that, to this point, I have used the term "soft-rock" people instead of performers and musicians stems from the fact that those in soft rock are sort of new Renaissance men. They usually work alone, write their own songs or arrangements and if background is needed it is supplied by anonymous morns or slide acoustic music sedums and occasional guest "name" musicians. Examples are of course James Taylor, Elton John, Gordon Lightfoot, Riche Havens and Arlo.

For soft rock then, with few exceptions is a very individual statement as all impressionism must be.

Aha! someone has probably said,"What about Crosby, Stills, Nash and Young? " Aha! I say, "What about Crosby, Stills and Nash?" Think about it.

If a common denominator must be found in soft rock, it is probably its characteristic gentleness and simplicity. Certain exceptions even here can be found, but for the most part what you hear is something soothing to the ear a re-valorization if you will, that there is an alternative to harsh abstraction and stark realism.

What is most important in listening to soft rock is to put your ears behind the eyes of whoever the performer is and try to see how he obtained his impressionism instead of arbitrarily and prematurely saying, "I just can't see that junk"

by Tom Fina IV

the cheese equivalent

VERVEETA

of soft rock?
Many styles originated in folk music

by Rich Hughes

The Kingston Trio became the biggest campus attraction since goldfish-swallowing. The Weavers, with some strange, always bouncing guy called Pete Seeger, suddenly found themselves in Carnegie Hall. Two guys named Peter, Paul and Mary, sold a few million copies of a song called "If I Had a Hammer." Folk music, or whatever became big—very big. It even raised a sometimes good, sometimes embarrassing network television program called "Hootenanny" (a term which appeared on posters and billboards of nearly every wall of every high school and college in the country). America became a happy place where people got together with a few guitars and sang for hours on end, clapping their hands and stomping their feet. It was a joyous period with white levis, pin-striped button-down shirts, neat haircuts and crew cuts. Every other kid on every block in suburbs, big or small, at home or school, could get you through a decent version of a simple song.

Rich folk music couldn't stay happy. Throughout the euphoria of strumming guitars, there was something serious—something threatening. "Where Have All the Flowers Gone?" was, on the surface, a pretty song—a circle ballad, if you will—but there was something amissure about the line, "gone to—gone to—gone to—gave up—wrote it, right?" And Pete Seeger was the guy who was always tapping the hell out of his foot, and singing and smiling and plucking away on his old banjo. How could he be serious?

And the Chad Mitchell Trio—the folk stars of the night clubs and campuses. They did a thing called "Draft Dodger Rag"—and it was funny—people rolled in the aisles, holding their sides. But what was a draft dodger doing there?

And then it happened. A skinny, scrappily-looking kid from Minneapolis made his way to the Village and to a many wars, bloody wars—and he had the gaul to ask if God was on our side.

The bloodthirsty critics leap on his voice and the ambiguity of some of his lyrics. "Just another angry young man who can't sing," they said.

But Dylan sang. And people borrowed and stole his songs and began singing them at the sacred hootenannies. The name Joan Baez became more prominent than ever Peter Seeger started saying things he'd been saying all

They began marching and protesting, all the time singing songs and playing their guitars. Whites and blacks marched together in Birmingham and Little Rock. They sat down in restaurants and in front of the White House. It was unheard of, but it was happening. They didn't like racism or war or much of anything else going on.

Folk songs continued throughout the sixties until Dylan plugged in his guitar and the rest was history. Paul and Mary started using some backup music and Joan Baez did an album with an orchestra behind her. The critics freaked out again. New categories sprang up. The Byrds did Dylan material, but with electric guitars and a strange 'zany' sound. It must be folk rock, they said. Folk rock. Folk rock, rock rock. Whatever, the straight, clean uncomplicated sound of the six-string guitar again took a back seat to amplification and often noise. But the message didn't die. Instead, it got louder and more violent.

Then came Woodstock. Baez was there along with Sha Na Na and Hendrix, and Ten Years After. Three days of music love peace and drugs and music Amplifiers

contract with Columbia records. He started putting out songs like folk songs, sort of, but he wrote them all himself. He's more of that "traditional" stuff. This was opinion. And much of it sounded bitter, angry and even hateful. He sang, in that strange, untrained voice and plucking guitar strum, of things people either hadn't thought about or had ignored for a long time. He sang, "A bullet from the back of a bush—took Medgar Evers blood..." and "William Zanzinger killed poor Harrie Carroll... He sang of places like "Oxford Town" where black people had best not go, and of wars—only people were listening more. The Casuals struck gold with the term Protest Music. It sounded folky, but it was message. "This is a tale about a guy who had to leave home to make his fortune—and the perils he went through to realize his dream," the liner notes explained. It was so-called "protest music," and it was with music and the message that the world was going.

Nothing died at Woodstock. Maybe nothing was born either. Maybe Woodstock was just a big hootenanny where all the kids who grew up with Howdy Doody and Drizle and Harriet could get together and talk or think about what had happened in the last few days. Maybe Woodstock was just a rallying point against the fear that something could come together under the influence of Jimi Hendrix, Richie Havens and many other things. It was decided at Woodstock.

They started talking about Woodstock—exiled. Kent State died and a lot of schools were wounded. Kids left the closed campuses, won the right to freedom of eyes and packing six-string guitars on their backs. Many more nights were filled with tears and cries. Some went home and sang.

"Come gather round people wherever you roam and admit that the waters around you have grown deep."

Rocky books on Rock stars

POSITIVELY MAIN STREET—AN UNORTHODOX VIEW OF BOB DYLAN, by Tod Thompson, Carol McCampbell, and Geoghegan, Inc.; 1971, 167 pp., $5.95.


NO ONE WAVED GOOD-BYE—A CASUALITY REPORT ON ROCK AND ROLL, by S. Somers Quin-bridge and Diestrey; 1971, 121 pp., $4.95.

Reviewed by Rich Hughes

Instant biographies are fast becoming one of the more noticeable annoyances resulting from advancement and increasing competition in the various communications media. For these biographies are written desperately for subjects. The day after a prominent figure dies, two or three biographies appear on the shelves of bookstores. Within a week, it's hard to remember which was first, or best, or which told the "real story" of the fallen idol.

One of the most obvious faults of these publications is that they are grossly incomplete. Complete books are rare, if put together overnight.

Because rock music is a constantly changing, and at-times ephemeral phenomenon, most books written on the subject are at least somewhat out of date by the time they hit the market—ever the instant biographies.

No One Waved Good-bye is a good example of what speed does to information in book form. Good-bye is rather boldly subtitled, "a casuali ty report on rock and roll." Actually, it is a casuality report on Janis Joplin, Jimi Hendrix, Brian Jones and Brian Epstein, thus interference by four people may be the harbinger of the extinction of rock music.

It's a small book, the same size when the Big Bopper died—and yet, somehow, rock music has survived.

That is not to say that Joplin and Hendrix and, to a lesser degree, Jones and Epstein, didn't have a tremendous influence on the music of the '60s. But to decry four individuals as the hallmark and backbone of something as broad and varying as rock music (including the almost unlimited gamut of genre) seems ludicrous.

Good-bye has its moments, as do most books of its sort. Interesting little gems are always to be found in rock stars—the kind of information groupies thrive on—are thrown in occasionally for realism.

According to the editor, Robert Somma, Good-bye is "part of a larger inquiry, still to be completed, into the causes and effects of our era. Good luck on the "still to be completed" part, Mr. Somma.

Rock Follk is, if nothing else, more extensive than Good-bye (at least it has more people, more pictures). Its impact however, is quite similar in its ineptness.

Rock Follk is more of an anthology of rock stars—a few pictures, at least: Carol Perkins (wha?), Chuck Berry, Sam Cooke, Rubber Soul, King, The Grateful Dead, Janis Joplin, Jimi Hendrix, and The Four Seasons. The pages make up the roster for Michael Lydon's attempt at explaining or making sense—what went on from 1956 until now. Again, the fault lies mainly in the fact that the author is writing against a deadline with no ammuntion. To sum up B.B. King's influence on the rock world in sixteen pages seems almost sacrilegious.

Positively Main Street is a different sort of animal. It must have taken a brave man, or a fool, to attempt to write something new about Bob Dylan—and I doubt that Toby Thompson is a fool. A bit immature, perhaps, but no fool. He actually put out a book about Dylan that has something new to offer—nothing about Dylan.

Strange! Not really. Substituted (all these new hip books seem to require subtitles) "An Unorthodox View of Bob Dylan," that's exactly what it is. You don't see Dylan, but you get one helluva look at Hibbing, Minnesota.

It's a different approach, to be sure, and at least to some extent, rather successful. Thompson gets carried away occasionally in his first-person exclamations ("Bob Dylan's...") and at times seems to be writing on a rather Holden Caulfieldish outlook, but on the whole, he manages to talk to a lot of people who knew Dylan, were related to Dylan, or knew somebody who was related to or knew Dylan. Whatever, the portrait of the going-giger big game worth the price of the book, without any mention of Dylan.

The future looks rather bright for aspiring young writers who seek the more or less easy way into print by writing about hip things. They may have fast lane type chances are what the writer believes to be hip will be history or forgotten facts by the time it gets into book form. Sacrificing complete coverage for speed just isn't worth it.

There are numerous magazines available which do an ample job of covering the not-so-secret secrets about the lives of prominent people in rock music, and they manage to put out the often-repeated news on a weekly or monthly basis.

There is a place on the bookshelves for books on rock music and culture—but they must be complete, or at least have some semblance of order or thought. What is happening today is not to be taken lightly—but neither must it be taken advantage of by quick-buck artists and instant biographers.

Rich Hughes is a student in the School of Journalism

A textbook for organizers


Reviewed by Doug Diggle

The Organizer's Manual is, in effect, an expanded outline of the principles, tactics and concretizations that must be organized to continue the battle for social change. It is a document which may well become the bible of the New Left. Like all such bibles, however, it must be taken with a grain of salt.

The O.M. Collective is a group of about one hundred people who contributed to and edited this collection of experiences which they hope will aid others who attempt to effect social change. About the Manual they say, "It is not a rulebook or a set of infallible prescriptions but we have tried to make it a detailed, practical guide to organizing. Min it for methodologies, adapt them to your situation, improve on them. invent something new and write your own book." Thus the reader is treated as a potential organizer, who will not just read the material, but put it to use to help cause the fundamental social change which is their goal.

The Manual introduces the reader to the basic skills necessary to organizing, such as the methods of fund-raising and the methods of and necessity for both self-education and mass education on the issues which must be confronted. Types and size of groups necessary to deal with the issues are discussed. Organizational structure, that is, the use of both existing and alternate structures, is presented and discussed, with the criteria for, and possible use of each structural form carefully set out.

Useful strategy and tactics, including means of defense, are suggested as an eye toward the potential impact of each strategy in specific situations.

The final section of the Manual deals with constitutions which have been in the past or are presently interested in social change. Groups mentioned are as diverse as high school students and laborers: the military and professional groups, scientists and religious institutions. For each group, potential issues and tactics are described which would best fit the needs and wishes of that particular group.

One of the most useful portions of the Manual is the Bibliography-Directory, which provides not only an excellent reading reference, but a fine compendium of existing organizations for social change on whose experience can be drawn.

The only major deficiency is the tendency to be a bit idealistic at times, and to ignore the stark realities which exist in organizational attempts. One of the basic postulates throughout the Manual is the existence of sufficient funds to carry out any plan. Another is the ready availability of people who are willing to devote time to a project which may not see fruition for some time. Despite this tendency, if the reader follows the earlier quoted dictum, the Manual remains a superb text for social change, and should be read by all those wishing to effect change...
**Wartime myth-killer**


Reviewed by George S. Metes

Western man can be expected to appreciate, if not fully understand the act of sacrifice; but only an exceptional person can come to terms with the irony of choosing to give one's life for a cause. And the few masses who are faced with this choice in de Gramont's novel of occupied France are not extraordinary people. If they die at the hands of the Nazis, they will do so having been caused only by the single-mindedness of a snarling Cagney schooled in the paranoiac rhetoric of Jack Webb. He is a professional. He wants everyone to know it. Indeed, if there is a major flaw in this novel it is that characters do not speak, they give speeches.

Throughout the struggle the author maintained an attitude of gentle irony; we find neither the despair of Vercors nor the absurdity of Joseph Heller. Should Brenner win this skirmish, we still can find comfort in the knowledge that his country lost the war.

The affirmation here is in the questioning. A doomed rebel can never know whether or not his acts have influenced events if he has attained the stature of even a pawn. But if the answer evades him, at least we can ask the question: does one really give his life for his country, or does he merely lose it?

George S. Metes is an Instructor in the Department of English.

**Story of modern pioneer**


Reviewed by Beverly Conrad

The Broken Snare is reading for the person who loves nature and the excitement of frontier pioneering. R.D. Symons has written this novel based on his experiences as a rancher, trapper and game warden in the Canadian West. It is a story of escape made at the cost of a grim fight for a comfortable, peaceful life of his own choosing. The main characters are known simply as "Man," "Woman" (the wife), "Boy" (their grown son) "Red" (their adolescent son) and "Small" (their daughter born during the first winter in the wilderness.)

The Great Depression of the 1930's made Man the first rancher. He was forced to become a day worker in the city to support his family. His dream became one of escape to the wilderness — to turn back time to the early frontier days. He possessed the knowledge and drive necessary, so with very little capital and huge hopes he and his family set out for the Canadian backwoods where they bought land and leased pasture areas.

To describe the arrival of the family in the wilderness, Symons uses an unusual perspective. The reader sees the action through the eyes of a moose and a wolf who live there and who fear what Man and his family will do to their way of life. The animals watch as Man stake out his property, sets up camp and begins to clear areas for his home, his animals and his fields. The wolf and his mate anticipate feasts from the Man's calves and colts, but they know Man is a deadly enemy from past experience.

As Man begins his project of taming the wilderness he is also aware of the beauty of this virgin land. A conservationist at heart, he works carefully toward leaving as much as possible untouched. He kills only for food or in defense. His machinery and equipment are home-drawn. He builds his own, harnesses and fences from logs carefully selected.

The land of the ranch includes clearing fields for grain, stocking cattle schemes and clearing forested areas, reclaiming horses from thieves, and defending the animals against predators. These and other tasks make Man and his family capable. He realizes the importance of balance but is finally forced to pass on the ranch to them because he is sick.

With the death of the Man near the home. After he kills the wolves, Man realizes his mistake because the deer and rabbits decrease rapidly and destroy grazing areas.

The children are grown and the ranch is prospering when a disaster discovered at the land. Now Man must learn again that he cannot escape progress. He finds that the land had good years living his dream, but he is not permitted to enjoy it in his old age. He tries to fight the oil company bulldozers cutting roads through the wilderness only to discover a phrase: "Minerals in the Crown" stamped on his land deed which permits him only to put a pin on that which is destroyed. How can he price a tree or a wild raspberry bush or his shattered peace and contentment? After reflecting for many years of building the ranch, his struggle with the wild wolf, and the hard winters, he foresees a future of busy roads, and post towns along a new highway.

One feels with the animals the fear of being hunted, the ranges of hunger, the thrill of the hunt, the pain of death. He shares with Man the feeling of accomplishment and contentment in building the ranch. The most intense emotion of the book comes with the in frustration of the bulldozer. The reader feels along with Man the utter frustration of the man unable to stop the coming of the noisy destructive machine and the crowded, modern world which will follow it.

**Study of special interest groups**


Reviewed by Horace B. Barka

This is the paperback edition of a book originally published in 1966 by Knopf. "Private power" refers to the various special interest groups—business, labor, agriculture, as represented by such groups as The National Association of Manufacturers, unions, land and water organizations and many others. The text is primarily historical and a valuable reference for researchers.

The author does not sensationalize events, although the history of lobbying in this country often very well could be over-dramatized. Rather, he thoughtfully reviews what he terms the politics of business, of labor and of land and water. "The quest of the public interest," he writes, "is neither simple nor open to rapid achievement... quick or large scale reform in the U.S. is improbable. The tradition of the virtuous small constituency is deeply rooted in America." Massive endorsement of the premise as this new as an essential of democracy is one of the most striking features of American political thought, he means, adding that "freedom of association has virtually become a fundamental guarantee of the Constitution."

Horace B. Barka owns Barka Publications in St. Louis.

Daily Egyptian, May 1, 1977, Page 5
What was it all about?

By David Daly

The dream is over..." John Lennon's personal epitaph is being used as a generalization for the end of an era, 1966-1970, rock 'n' roll's most exciting decade. The commentators have been disappointed. Rock didn't turn out to be what it was cracked up to be. There is nobody to lead us out of the quagmire, to inspire us with works of incredible creativity. The complaints roll on and on, and they have a curious ring.

What did they expect? Was rock music ever meant to sustain our brains? It's true that rock is the most characteristic and important art form of the young (and there's certainly a case to be made that it has been the most exciting Western art form of the last few years), but the music's supposed role as philosophical, political and spiritual savior has been overestimated. It is the supposed role because that's what rock fans have come to expect from their music, and there is great danger in looking at it in that manner.

It is the apocalyptic view of rock that has caused many commentators to be disappointed with recent rock music. Perhaps it is that they didn't expect every work to be an epic, they might see that rock music only recently became just that—MUSIC.

During the sixties, we were used to one trend after another, each one holding its own hopes and promises. Fans got so used to the inevitable of every new style that if a certain mode of music did not fit into the mould of the day, it was deemed untenable.

Every heralded style carried with it its own legion of followers: Folk music because heavily involved with the situation of young people (high school and college) farmally finding out what the world was all about. Pete Seeger's "Where Have All the Flowers Gone?" became an anthem. Many of those who formed their attitudes during this period have never gone beyond it. The preponderance of aging hippies today seems a carryover from this influence in their youth. Psychiatric rock was the most short-lived musical development because it embodied a style that swept up more people at one time than any other.

The Beatles' style came from the black blues singers like Chuck Berry - "Roll Over Beethoven," "Long Tall Sally." "Rock and Roll Music," etc. Every group had to have the Beatles sound, even the Rolling Stones.

Rock-folk grew out of that initial spark and, while the thumse spawned perhaps the most consciously creative period in rock 'n' roll history, it contained no measure up to the vitality of Beatlemania because it was too self-conscious and thus created more traps than releases. We got too many messages, too many singers who, with the urgency of a child crying for a lollipop, tried to set the world on fire - Simon and Garfunkel, Joni Mitchell, The Byrds, etc.

Consequently, there was plenty of preaching going on, surprisingly pedantic (for rock was supposed to be a modern music, shared for the people and old-fashioned). Too many East Coast folky know-it-alls trying to get their foot in the door (Judas Priest, etc) all produced a music that, in its final goals, reeked of pomposity.

Art-rock, what with its effete-sounding violins and harborscords ("Machete," "Something") was a real death blow to the original excitement the Beatles created. It measured music that took for gospel truth the sloppy, wussy-wussy romantications of their favorite singers, who came on so strong that love and pain became antiseptic. But fans latched on because art-rock, like the rest, was a movement that taught you The Way. Leonard Cohen's "Suzanne" and Joni Mitchell's "Michael From The Mountains" and "Both Sides Now" are for the people, but are they experiments in the ad promotion for one of Judy Collins' albums was "J.C. Saves.""

Then, at the beginning of 1967, the following away from the conventional art-stress of the Beatles embodied (New York in particular) and settled brightly in the freaked-out wide open spaces of the West Coast. (San Francisco being the mecca ever since) Scott McKenzie put his name on wax with "If You're Going To San Francisco You'd Better Wear Some Flowers In Your Hair." Acid rock was turned on and turned us all the boundaries of form and direction. Art was not at stake here. The music was not being made by good musicians. It was created by a commune of listeners and performers.

Psychiatric music had its moments. It was interesting sociologically, there were deep connections with a radical new life style based neither on politics nor status. The Jefferson Airplane's "White Rabbit," and the Doors' "Light My Fire.

But, as music acid-rock was probably the most boring. Those long solos—whole songs were created out of nonsense, if flashy, ad-hoc—were interminable and totally devoid of imagination. The West Coast innocence gave way to a superstitious trip. Rainmakers were quickly established maintaining that you had to be stoned to understand the music. This rationale became a threat more than anything else, and it belongs with the phoenotith of East Coast art-staff.

So we were led to yet another movement. Nashville, the country twangs of steel guitars that signified Purity of Thought. Economically Wholesomeness. Fans looked in awe at the Nashville Cats who dutifully played alongside every Petty slider who descereved to record his country album. Glen Campbell and Jerry Reed ("Amos Moses") got their starts there. The sodmen all played the same thing—superbly, of course—and after the initial novelty, country-rock settled into a dulled, most conservative music this side of the Grateful Dead and Crosby, Stills, Nash and Young.

Likewise because of art-rock, there had something going for it. But, ultimately, they felt flat, because they were considered as the Holy Grail. The larv. greediness of fan and musician alike took its stand. No longer the ideas that formed the ad promotion for one of Judy Collins' albums was "J.C. Saves.""

But formula became content. One had to have a formula in order to be considered at all. Fans came to expect an earth-shattering experience from the music. It became a lifestyle, a substitute for thought, a way out, an indication of things to come, an anthem.

When music is considered in these terms, all sorts of stresses are placed upon it that have nothing to do with music at all.

So some are disappointed with recent musical output because it has been as varied as any we have heard. There were no great musical trends (except for heavy-rock) which was blantly commercial—only personal statements. Musicians did not try to point the way, they made music for themselves. We were allowed to take it or leave it. This was soft rock.

Some suggest that with new leaders and new movements, rock cannot go on being a vital music. While dominant figures, like Dylan, Lennon and Jagger are so obviously important to rock they should not be asked to create music that fills an audience's needs. Thankfully, they create music on their own and this is the secret of their artistic successes, their uncompromising faith in whatever they do.

Still, audiences, and the critics who represent them, come to expect instant curriculums from their musical leaders. To expect this is to degrade the artist's in individual sensibilities. Why should we want our musicians to turn into politicians when politicians had been shamed up as the most predictable and cruellest game on earth? But these are just symptoms of rock's enormous importance An the lives of young people. It's so important, in fact that rock is threatened with being institutionalised. Poetry books are turning up with titles like "Rock and Roll Lyrics." The luminaries of school boards, finally turned on to rock as a method of teaching the kids, wish to integrate their discoveries. But that is still just another form that works on radically different principles than the more established art forms do, so it is ridiculous to use the old concepts of these forms as a means of teaching rock music.

Rock's survival may depend on just the opposite of what the critics are longing for. The music should not be desired for something it was never meant to be. Why create movements that use and discard them with an attitude to solidify personal discovery? Good, and even bad, music should carry its own weight.
The Rock artist as God

by John Lennon

"God," says John Lennon, "is the concept by which we measure pain." This, of course, is one of the most hyper-educated statements he has ever made. The reason is that it is true, but not in the way he means it. It is not true in the way he meant it, but it is true in the way it sounds.

"Well, Christ, you know it isn't easy. Living up to the image, the knowledge, and value of utility to society. You know, it's a big responsibility to the whole idea of the poverty of existence, passion, guilt, will, and personal responsibility it implies. It's the inescapable logic of this system of valuation, being subordinate to the social and productive bureaucracies.

This seemingly easy American way of life is no more or less than one of a slave: for whom all decisions, including those painful ones, are made by others. Jehovah the God was rendered judgment by Nietzsche and crucified by the mass media, last year in the Time magazine. Big Brother becoming the pretender to the heavenly throne of paradise.

"Now, surely this has got to be one hell of a paradise. This generation didn't do the toil and sacrifice and composition of getting burned. Therefore, it's necessary to want to break from the premise.

The basic premise from which they make the work: After all, is not life a struggle to be—not to live: but simply just to be? Apparently, what is felt within all this somatic struggle is a gross need for a reconciliation between the "stagnant" reliability and essential wasteland of the earth.

Sarokin has theorized very serious conditions as being the historical precedence of any revolution. We may at least assume that there must be, first and most importantly, widespread economic and political unrest. There must be media for propagandizing the message. There must be listeners to articulate symbolism, and spearhead the masses once attracted to the cause. In a moment of reflection, or rather: adverse self-pity, it is easy to catch glimpses of America. John Doe gazing at himself through these very criteria.

The five Pharaohs when the Kingdom of God was coming. John and the others of the Godstons are not going to come to the world and God not coming with signs to be observed. nor will they say, 'Here it is', or 'This is it'. And when they are in the midst of you..." Luke 17:20.

Certainly this helps explain the character of Mr. Doe, one of a new and very numerous kind of American whose large demand on life is supported not by rewards of personal energy, he has the knowledge of excellence but can not achieve it for himself, and an admiration of distinction which he seems unable to obtain. In a time of a down shift into the role of an urban commuter—subtly depressed and fearful of the very concept of person, John Doe is made more and more difficult to retain a sense of identity, is grinding man, is a man of despair."

"There!" for someone to pull all of this vast, incoherent personal and social assembly into some kind of interwoven, coherent stability.

"The American government attempts to avoid the approach to the difficult burden of 'freedom' by means of their analysis of the fact of death, God and man. He is always in try in some worthless war. Where are the men of America? The questions when we need them so badly?"

Men were once ordered in their conquests. These never ran contrary to the laws of nature and the will of God. God wrought through roads and made the low road. It is certainly most difficult to serve society and God simultaneously, to pursue the most flagrant interests while attempting to realize the highest ideals of the Depression years, uneasy and bound to a hostile, ever more reactionary government which has a constitutional right to abolish, but will not while searching for security and a recognizable identity. Middle-class America strives for a scheme of certainty (almost to the institution of superstitions beforehand), in the end, they claim in the news of Gross National Product, and will willingly conform to the most absurd laws and political thought and play the status game, of giving them more in debt. An urge which condemns itself to the pretence of being what one is not, and it is magnified in the uncertainty over who John Doe really is and where John Doe really stands.

To search beyond the established subjectivity with the idea to accomplish something constructive about it is painstaking process, made even more difficult when the entire groundwork is to explore; is the congenital laziness of school-systematized thinking. Dogmatism and intellectual over simplification of stereotypes are logical depend upon perception; perceptual inadequacies result in a diminished interest in life and its habitual emotionalism. If awareness was limited to external events, the treaty of merit operated by, and for the status quo would certainly fold for lack of insufficient funds.

The writer of the new soft rock faces a mass of problems of producing a convincing communication with his poetry of introspection. Simond and Garfunkel have been accused of producing imagery too complex at times to be readily understood and appreciated on the first or second hearing, while others, such as Arlo Guthrie and Bob Dylan on the other extreme are criticized for becoming too simple Composer Van Dyke Parks critically acclaimed Song Cycle with its Schoenberg style twelve tone, controlled-chromatic orchestration and onomatopoeic lyrics never received any public acclaim to speak of. For a few died in the wood and samums and lovers of embroidery vernacular music. Randy Newman and Gordon Lightfoot are slowly receiving recognition for their immense talent. Sometimes a form of soft rock are set to the tune of hard rock producing an array of finicky fans. The team of Elton John and Bernie Taupin.

Procol Harum fits an erratic musical frame to the moored musings of Keith Emerson, depending on the mood but not always qualifiable results. Yet despite the problems the individual authors must overcome, they are in fact fulfilling a substitution of values in an essentially immoral society.

Composers basically perform a work of love when they constitute a work of musical art; they are the "someone" who pulls the whole thing together. But by doing this, they are in fact compensating, for their audiences' spiritual purposelessness by religious and philosophical improvisations—a peremptory music. Handy New man and Gordon Lightfoot are slowly receiving recognition for their immense talent. Sometimes the form of soft rock are set to the tune of hard rock producing an array of finicky fans. The team of Elton John and Bernie Taupin.

The Rock artist as God

James Taylor
En la edad media heroica, la espada era el arma de defensa personal más importante, y con la batalla el caballero de ataque en batalla. Un hombre sin espada apenas era hombre. Se llegó a desarrollar una técnica complicada y se escribieron numerosos tratados científicos sobre la ciencia de blanduir, herder, tajar, dar revéses, parar... La espada, símbolo de nobleza y valor, en la suya izquierda, y la misa de su derecha en la esquina de su hoja. El paje, hombre, de acuerdo con la costumbre, debía matar al paje, a quien crió desde niño, o a la infanta, de acuerdo con las terribles reglas del honor, con lo que

Alice Cooper and Grease Band reviewed

"Next time your ears are thirsty, pick up a Warner Brothers record." That's how one critic described the discs mastered and pressed at the Warner Brothers plant in Burbank. They claim to have the "largest and richest deposit of pure vinyl in the whole world. Warner Brothers' in-house FM stations will testify to this.

One of the more bizarre LPs to be cut from this pure vinyl is Love It To Death. (HBD 1961) by Alice Cooper. It belongs in the "Avant and National Guard" style of music and is a collaboration between Captains Beefheart and His Magic Band, The Mothers of Invention, Beaver and Krause, and Pearis Before Swine.

"Los Angeles critic John Mendolison described a live concert by Alice Cooper this way:"

Alice Cooper, vaguely smirking as he stands in the focus of a million bulb strobe lights is wearing blood-red satin trousers, antique yellow shoes, garish drag-queens eye make-up, and looks for all the world like a nightmare vision of many run amok. He announces to the 4000 or so perspiring bohemian bodies squished uncomfortably on the floor of the Pasadena Rose Palace. "This is our science fiction thriller, and his four bizarrely-attired sidemen filing themselves into the eye of a roaring madhouse.

"Love It To Death" is a departure from his two previous albums, Presence of You ('WB 440') and Easy Action ('WB 450'). His first two albums were driving, but "Love It To Death" is thunderous. The first cut, "Caught In A Dream," is early 1960-style music, much like the Dave Clark Five. Their second cut has been released as a single: "I'm Eighteen." It'sahiaded with some heavy bass guitar.

"Hallowed Be My Name" and "Long Way To Go." Our favourite is definitely "Black Japa." It starts off with a drum march. Soon the organ enters the roll, and Alice enters the song. The only way to describe it is "terrible." The second side of the LP is boring and repetitious. It sounds much like the first side—early 1960's music, which doesn't interest many people these days.

Cooper observes that "People are tired of watching a band just go up and play... On stage after going through a couple of songs, Alice drops his microphone and begins dashing about, throwing into the audience what appears to be cardboard boxes and love, screaming chickens. He also used to attack a life-size female mannequin with a hammer, and after doing so..."

The group, with their unique instrumentation, fills the air with octaves of distortion. They also employ free-choosing at each other and the crowd.

"It doesn't seem to matter how good the band is any more. Everything has to be visual. The times in which we are living are an asset to be experimental," as Alice Cooper is just one of those kinds of bands. Keep up with the times in the way it's done.

Reviewed by John Landis

Grease Band

As the name suggests, the Grease Band has a slick sound, a fact which in itself is unusual. It seems, however, may be a problem with which they have to contend in the future.

They adhere strictly to the new Nashville bag, throughout "Grease Band" with a flavor, if the semblance of The Band. Similar harmonies and rhythms are employed to distinguish advantage at times.

Repetitious themes, however, often do a drag and while Phil Harmonous's flautas virtuoso keyboard playing usually manages to pull them through these dead spots, the guitar playing is gawky times unimaginative and lends a flatness to their repertoire.

Versatility, however, is one area in which they are strong, if the selection on this album is any indication. "To The Lord," a Grease Band arrangement of a traditional piece, moves with true down-country eloquence. In "Down Home Mama" they are at their Band-like best. The Grease Band's embellishments keep the tune from becoming an echo of the men from Big Pink. Bruce Rowland, drummer and percussionist lays down a gentle beat on this and other pieces throughout the album. "Down Home Mama" and "Let It Be King," a song with strings, bassist, and Henry McCullough, guitarist, the group comes into a bouncy blast, "Little Revolver" put together by the entire group. First albums of the kind are the best, but the only worthwhile fruits of today's musical groups. While this first album does not appear to be the best, the Grease Band is capable of it would be a mistake to let "Grease Band" slip by you unheard.

Reviewed by Tom Plains IV
Protestors arrested in Washington

WASHINGTON (AP) — Police, responding to a Justice Department request, charged 300 chanting and singing antipower protestors Friday as they ended a demonstration for much larger, climactic events.

The Justice Department ran the arrests for a week of "People's Lobby," attracting more than 1,000, by county police, but were incident to ending events which protestors and policemen alike had the following.

"Massive Roe" and soul concert on Monday night and Sunday night intended, in part, to recruit more protestors.

Planned civic disruption, announced an irrevocable showdown at key traffic intersections and bridge approaches Monday and Tuesday, and a mass sit-in at the Capitol Wednesday.

The Justice Department arrests started at the Pennsylvania Avenue entrance, one of the main doors blocked by the demonstrators for about 15 minutes.

The announced intention of the blocking tactics was to stop employes for antia war talk and keep

Racism 'impossible' to see

By John D. Town
Daily Egyptian Special Writer

"Racism is impossible to see. It's as deeply ingrained as it is almost impossible to detect," State Rep. Harold Washington said Thursday in a speech on "Black Americans and the Political System."

Washington, who was sponsored by Black Americans Special Programs, said there are 20 black legislators in Illinois, five in the Senate and 15 in the House.

"These legislators," he said, "including myself, are part of the black clearing house. The black clearing house was formed to work toward two goals."

The first goal, he said, is to pass legislation that is best for the people and the second goal, which has priority, is to make government work.

"We went on a campaign to detect discrimination in hiring, training and promoting black people."

Washington said that because of this attitude, appropriations were cut off 25 per cent with no riffs or reason.

Five years ago, he said, he would have directed legislation to cut back scholarships and demand, financially, a certain amount of hours that did they do now because of the measures and the liberals. He added:

"Washington said the plight of the college student is similar to the plight of the black man in America. Students are either devoured and are overly devoured and do not attend college because they have homework and work. Students have no power. They don't know this. You cannot move these students by bringing to this them. You have to work to change them."

Washington said students are "impossible to see. Some young people go to the extreme and become effective because of the power struggle. Some young people go to the extreme and become effective because of the power struggle."

"We found this to be institutional racism. As long as there are beliefs that black men cannot work in offices with white women, blacks won't be getting many white collar jobs."

"What do we do about it?" asked. The governor said he would not set up a program to deal with this, but he continued: "We think that the thing was off the ground, but two years later we find the same thing. To change this system, we have to challenge it day in and day out."

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New rail service to begin today

Amtrak, the new national passenger rail service corporation, apparently has the green light to begin operation at 12:01 a.m. Saturday, and to local Illinois Central railroad officials.

Vernon Paul, IC district passenger service manager said. As we understand it, the courts are turning down all requests for an injunction against Amtrak.

The Congress of Railway Union has authorized a 50 per cent work stoppage for an injunction to delay Amtrak's start-up. Amtrak could not comment on this hearing on its schedule, as the agreement between Amtrak and the railroad workers is not protected as required by law.

Paul indicated that the four trains southbound and two northbound — which will serve Chicago and other cities — are already in place as a 100-car train.

Paul said the first train to run is the Chicago Union Station from 11, which will leave Carbondale at 8:01 a.m. Saturday and arrive in Chicago at 11:15 a.m. The other northbound train, the "City of New Orleans," will leave Carbondale at 6:15 p.m. Saturday and arrive in Chicago at 12:35 a.m. Sunday. Paul said the regular stops will be made on the way, including the stop at the 43rd Street stop in Chicago.

The two southbound trains are The City of New Orleans, leaving

Chicago at 8 a.m. Saturday and arriving in Carbondale at 1:15 p.m. and St. Louis Union Station at 10:15 a.m. Saturday and arriving in Carbondale at 1:15 p.m.

Balloons recounted at TP

A recount of ballots cast in the Van Buren Primary shows a 297 for McCarthy, Action Party candidate, 9 for Stone, Independent, for the second senate seat in the 15th District. The recount showed McCarthy

Over Walker by two votes. But this time the count was 279 for McCarthy and 202 for Stone. The recount showed McCarthy as having 282 to Walker's 280.

Jim Flurr, Van Buren's Clerk, refused to draw 293 votes. The recount gave him the same votes.

Wade Hodges, commitee senator, called for the recount on the behalf of Walker. Hodges said he felt that because of the slim margin McCarthy had over McCarthy that a mistake could have been made.

He also questioned the method of counting used by the Student Government Elections Commission.

In the Thompson Park area election, also held Wednesday, Jerry Brommel won over John Ireland, 289 to 260, for that area's presidency. Dennis Uhl was elected Van Buren's Secretary. The advantage in the 28 votes, the activities coordinator, Barry Shaver won the secretary position.

Washington University community should be concerned because these legislators affect students as well as the university, Rowland concluded.

Correction

The headline in Thursday's Daily Egyptian incorrectly stated the leav- en as being given on Thursday.
Ambassador gives new world speech

Daily Al Ahram

Gloria A. Olds, U.S. ambassador to the United Nations Economic and Social Council, said man doesn’t have to go to a space ship to see a new world.

Speaking on “Towards a World University,” Olds said the concept of a new world could be created here on Earth.

“We don’t have to go on a ship to see a new world or colonize the moon. We can find these new worlds right here on Earth if we put our minds in the right certain way. It is up to us to go with it and set up new styles of life and new patterns of curiosity and wonder,” Olds said. He added that there was nothing else in life like this.

The largest laboratory in the world is the university, but what we have not yet achieved is a world university. A university that is not confined to physical boundaries or thought, but to the mind.

Fulcher highlights Mankind Conference

By Larry Haley

Friday afternoon’s session of the "Mankind in the Universe" Conference was highlighted with a talk by R. Buckminster Fuller, inventor, designer and director of the Game, who explained graphically his concept of "Spaceship Earth.

What I tend to think about as our conference today,” he said, “is that a university of the past is really related to the idea of a university of the present and the concept of ships. We are always talking about the concept of "Spaceship Earth" but we usually forget that we, as human beings living on earth, are really on a ship. Here we are, we are already abroad.

Fulcher demonstrated his awareness of the earth as a ship by a narrative explanation of life on the revolving planet.

"I’ve been trying to get myself to feel the feeling and the realization that we are really on a spaceship or spherical device in the universe," he said. "I was very young, the first traveling I did was going from here to there. We went through one room to another at first. There is something about going from here to there, to the next place you came to that didn’t seem to be like the one you had been at before." he said. There is sort of a general feeling in society about places being very magic such as the concept that you have in the fairy tales of being done something and you are magically transmitted to another place. That was the kind of first travel I experienced in my life.

Continuing the story, Fulcher said, 

"Later on I would get into traveling by train and it was impossible to see where the train was going. You’d come to another city and that city looked different than the place you had been in before. With age and growth, he continued, "I tend to think of those ships being gone from one symbolic to another symbolic experience to another.

Fulcher said he has become aware that great distances are relative only to another. I can close my eyes now he said, and think about the earth as a little ball that we are living on. I really began to feel the concept of Spaceship Earth.

This is the great difference between feeling it and talking about it.

"Sailing"’s genesis in residences said he has been convinced with himself as an "Sailing"’s genesis in residences said he has been convinced with himself as an

Salukis take 7-4 win at Western Kentucky

Dick Langston

Dick Langston, one of the Saluki’s most consistent performers, hit a two-run home run in the fourth inning of Friday night’s game at Bowling Green, Ky.

Langston, who was at the top of the order hitting .300 at the beginning of the season, went 0-for-4 at the plate.

The Salukis’ defense was solid with only one error in the game. The Salukis have allowed only one error in the last 15 games.

The two teams met in a doubleheader at 1 p.m. Saturday.

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FRI. & SAT. 11 pm

The Notorious Cleopatra

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Sigma Xi elects Schmehl as new president

By University News Service

C. David Schmehl, SIU director of the Physical and Life Sciences, will become the new president of the Carbondale chapter of the Sigma Xi National Scientific and Technical Society this semester.

Schmehl was elected at the annual Sigma Xi initiation banquet held recently.

Other new officers-elect are Tom Merchant, chairman; Bob Young, treasurer; and Neil建造, secretary.

The society initiated nine new full-fledged members.

Glenn Cooper, U.S. Forest Service Laboratory, Frank Ethridge, geology; J. Herbert Hall, chemistry; Ronald Hansen, Office of Research and Projects, Earl Harris, zoology; Ronald Kirk, mathematics; Harold Norden, mathematics; Frank Rackerby, SIU Museum and Koernl Seyfried, School of Engineering and Technology.

Elected to associate membership were 11 Ph.D. students.

Joseph Bestwor, zoology; Bela Donley, chemistry; Mrs. Margaret Kohl, physics; William Szelad, zoology; William Ruther, Cooperative Wildlife Research Laboratory; Richard Schuh, cooperative undersea chemistry; Kenneth Uane, marine biology and Douglas Bein, cooperative wildlife research.

The tush scene alone is worth the price of admission.

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What happened at My Lai?

Calley trial raises moral doubt

EDITORS' NOTE—Lt. William L. Calley Jr., who has been charged with murdering civilians in what has come to be known as the My Lai Massacre in Vietnam, said yesterday that he was “shocked and amazed” when the trial was opened.

As the helicopters flitted in for a landing above the dreary little hamlet, it was not difficult to distinguish it from thousands of other like it in Vietnam.

It was so insignificant, in fact, it had to be identified by a number to separate it from neighboring hamlets. My Lai 4 was not Assistant, no Vietnam, no two Jaws. Just My Lai 4.

But what happened there on March 16, 1968 was to make My Lai a symbol of the failure of U.S. military strategy. The consequences were to involve Congress and the Pentagon in a public debate over the conduct of the war.

A trial regarding American soldiers' actions in Vietnam, as had been announced March 29 at the end of the My Lai 4 Massacre, was to be held.

It seemed only to have moved the case from the courtroom to the forum of public opinion.

The legal battle centered around the accused, 2nd Lt. William Calley Jr., of the 173rd Infantry, 25th Infantry Division. The 23-year-old soldier was one of more than 200 American soldiers involved in the massacre.

What was there about a humble

seamless hamlet, and a 27-year-old

officer who witnessed the events?

The accused, as the trial began, was still denying having taken part in the massacre.

He was charged with the murder of one villager and the attempted murder of another.

In the courtroom was a 17-year-old girl, a 20-year-old supply officer, and a 4-year-old boy.

The proceedings began with a brief statement by Calley Jr., who had not been present at the time of the incident.

He said, "I am here because I was accused of a crime that I did not commit."

The trial of the accused was scheduled for six months.

It is expected to result in an acquittal or a finding of guilt. If found guilty, the accused could face a sentence of up to 15 years in prison.

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TV journalists speak out

Professionals, public will decide media role

By Vera Paleter

Daytime talk show host

Social and professional responsibility and the desire of the public with whom they are communicating in the future, say television journalism leaders. Speaking at a session of the First National Conference on New Worlds, Robert Wanser, executive producer of special events news for the CBS News, said: "The CBS News is dedicated to providing the audience Friday where television is likely to go in the future." "We are in journalism," Wanser said, "but we need your help and that of every journalist in general, because of the attacks of the left, the right and the center. We have to be careful not to lose sight of our responsibility as journalists." Wanser said, has to be disseminated to the public in an objective way, that both men are careful to add that no one can be satisfied objective.

"I reserve the right to comment because I have opinions," Wanser said. As a journalist, it is his duty to convey to the audience audience, the problems confronting the nation and the world. That is the role of the media the audience how the problems can be solved.

"Something very important has happened here," Wanser said. "The American people are saying they've never had before. They know more, Wanser maintains, but still it is the journalist's duty to keep the public as well informed as possible.

But the duty of keeping the public well informed goes beyond the reporting of facts. Wanser and Wanser agreed that journalists cannot bury their mistakes and are duty to correct them.

"If we make a mistake we have to come back and admit we made a mistake," Wanser said. "The media cannot tell the news of information being disseminated.

Missile builders plan for future

By Frank Macmurer

Military-Airplane Writer

Copley News Service

Some U.S. aerospace firms with a history of missile building are using their own money to blueprint new ocean-spanning weapons even more powerful and accurate than the present American family of long-range space warheads.

An industry spokesman says this procedure is necessary over the lack of government contracts for rocket architects, who look abroad for work. The government is太空 Department might issue what it calls its first step in the development of a new weapons system.

These requests sometimes come unexpectedly. For example, one executive explains, 'The government could not predict what it would buy. We are talking about a tactical missile plant to serve the needs of the military.'

One such company is the firm whose aerospace firms are especially still now that the industry has been hit by a wave of military and space contracts and a resultant enforced loss of employees by the hundreds.

A new multi-billion-dollar missile program has already been developed and built by the company. The program could project some vogue to the lagging pace of the aerospace industry.

Companies like Boeing, North American Aviation, Grumman Aerospace, General Dynamics-McCown, McDonnell Douglas and others, which have built most of the nation's nuclear weapons, space agency boosters, could be expected to participate in the new generation of intercontinental ballistic missile systems.

Laid says recently the Soviet Union has embarked on a new missile program of its own and could be expected to be interested in the need for a new missile program. The need for a new missile program will be very much on the minds of the new leaders of the new space program.

That has been interpreted by some military experts and aerospace officials as a signal the administration policy to ask Congress to green-light a new force of strategic space weapons.

As new vision of a war in the defense chief said in a report in Congress: "The Department of Defense has asked Congress to green-light a new force of strategic space weapons.

Wants the Department to review whether it is an entirely new missile or even if it is a "toy" missile powered by a small rocket engine.

Belgrade-Terry will speak here

By University News Bureau

This year's Pan American air-transport conference in San Antonio sponsored by the Latin American International Relations Club at St. John's University, San Antonio, will be held May 28 and 29.

The conference will feature an array of speakers, including general president of the Pan American Air Transport Conference, the National Geographic Society, the World Council of Churches, the United Nations, the International Labour Organization, and the United Nations Economic Commission, sponsored by several countries, including Mexico, the United States, and Canada.

The symposium will be held in the Cardale and Edwardsville Chambers, May 28 and 29. The proposed topic for the symposium is "The Role of Latin American Airlines and Activities in Latin American Commerce and Relations in the World."

The Pan American Air-Transport Conference is the only annual conference in the world that brings together representatives of all the major air transport companies in the Americas to discuss current issues affecting the industry. In recent years, the conference has focused on topics related to safety, security, and the environment, as well as the role of air transport in the region's economic and social development. This year's conference will follow in the same tradition, providing a forum for discussion and exchange of ideas among the participants.

The conference is open to the public, and anyone interested in air transport in Latin America is welcome to attend. The event is expected to attract a large number of participants from various countries, representing airlines, government agencies, and other stakeholders in the air transport sector.

The conference is scheduled to take place on May 28 and 29, from 9:00 AM to 5:00 PM. The location for the event will be announced in the coming weeks. For more information and to register, please visit the conference website or contact the organizers directly.
Forestry club seeks recognition

The Student Chapter of American Society of Foresters is an organization that deals primarily with furthering the education of forestry students.

The Society of American Foresters was organized during the winter quarter and has 45 members, according to Edward Spearing, chairman of the club.

"There are only 11 chapters of the Society of American Foresters in the United States, and Southern's chapter is seeking accreditation," Spearing said. The membership is restricted to forestry students only, according to Spearing.

The Society of American Foresters at SIU is hoping to be recognized by the Student Senate and the Agriculture Council in less than a month, according to Spearing.

The club is planning to have speakers outside the field of forestry talk to the members. Spearing said. The Soil Conservation Service Bureau of Illinois Mines and the Fishing and Wildlife Organization have agreed to send representatives to speak to the club, according to Spearing.

The Society of American Foresters is planning to visit the strip mines of Southern Illinois in order to see how the land is being reforested.

Elementary ed to back program

The Departments of Elementary Education and Early Childhood Education will sponsor a teacher education program orientation called "MOVE Laments lack of concern".

MOVE laments lack of concern

The need for more concerned people was the theme of a program sponsored by a student group of the University of Illinois Extension Program called "MOVE: Mobilization of Volunteer Effort" meeting.

Check Jahn, chairman of MOVE'S steering committee, stressed shortage of people on the committees as the group's main problem.

"We are limited because of the small size of our steering committee," Jahn said. "We want to do something for Alternative '71, but I don't know if we can."

MOVE'S major objective is to get students out into the community, according to Jahn.

"What we need is more contact people," Jahn said.

David Baker, student activities coordinator of MOVE, and Jahn discussed a trip to Peoria in a conference on legal assistance.

According to Jahn the conference in Peoria concerned a Big Brother program which aids juveniles who would otherwise go to reformatories for crimes they committed.

"We hope to begin a program whereby volunteer students would be assigned to juveniles in trouble," Jahn said.
Tuned in readers learn by rocking

PHILADELPHIA (AP) — Last year 12-year-old Teresa Knaugter, a sixth-grader, had trouble reading second-grade-level books. Today she's贝壳着 up with listening to rock and soul music and reading better in class.

"I like school now," he says. "Read cool. Now I know there's a time to play, and a time to work, and you can enjoy both."

His sudden interest in reading is due to the work of Charles Kroom, 30, a board member underaker and disc jockey who has developed a unique method of teaching private music programs for underachievers who have the potential to do well in school, but for some reason get turned off.

"I've heard Charles Kroom. The music blinding out of a tape recorder had the students waving their arms as they read through their work material in search of hidden song lyrics."

"A kid will make a greater effort if he's interested in what he's doing," Kroom, the experimenting teacher of communiation in English-in the federally funded Pennsylvania Advanced School. "Interest is directly related to academic and child experiences."

EnAct planning bottle ban; Organic gardens started

EnAct (Environmental Action) stresses a program of three parts with special interest in achieving a ban on non-deposit containers at SIU and Carbondale.

Ray Lentz, chairman of EnAct, told a small gathering Thursday night that the organization hopes to begin a petition drive to support the ban. Its definite plans have been made. Persons interested in working on the petition should go to the Student Environmental Center in the University Center. Lentz said SIU sells 700,000 cans of soda each year. EnAct hopes to "work with the SIU outdoor lab on a recycling proposal," according to Lentz.

The beginnings of a building

Construction men are busy at work on concrete reinforcements for the new Humanities Building north of the University Center. The building, when completed in 1972, will stretch from the University Center to the former location of President Emeritus Delyle W. Morris home (Photo by John Loparo).

Wheat gives for first communion

MINNEAPOLIS (AP) — There are bushels of wheat, contributed by a Flager Fed. Serv. Donor, which will be used here to feed into 250 loaves of bread for use at the opening confirmation service of American Baptist Convention.

Local Baptists are going the baking in 250 new loaves provided by a Sioux Falls, S.D. bakery’s salesman, Len Perron.

Theatre teachers produce book

William Kuplenko, visiting professor of theatre, has signed with Harcourt Brace Jovanovich to prepare with Charles Leonard, for a new edition of "To the Director and Playwright" by Michael Chekhov, actor and nephew of Russian playwright Anton Chekhov.

The new updated material containing playwriting acting and directing

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Michael Chekhov actor and nephew of Russian playwright Anton Chekhov.

The new book scheduled for publication in 1972 will contain updated material concerning playwriting acting and directing.

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ASSISTANT SPORTS WRITER

If you happen to walk past the Old Main quilt sale on Thursday, May 10, and if there are any Remaining smoke lads on your head—enjoy it.

The event of the day of Alterna

ative '71, a Trad culture fest.

The Alternative '71 steering committee has designated the opening day of the event as the "Fellini film, anything goes day."

The idea is to mark the first day of the celebration to be an open forum for organizers by any and all campus groups and organizations.

Donn Davis, committee chairman, said this might include fraternities and sorority members wearing their house T-shirts, members of saddle clubs in costume astride their horses, armbands in uniform and policemans in full dress.

The Carbondale Fire Department will arrive at about 3:30 p.m. with equipment ready to demonstrate their extinguishing capabilities. The event is described on the Alternative '71 calendar as "the event to showcase symposium of Old Main burning."

The opening day event will have an electronic music accompaniment, directed by Alan Old field, assistant professor in music.

The committee hopes to have President Emeritus Denley W. Morris efface at a brief ceremony dedicating the Old Main site. Poet William Sidney Cohen will read a

The opening day of Alternative '71 will also be "Kindness Day," with buttons to be distributed to encourage better interpersonal and University-community relations.

So don't be too harsh with that skydive who knocks you down. "Try a Little Kindness at the words of the Alternative '71 organizers.

enact planning bottle ban; organic gardens started

EnAct (Environmental Action) stresses a program of three parts with special interest in achieving a ban on non-deposit containers at SIU and Carbondale.

Ray Lentz, chairman of EnAct, told a small gathering Thursday night that the organization hopes to begin a petition drive to support the ban. Its definite plans have been made. Persons interested in working on the petition should go to the Student Environmental Center in the University Center. Lentz said SIU sells 700,000 cans of soda each year. EnAct hopes to "work with the SIU outdoor lab on a recycling proposal," according to Lentz.

Tuned in readers learn by rocking

PHILADELPHIA (AP) — Last year 12-year-old Teresa Knaugter, a sixth-grader, had trouble reading second-grade-level books. Today she's贝壳着 up with listening to rock and soul music and reading better in class.

"I like school now," he says. "Read cool. Now I know there's a time to play, and a time to work, and you can enjoy both."

His sudden interest in reading is due to the work of Charles Kroom, 30, a board member underaker and disc jockey who has developed a unique method of teaching private music programs for underachievers who have the potential to do well in school, but for some reason get turned off.

"I've heard Charles Kroom. The music blinding out of a tape recorder had the students waving their arms as they read through their work material in search of hidden song lyrics."

"A kid will make a greater effort if he's interested in what he's doing," Kroom, the experimenting teacher of communiation in English-in the federally funded Pennsylvania Advanced School. "Interest is directly related to academic and child experiences."

If he is interested in something he's doing, he's more likely to do well in school.

"His sudden interest in reading is due to the work of Charles Kroom, 30, a board member underaker and disc jockey who has developed a unique method of teaching private music programs for underachievers who have the potential to do well in school, but for some reason get turned off."

Kroom continued, "Anything we can find kids are interested in we should take and run with it."

That's why Kroom developed the three-month course.

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Sen. Gordon takes office, says owner

By Chuck Hutchcraft
Daily Egyptian Staff Writer

Gordon, the feline politician, will be at Wednesday's Student Senate meeting to take a seat as senator despite the Student Government Elections Commission's ruling that he cannot hold the seat.

Diane E. Ottman, a junior from Pekin, said Thursday she will take the seat herself.

But Friday, Miss Ottman said, "Gordon will be at the Senate meeting Wednesday."

When asked if the Gordon she was referring to was herself, Miss Ottman said, "No I'm talking about Gordon, my cat."

Ronelle Starne, who works with the elections commission, said Friday that Miss Ottman can have the seat. Miss Starne said Miss Ottman has filled the requirements. "All she did was to run her cat as a proxy," Miss Starne said.

Miss Ottman put Gordon's name on the Eastside non-Lenard ballot using her nickname (Gordon) and her initials, D.K.

She did it to show that most students don't pay much attention to the candidates in the campus elections. Miss Ottman said.

Gordon beat out Bill Westover, Action Party candidate, by 23 votes. Miss Ottman said Westover said has no hard feelings about the matter.

Miss Ottman said she hopes to give Gordon a new collar and a bath especially for the Senate meeting.

Trustees silent on chancellor

By Rich Davis
Daily Egyptian Staff Writer

Members of the SIU Board of Trustees Chancellors Selection Committee met in Alton Friday, but a permanent chancellor for the Carbondale campus had been selected board members were keeping mum about it.

Board member Ivan Elliott Jr. of Carmi, committee chairman, said, "Will there be no announcement at this time, when questioned about the meeting. He said, however, that all of the candidates for the position have been interviewed by the Board.

Elliott said Friday's meeting at the Colonial Supper Club south of Alton was the normal meeting of the group which was established at the February Board meeting.

Members of the Board began interviewing candidates at a meeting in Chicago in late March.

The names of seven candidates for the post were given to the Board by the campus chancellor selection committee in February. That group, which was formed after Robert W. MacVicar resigned last spring, to take over the presidency of Oregon State University was disbanded after the recommendation were presented at the February meeting. Elliott previously said the Board is optimists that at least one acceptable candidate would be found among the list of candidates.

Other members of the selection committee are Board members William A. Hashman and Martin Van Brown, Carbondale.

No danger for Spot

SIPC accomplishes purpose

By Sue Hall
Daily Egyptian Staff Writer

The Southern Illinois Peace Committee's (SIPC) plan to napalm a dog accomplished its purpose.

About 109 persons turned out Friday afternoon at the "People's Park" near Woody Hall to voice their objections to napalming, which one SIPC member observed, "is a hell of a lot more than came out to our marches and rallies to sign the People's Peace Treaty."

The napalming did not occur and SIPC members told the group they had never had any intention of doing it. But before this was disclosed to the group, SIPC members and observers were engaged in a heated debate about the validity of napalming the dog and the apathy toward napalming the Vietnamese people.

"Why do you want to napalm an innocent dog," demanded one angry student. "The people of Vietnam who are napalmed are just as innocent as this dog," answered an SIPC member.

One student suggested that a person could volunteer to be napalmed to make the incident more authentic, especially since a dog is incapable of volunteering himself to be napalmed.

The SIPC answered that the Vietnamese people don't volunteer to be napalmed either.

"Some SIPC members believed that even though more people had come to the event than other peace activities, it was still an insufficient demonstration of the American people's support for peace," SIPC member said.

"It's the war all over again," he said. "As long as they can avoid dealing with it, they stay away and are not concerned."

"You're here now about a dog but will you be here this week to protest about the killing of Vietnamese people and presence of the Vietnamese center on this campus?" demanded Jim Mulbrandon, SIPC member.

Several students in the crowd were red-faced and furious as they told the SIPC that they would kill anyone who tried to napalm the dog.

The SIPC explained that the napalming was a method being used at other campuses in the country to raise the consciousness of people toward the war and get them involved in stopping local activities that are contributing to the war and U.S. presence in Southeast Asia.

New officials take oath, Council passes budget

Becky O. Smith
Daily Egyptian Staff Writer

There was much talk some anti-Vietnamese Studies Center signs and about 150 people at the area near Woody Hall which the Southern Illinois Peace Committee has proclaimed a People's Park. But there was no napalm. Ears burned but no dogs. (Photo by John Lopont)

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