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Daily Egyptian
Monday
Southern Illinois University

Monday, November 12, 1979—Vol. 64, No. 56



Protests end peacefully

—Pages 6 and 7

Woman miner digs job

—Page 2

'Paper Saluki' shoots for team

—Page 4

Marsh, Didion publish books

—Page 10

Problems few for ladyminer

By Jenell Olson
Staff Writer

According to folklore of years past, if a woman entered a mine it would have to be sealed and no man would enter it again. Fortunately for Sandra Hafeli, that superstition is on its way out.

Hafeli is one of 13 women, out of 280 employees, who are mining coal alongside men for Freeman United Coal Mining Co. She said she enjoys her job and plans to keep it for at least another 10 years.

"At first I was kind of scared," said the 28-year-old of Johnston City. "The fact that there were rocks falling worried me for awhile, but it really

doesn't bother me anymore. I guess I take it for granted now."

Hafeli was a respiratory therapist before she started working for the coal company in August, 1978. She had applied for an emergency medical technologist position, but was asked to take an underground job instead.

While some women have complained about sexual harassment and discrimination in the mines, Hafeli said she has not encountered many problems with the men she works with.

"The most trouble I've had has been with some of the men's wives," Hafeli said. "A few of them really resent women being

down there."

Hafeli said two men's wives tried to prevent her from working on the same unit as their husbands. "They caused quite a fuss and I wasn't put on the job for about a week. Eventually they had to give me the job I bid for, though."

Hafeli said her job is strenuous. She is assigned to keep the area around one of the belt heads clean, so she is frequently shoveling and lifting heavy objects.

"Most men seem to think we can do the job just as well as they can," she said. "Granted, I think there are some jobs down

(Continued on Page 9)



Sandra Hafeli

POLICY ON DEMONSTRATIONS

Introduction

The University is a community dedicated to intellectual development by the process of rational thought and to the freedom of expression of ideas and opinions. It is a community that welcomes responsible dissent and discourse on the issues of our time. Freedom is indivisible and recognition of this fact is paramount to the maintenance of the open University community. Freedom to protest by lawful means must and will be protected by all the authority available to the University. The democratic process is based on the principles of acceptance by both the majority and the minority of the rights of both—freedom to dissent and freedom to pursue one's own purpose so long as they do not interfere with the rights of others.

The University is committed to maintain these freedoms and will use all the means at the disposal of the University to do so. Acts which interfere with the rights of students, faculty and staff to conduct their normal duties will be dealt with appropriately.

Interference with the legitimate rights of individuals and/or normal function and proper conduct of the University forces the institution to take appropriate disciplinary action, including suspension and expulsion when the University regulations are disregarded, and to invoke legal action by civil authority when the laws of the State of Illinois are broken.

Section I—Standards of Conduct

The preservation of freedom of speech, and the recognition of the right to peaceful assembly and demonstration as part of that freedom, is possible only in an orderly environment in which individuals and the University are free from coercion and interference in the exercise of their rights or in carrying out their legitimate activities. The fundamental conduct standards for group and individual behavior prohibit activities that:

a) disrupt the regular and orderly performance of authorized

University functions;

b) interfere with the safety, welfare and the rights of members of the University community, University guests, and local citizens;

c) are destructive of public or private property.

Section II—Demonstrations

Demonstrations which coerce individuals or which constitute a hazard to the safety of any persons or which threaten destruction of property are not protected by freedom of speech provisions and will not be tolerated. Similarly, a hostile audience will not be allowed to interfere with a peaceful demonstration. In order to preserve freedom of discussion and to protect the rights of all, the following conduct is specifically prohibited and the prohibition shall apply to all students, faculty, organizations, and staff of the University, as well as all visitors and other licensees and invitees on the University owned or controlled property:

2.1 Obstruction, disruption, or interference with classes, research, administrative functions or other University activities.

2.2 Obstruction or disruption of vehicle traffic, teaching, research, administrative function, or other University activities by not maintaining reasonable access to and exit from any office, classroom, laboratory or building.

2.3 Physical abuse to, detention of, intimidation of, or threat of violence to any person within the University community or at a University-sponsored event.

2.4 Damage to or theft of University property or property of any individual which is located in the University community or at a University-sponsored event.

2.5 Unauthorized possession and/or use of firearms, fireworks, or chemicals which are explosive in nature and other types of arms classified as weapons under Section 33A-1 of the Illinois Revised Statutes.

2.6 Entry or use of University facilities or property without authorization.

2.7 The entering of false fire alarms, tampering with fire ex-

tinguishers, alarms, safety equipment, or other utilities such as telephone, electric, water or gas equipment.

2.8 Failure to comply with directions of University officials or law enforcement officers acting in performance of their duties.

2.9 Soliciting, commanding or aiding any person in any act or conduct listed above. This includes failure to carry out in good faith the duties of demonstration marshal.

2.10 A spectator who by his presence is a contributor to any prohibited conduct is liable to the same penalties as an active participant.

Section III—Procedure

A demonstration is disruptive or coercive if it unreasonably interferes with the rights of others. The response of the University to disruptive behavior must ultimately depend on the judgment of the officials in charge. Judgments as to whether the guidelines are being observed will be made on the spot by the President or his designate.

3.1 If, in the judgement of the Vice President for Student Affairs or his designate, the regulations herein contained have been violated, he will, when possible, notify the individuals involved that they are in violation of University regulations and ask that they conform their conduct to regulations or cease the activity.

3.2 When possible, the following statement will be used:

I am _____ (Name)
_____, representing the President of this University. This group has violated University Demonstration Regulations and/or state laws, and your continued illegal behavior at this time constitutes a disruption. You are hereby advised to cease such behavior and _____ minutes to comply with these instructions. Those who fail to comply with these instructions will be subject to arrest and penalties provided by law and University regulations. (In the event there is non-compliance, a further direction to disperse shall, if practical, also be given. If they

view the request as unreasonable, they may appeal later to the President for a ruling.)

3.3 In case the President or his designate has reasonable cause to believe that danger will be present if a member of the University community is permitted to remain an active member of the community an interim or temporary sanction may be imposed, but only after a preliminary hearing or the opportunity for a preliminary hearing is provided. If it is impossible or unreasonably difficult to accord a preliminary hearing prior to the interim or temporary sanction, the individual shall be provided such a preliminary hearing at the earliest practical time. The purpose of the preliminary hearing will be to provide the accused the right to

persist. The President or his designate that there is a right of mistaken identity or that there is extreme provocation or that there is some other compelling justification for withholding the interim or temporary sanction. Following the above procedure, all individuals subject to interim or temporary sanctions will be given a full hearing in accordance with established disciplinary procedures.

3.4 In case the President or his designate has reasonable cause to believe that a non-member of the University community represents a danger to the community by threatening or engaging in disruptive behavior, he may:

(a) Seek injunctive relief
(b) Give notice to depart from the campus or any portion thereof pursuant to Illinois Revised Statutes dealing with trespass or interference with a public institution of higher education.

(c) Refer to civil authorities for appropriate action.

3.5 In case the President or his designate obtains evidence regarding the activities of individual members or organizations of the University community which constitute violations of University regulations or employment contracts, they will be subject to disciplinary action in accord with due process.

Section IV—Free Speech Facilities

In order to facilitate the peaceful and orderly presentation of a variety of views, the University will provide facilities for the gathering of groups who wish to have a discussion assembly, rally or peaceful demonstration without prior scheduling.

4.1 The free forum area will be open to all members of the University. However, this area may be closed if the rally or demonstrations become violent or if presence in this area becomes a violation of Section I.

4.2 Other campus areas may be used without amplification equipment as long as the gathering does not interfere with the regular functions and activities of the University.

Section V—Scheduled Rallies and Demonstrations (Approval of Time, Location, and Facilities Required)

5.1 The stadium or other facilities may be scheduled by contacting the President or his designate 24 hours in advance to avoid conflicts in scheduling and to arrange for facility requirements such as public address systems, etc.

5.2 To preserve the order necessary to the freedom of members of the University and in order to insure the non-violent intent of their activity, leaders and organizers of intended demonstrations outside the free forum areas and using amplification equipment will be required to furnish from their ranks designated marshals who will be easily identified by an official armband and will act to maintain and assist in the implementation of the policies contained herein.

This policy was approved for the Carbondale Campus by the Board of Trustees of Southern Illinois University in September 1970. The publication of this policy reflects the current governing administrative structure of the Southern Illinois University System.

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BURGER KING

Film festival offers quality and taste

By Mark Marks
Student Writer

Going home for Thanksgiving this weekend? Live in or near Chicago? (One-third of you do.) Want something interesting to do besides eat turkey and watch football (and drink and sleep)? The Chicago Film Festival is well worth consideration.

It is rapidly becoming one of the nation's premiere film showcases. Unlike the world's great film festivals, Chicago doesn't overwhelm with the jaded glamour of Cannes, the stuffy pretentiousness of New York, the arty hipness of Berlin, or the sheer volume of Los Angeles. And it certainly isn't comparable to Ann Arbor—the fast-food king of film festivals. Chicago is unique in its dual standard of popularity and quality. It is a tasteful, leisurely-paced buffet: sometimes tantalizing for the critics, simply tempting for the curious.

Consider: To sample the best in contemporary, international cinema, you won't spend more than you would for any other movie—\$3.50. (Opening and closing night galas are \$5.) You won't need to wear a tux to rub shoulders with those who do. (Although the special relaxed atmosphere of Chicago makes it hard sometimes to distinguish the stars from the crowd.) And you won't need to go downtown to see the films. The "Biograph" at 2433 N. Lincoln in Lincoln Park, and the "Varsity" at 1710 Sherman in Evanston, and the gloriously refurbished "Village" at 1548 N. Clark near Old Town, are all

"safe" areas with easy access by public transportation. Ample parking is also available.

Each year the Festival seems to get shorter and do more. This year there are over 50 feature films, including 18 American premieres. The festival will honor Hollywood pillar George Cukor, "newcomer" (as director) Maximilian Schell, and "home-town sweetheart" Karen Black (from Park Ridge). Some of each of their films will be presented in conjunction with their personal appearances.

Always one of the pleasantly democratic features of the Festival, the stars answer questions directly from the audience. Proving once again that the Festival is less of a media event staged for the benefit of the movie press, and more of the truly popular film showcase put on for the people.

Other events include: an evening with Peter Ellenshaw, animator for "The Red Shoes"; "Mary Poppins," and Disney's brand-new answer to "Star Wars," "The Black Hole," a tribute to Colleen Moore Hargrave—an original flapper from the Silent Era; and "The Musical Festival Revisited," a lecture using rare film clips by film scholar Albert Johnson.

Recommended are: "Best Boy," a documentary about a 52-year-old retarded man which audiences wouldn't let leave Toronto; and "Wise Blood," in which movie sage John Huston is back with a black comedy based on Flannery O'Connor's

(Continued on Page 9)

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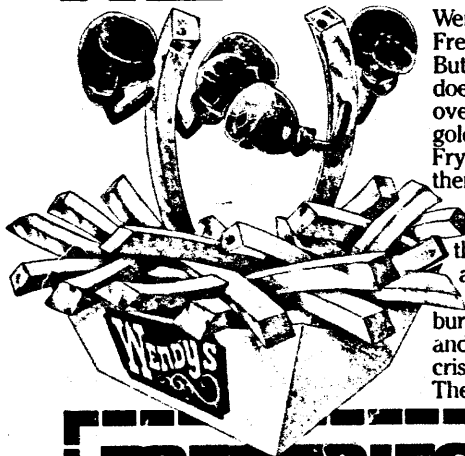
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(GOOD ONLY IN CARBONDALE)

DE writer fails basketball 'audition'

Editor's note: Associate Editor Nick Sortal recently participated in six days of tryouts for the SIU-C basketball team. No coaches were told he was with the newspaper. Here is his story...



Nick Sortal—on the bench

The Arena. It's not just a gymnasium; it's an amphitheater. And the players aren't just jocks; they're entertainers. To those involved, trying to get on the team isn't playing basketball; it's an audition for a part in a 15-man chorus line, albeit sometimes a bit part.

And I decided to audition for the chorus line, although I hadn't seriously "sung" or "danced" in more than six years, and hadn't started in an organized game since 1971, when I was in seventh grade.

And I had never been a star, unable to be much of a dominating force with a 6-1, 141-pound frame. (I did score 21 points in a game once — in high school, when I led the Key Club to a 46-41 win over the A.L. Bowen Correctional Center.)

Nevertheless, I wanted to be able to tell my grandchildren I tried out for a major college basketball team, so I gave it a shot.

The Audition

About 25 showed up for tryouts, most of them wearing shirts with things like "Chicago Track Club" or other sports affiliations written on them — I guess they wanted to show the coaches that they were versatile athletes. My shirt — which I wore inside out — had "Italian Village Pizza" emblazoned across it. "Don't be intimidated," I told myself. I tried to build my confidence by noting that at least one-third of those trying out were shorter than I.

An assistant coach had told us that he was mainly looking for players on the junior varsity team (which has since been discontinued), although there were a couple of spots open on the varsity. He said Dan Kieszowski, a former Saluki known for his aggressive play, would be the JV coach. I didn't know if his being chosen would help or hurt my chances of making the team.

I guess it's just the law of survival, but it seems like basketball players have to try to psyche each other out.

"I'm going to make the team 'cause there ain't nobody who can stop me when I get cooking," a muscular guy, about 6-3, bragged during the warm-up.

Another boasted that he "could really play D. Coach wants someone who can stop the guns, not fire them." After awhile even I got in on the "jive session."

"I'll beat you both out. I've never been in trouble and I have good grades," I said tongue in cheek, pausing for chuckles.

Except nobody else laughed. In fact, quite a few glared. I guess no one appreciates good humor any more.

I made a mental note to practice more and talk less.

Much like those who audition for chorus lines become friends in competition, almost all of the walk-ons rooted for each other during the audition.

Although basketball has a language all its own, the key words for encouraging fellow players were "all day" (as in "shoot 'em in all day") and "be strong" (translated as "hang in there"). Example: When a ball caromed off the backboard at a strange angle and bounced off my nose before plopping in my hands, I got a "be strong" from fellow players.

Often scrimmages would stop being basketball and become more like track meets. There would be a shot, a defensive rebound, one outlet pass and the receiver would shoot.

Sometimes it was comfortable to be out on the floor — it was almost like I was a youngster again. But other moments were awkward.

Like the time I was put on a team with several guys, shorter than I. Naturally, everybody wanted to play

guard, but since I was one of the tallest, I was "elected" to play in under the basket. After the scrimmage the tally read one rebound, one assist, no baskets, a bruised knee, a bumped forehead, and several minor cuts on my arm that I got from heaven knows where.

After the first two practices I would shower and weigh myself, comparing my weight with the suggested one for people my height. The scale said I needed to be about 30 pounds heavier. I could tell I was becoming more optimistic about the tryouts when after the third practice I discovered that my weight was just about right for those who are 5-10.

"There's my problem," I said to no one in particular. "I don't need to weigh more, I just need to be a few inches shorter."

One night after practice I walked by a basket that had been lowered by about two feet. Not seeing anyone around, and visualizing a David Thompson-type slam dunk, I jammed a paper cup through the hoop.

When I finished, I saw a tall black guy walking toward me, smiling.

"Way to slam it down, Doug Collins," he said, referring to one of the top white players in the National Basketball Association. "You white guys aren't supposed to jam; we are."

I said "Just call me Bill Walton (another white player)."

We both laughed, and traded slap handshakes. Although such an exchange of remarks would insult both parties in almost any other environment, it seems to be normal in basketball to not be afraid to mention race.

Watching the Mainstage

I went to practice early a couple of days to watch the varsity, which practiced before we did.

Everyone in the Arena, from managers to starters, looks ready to play solid, aggressive basketball. Make that almost everyone.

Shooting at a side basket was a 6-11 giant lazily plopping jumpers. The giant was Rod Camp, who has been declared academically ineligible and is not allowed to practice with the team.

He moves as any man would who has something he loved taken away from him—as though he's in a world of this own. He just runs aimlessly at one end of the Arena, mumbering a few words to those who pass by, and looking lost.

But everyone else was hard at work. Big men at one



Sortal jumped at the chance

end, guards at the other. And nobody ever makes fundamental errors—a direct contrast to the walk-ons.

No one seems down, which is surprising considering the team that could have been. If Richard Ford, Al Grant and Camp remained eligible, and if Chris Giles not transferred a year ago.

The new players have already blended well with the veterans, including hard-working guard Kent Payne. Every night after the walkon practice, after the other varsity players had long gone home, Payne would come back out on the floor, limping from the first practice, and gun home a few more of his left-handed jumpers from long range.

This winter, when fans start wondering how Payne became good enough to bring back memories of Mike Glenn, I'll know why.

Before the Ax

The coaches go to know just about all of our names before the end of tryouts, but it wasn't hard to figure out who they were interested in.

When a top prospect would walk by, an assistant coach would ask the player where he went to high school, and what year of college he was in.

It's good nobody asked me anything. As soon as Kieszowski said he was looking mainly for freshmen (since they had more time to improve), I had promised myself that I would lie and say I was a freshman. I had also promised myself that I would tell them that I didn't play high school ball because of a disagreement with coaches. (Actually that's true, they didn't think I could play well enough to make the team and I thought I could.)

After the last practice, Kieszowski called us all together.

"I'd like to thank you all for coming, and giving it a shot," he began.

I caught his eye just as he was saying "I'd like to keep all of you, but it just isn't practical. I'll post the list of who's made it in the morning."

I winced and shrugged my shoulders. Although the handwriting had been on the wall for some time, I still felt glad that he had given us some encouragement.

I thought back to my sophomore year in high school, when I had been cut from that team. I remembered being very disappointed, yet happy that friends I had made while trying out got on. But mostly disappointed.

I went the next day to check the list, although I knew I wouldn't be on it. When I got to the Arena, several names were scrawled on a yellow sheet of paper—but none of the names were mine.

And although I had started the tryouts without any hope of making the team, I couldn't help but feel a little bit like I did when I was a sophomore in high school.

Epilogue

I guess it's the game. The competition. The desire to emulate the grace of a David Thompson or a Larry Bird. It's a sport that can truly become addictive.

I walked into the first practice with the opinion that if I got out of the tryouts alive and unnoticed by coaches, my audition would have been a success. But after the first two practices, I had convinced myself that I actually had a chance to make it.

I had even started running wind sprints in order to get in shape. Wind sprints? I hadn't even gone through that kind of hell when I played in my early teens. I began making it a habit to take off to the Rec Building after work on nights we didn't have practice. (Some folks at the paper were getting honked off at my going to practices, so I didn't even try to skip out of work at the paper to play on my own — although a guy in the newsroom did bring a basketball in for me to dribble while reading through stories.)

The audition was good for me (although I still have some blisters and a sore leg). It perked me up and reminded me that there are still games out there.

In short, I felt like I was about 13 years old again, and I was playing in the junior high gym near my home in Herrin, where my father used to coach. And I remembered what it was like before college and when newspapers were something I read, not worked for. And, after the whole thing was over, I was quietly thankful for the opportunity to be a kid again for a while.

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Campus street to close for tunnel installation

By Mary Ann McNulty
Staff Writer

Oakland Avenue, from Chautauqua Street to Douglas Drive, will be closed to through traffic beginning Tuesday, so that the University can install a steam tunnel for the new Law School building.

The street closing is expected to last about a week or two, according to Allen Haake, supervising architect engineer for SIU-C.

Traffic will be routed on the Chautauqua Street extension, north of the Communications Building, to Lincoln Drive and over to Douglas Drive.

Haake said construction crews will be installing a seven-foot diameter tunnel to the Law School site. The tunnel will house the heating and cooling tubes for the building. The tunnel will connect to the southwest end of the Communications Building and run behind the Public Health Department building, across Oakland Avenue and through the woods to the site of the Law School.

Haake said that when the Communications Building was constructed, the pipes were

installed large enough to provide steam for additional buildings.

Some trees will be removed in the installation process. The trees will be replaced with new saplings after the Law School is completed, according to Clarence "Doc" Dougherty, vice president for campus services.

Last week construction crews installed high voltage lines about 16 feet underground from the Communications Building to the site of the law building.

The crews will be digging holes about 8- to nine feet deep for the tunnel, according to Haake. The pipes will be about 12 feet below the surface after the installation is completed.

The steam pipes, high voltage lines and utility lines will cost about \$1 million to install, Haake said.

Construction crews will fill in the holes on Oakland Avenue with rock, according to Haake. The street will then be resurfaced in the spring.

Parking Lot 65, located west of (Oakland Avenue, will be open and accessible from Oakland Avenue during the construction.

Daily Egyptian

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Editor in Chief, Donna Kunkel; Associate Editor, Nick Sorral; Editorial Page Editor, Joe Sobczyk; Associate Editor, Andrew Zinner; Day News Editor, Sherry Edwards; Night News Editor, Cindy Michaelson and Dave Powers; Sports Editor, David Gafreck; Entertainment Editor, Paul Walker; Monday Editor, John Carter; Photo Editor, Randy Klauk.

SIU-C patrolman selected by FBI

An SIU-C Security police officer has been selected to attend an advanced training course at the Federal Bureau of Investigation's National Academy at Quantico, Va.

Andrew Smith Jr., a nine-year veteran of the SIU-C police force, will attend the FBI Academy's 120th session, which begins Jan. 6, 1980.

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Student Center demonstration: quiet ending

By Shelley Davis
Staff Writer

The day began with phone threats received by University Police: that Iranian students were planning to stage an American flag-burning protest. But the height of activity on the SIU-C campus Friday turned out to be a non-violent, symbolic holding of Iranian "hostages" in the Student Center cafeteria.

Although police received no reports of physical violence during the three-hour demonstration that was prompted by last week's takeover of the American Embassy in Iran, American students shouted insults and chanted slogans at Iranian students gathered in the Student Center.

Several spectators said the incident inside the Student Center began as a symbolic taking of Iranian hostages. About 300 people crowded around the Iranian students and waved a rain-soaked American flag. Chanting "If you don't like it, go home," the students stood on table-tops and chairs around the seated Iranian students.

One Iranian student yelled in frustration, "Is this what you call civilization?" as the crowd shouted obscenities at the quiet students. Another male Iranian student asked, "Is this

demonstration legal?"

William Travelstead, acting dean of Student Life, attempted at 1:15 p.m. to get the American students out of the cafeteria by suggesting they move to the Free Forum area. However, his suggestions were largely ignored. Although 16 University policemen and several Carbondale plainclothesmen were in the cafeteria, they did not try to move the American students outside.

Travelstead said the Americans were not ordered out of the cafeteria because of the high level of emotion created by the demonstration.

"When we first got there, tempers were so intense that if we would have tried to break up the demonstration, it probably would have created a worse mess," Travelstead said.

Most of the Iranian students sat passively at the table, chatting in their native tongue and laughing occasionally. One student said he was not worried about being physically harmed. He said the Iranian students would not leave because they were waiting for friends to arrive.

The crowd began to break up at about 2:40 p.m., shortly after the Iranian students were escorted out of the cafeteria by University police.

According to Robert Harris, assistant director of University police, two calls were received Friday morning from unidentified persons who said a group of Iranian students planned to burn the American flag in front of the Student Center at 11:30 a.m.

At 11:15 a.m., two University police cars were sent to block the front of the Student Center. About five minutes later Harris and Virgil Trummer, director of University police, arrived in an unmarked car followed by two more squad cars and a police van.

No Iranian students showed up to burn a flag.

"They are not going to burn the American flag," Trummer said shortly after the 11:30 deadline passed. "Definitely not. But that's why we're here."

While the police were waiting for something to happen, a group of about eight male students filed out of the Student Center. Calling themselves the "Americans Against Iranians," they carried several signs bearing the slogans, "Burn Visas" and "Take your oil and shove it." An argument between several American and Iranian students ensued.

Another group, who identified themselves as "American Students for the Release of

American Captives" unraveled an American flag to the cheers of those who had gathered to watch. Students began shouting "Deport the Iranian trouble-makers" and "Iranians go home." While an Iranian student was being interviewed by WSIU-TV, the group held an American flag behind the man.

Several choruses of "God Bless America" and "The Star-Spangled Banner" were sung in deep baritone voices followed by the cheers of American students. At 1 p.m., about 20 people marched around the circle drive in front of the Student Center carrying flags and signs.

The group, from Abbott Hall in Thompson Point, had obtained a permit to hold a counter-march to the Iranian demonstration held Thursday. The crowd cheered the silent marchers as they turned around several times displaying their signs.

The crowd began to disperse as rain fell harder. Although some of the marchers continued on to the Free Forum area as planned, a splinter group moved to the Student Center cafeteria and surrounded two tables of about 15 Iranian students.





On the cover
 One of about 300 angry American demonstrators chants at his 15 Iranian "hostages" Friday.

Left, these two Iranian students discuss the situation among themselves, amid shouting protesters. Far left, while eating lunch in the Student Center cafeteria, several Iranian students were surrounded by protesting Americans.



Above, Michael Carelli, senior, agriculture, is led away by police for refusing to surrender a knife he was carrying. Left, an Iranian student speaks to reporters outside the Student Center. An ensuing debate between Americans and Iranians was heated, but nonviolent.

Only one arrest was made on campus Friday. According to Thomas McNamara, assistant to the Carbondale police chief, Michael Carelli was charged with obstruction of justice after he refused to remove a knife that was hanging from his belt.

Carelli, a senior in agriculture, was taken into custody by Carbondale police and later released without bond pending an appearance in Carbondale City Court.

According to a witness who was not identified by police, Carelli was using the knife to make blindfolds out of white material. Carelli was throwing the blindfolds in the direction of the Iranian students.

Late Friday afternoon, Bruce Swinburne, vice president for student affairs, called a meeting with Trummer, Harris, Travelstead, and other officials to discuss the future issuance of permits for demonstrations.

Swinburne said SIU-C is a "free speech campus" and no steps would be taken to stop issuing permits. However, he said, future demonstrations on campus will be confined to the Free Forum area to prevent disruption of classroom activities.



Staff photos
 by Dwight Nale
 and Don Preisler

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Tasteful films at festival

(Continued from Page 3)

story. This film may unjustly die a distributor's death and never hit the commercial screens.

"Mama Turns 100" is my pre-pick for best of "fest." Spanish director Carlos Saura, inheritor of the Bunuel mantle of Spanish surrealism, is simply one of the best going. "Black Jack," an English period piece directed by notable Kenneth Loach, shared the critic's prize at Cannes this year. Jeanne Moreau liked her Chicago reception so much for her first two films two years ago that she

is back with another—"Adolescent," starring Simone Signoret. Former undergrounder Mark Rappaport has his second feature too: "Imposters." If it's at all like the first, it is a success.

Since the Festival started on Nov. 2, you've probably missed most of what you have just gotten excited about. But don't be discouraged. The Festival continues through the 18th and last year they re-screened some of the most popular film in the days immediately following. All signs point to this happening again this year. For further information call, (312) 644-3400.

Kids' imaginations spark dance workshop

By Diana Penner
Staff Writer

About 160 two- to ten-year-olds squealed and giggled as four members of the Ririe-Woodbury Dance Company encouraged the kids to use their imagination to express themselves with their bodies.

The professor-led dancers, who consider themselves to be both performers and "movement educators," led their energetic students in basic dance movements and formations.

The workshop held Thursday in Furr Auditorium in Pullman Hall was led by the Ririe-Woodbury Dance Company, based in Salt Lake City. The group travels throughout the country giving dance concerts and workshops. The six dancers and teachers that comprise the company try to encourage teachers to use dance as a learning tool in the classroom.

"Though the kids may not retain a lot from our one-day session, we hope to increase the awareness of teachers in the area" to the possibility of using dance in the classroom, said Diane Maturaga, one of the members of the group.

The boys and girls at Thursday's workshop seemed to think that would be a good idea. The company members took turns leading the kids, divided into groups of about 10 in creating the mirror images of the leaders' motions and making group formations.

The dancers gave the kids guidance, but mostly left the children to experiment on their own. The individual group leaders, who were parents, SIU dance students or teachers from the children's schools, often had a difficult time containing some of their energy-filled imaginations.

But the idea was not to contain, rather to encourage expression. One particularly energetic two-year-old proudly performed pirouettes until she fell down, dizzy, and exhausted.

Shirley Ririe, one of the leaders of the company, said it was amazing that the kids had lasted for one hour and 15 minutes of almost non-stop movement. She added that although the group was particularly large, the workshop had been very successful in getting the kids to participate.

Miner sees no discrimination

(Continued from Page 2)

there we can't do, but the majority of jobs we can."

However, not all the men have been as sure of that as Hafeli is. She felt one boss was discriminating against the women by giving them simple tasks "just to keep us busy."

Hafeli added that even though she considers herself equal to any man, she is not out to be treated like one.

"Just because I work in the mines and get filthy like they do, I still want to be treated like a lady. I think most of the men respect me more for that than they would if I was rough talking and wanted to be one of them. I don't go in there and act like I'm out to change the world, which I'm not," said Hafeli, who goes by the name "Sweet-thing" while at work.

Hafeli said getting lost in the mine used to be one of her major fears. She was afraid of wandering off and being unable to find her way out. When she started working, she was 283 feet underground.

Now she is mainly afraid of developing "black lung," a common disease among coal miners. The constant threat of the mine caving in is another cause of her fears.

"When I was working in the hospital, I saw miners come in who couldn't catch their breath or walk around the block," she said. "I've seen what black lung does to miners and I guess that's why I worry more about that than I do other things, such as the roof falling."

"If you just never knows what's going to happen in this business," she added.

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'The Boss': Paperback hero

("Born to Run: The Bruce Springsteen Story" by Dave Marsh. Copyright 1979 by Doubleday and Company. New York 176 pages.)
By Jordan Gold
Staff Writer

Though an album release is imminent, Bruce Springsteen cannot be faulted for spoiling his fans. He has issued only one album in the past four years and only two in the last six. So, ANYTHING, even a book, is very welcome.

A Review

The scene is the same all across the country. Springsteen was voted as the number one live performer in Rolling Stone's last readers' poll.

Bruce Springsteen is a hero. His concert at SIU-C last December is already legendary. Few people remember that only 5,000 fans were present to witness one of most exciting concerts in the Arena's 17-year history. Post-concert response has been so great that Arena Manager Gary Drake wouldn't hesitate to book Springsteen again: This time, he would sell out.

And all this hoopla emerges Springsteen's biography, written by Dave Marsh of Rolling Stone, the book traces Springsteen from his early days as a guitarist in the Castiles to



Bruce Springsteen

his 1978 tour.

Marsh covers Springsteen's ups and downs carefully and in great detail. He writes about Springsteen's first encounter with the legendary John Hammond, the problems in recording his albums.

Springsteen's legal difficulties with former manager Mike Appel, his relationship with former critic and now Manager John Landau and other details of his life that fans would find interesting.

Marsh does a great job in this

area. Because he writes for Rolling Stone, Marsh knows most of the people that he writes about. He edited John Landau's famous story about Springsteen in which Landau stated:
"I saw rock and roll future and its name is Bruce Springsteen."

Marsh also relates some of Springsteen's better onstage stories word for word. Springsteen is a great storyteller and Marsh's decision to include these adds a touch of humor to the book.

At the back of the book, there are two great sections: One lists all the songs that Springsteen has written and the other lists all of the concerts he has played in from Nov. 1972 to Jan. 1979.

The book, however, is flawed. Marsh spends a lot of time philosophizing about one thing or another. He can tend to get very wordy at times and some of the material has nothing to do with Springsteen. This makes parts of the book boring.

There are also too many photos in the book. There are far too many of Springsteen playing guitar. Some do show imagination, but this isn't a teen-hero book. 155 photos in 176 pages is just too much.

Overall, however, "Born to Run" is a worthwhile addition to any Springsteen fan's collection. Now, about that album...

(Book courtesy of Walden Book Store).

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Didion's essays survey decade

("The White Album," by Joan Didion. Copyright 1979 by Simon and Schuster; \$9.95)
Kara Lindstrom
Student Writer

Although Joan Didion's newest book, "The White Album," is a collection of essays, it is far from tame; it is a statement on the sometimes hellish years between 1968 and 1978.

An insert of her medical file in the first essay states her personality was in a "process of deterioration," Didion says.

A Review

quite simply, that somewhere between '68 and '78, she "mislaidd the script" for her life. And she goes on to say that somewhere during those same years we, as a nation, lost it, too.

Sure enough. Although Didion lives up the canyon from Cielo Drive, (scene of the Manson murders), was named "Woman of the Year" in Los Angeles, and goes to cocktail parties with people like Roman Polanski, her book does echo our own everyday journal entries stuffed away in boxes at the back of the closet.

Didion makes us take those

Joan Didion The White Album



Joan Didion's latest publication, "The White Album"

entries out again. Prowling through 10 years, Didion questions the premises behind the "stories we tell ourselves in order to live." As a reporter, she was privy to such things as the Huey Newton that TV never got on tape, the pathetic, automation preparations of

Nancy Reagan before a TV tour of the California's Governor's Mansion, the world of Linda Kasabian (a Manson follower), and the delusion of the San Francisco State College student-strike.


(Continued on Page 11)

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Illegal demonstration alleged

By Leanne Waxman
Staff Writer

The group of about 75 Iranian students who staged a campus protest last week falsely used the name of a recognized student organization to obtain a demonstration permit, the president of the SIU-C Muslim Student Association has charged.

Ahmed Rahman said Friday the MSA will file a formal complaint with the Office of Student Development, which is responsible for issuing permits to organizations who plan to demonstrate on campus.

Rahman said he talked with OSD officials about filing the complaint against Ali Sazegari,

the Iranian student who filled out the application to demonstrate. Rahman alleges that the OSD did not check the list of Muslim Student Organization officers to confirm Sazegari's credentials.

The permit application listed the Muslim Student Organization as the group authorized to hold the demonstration. Nancy Hunter Harris, director of OSD, said that to her knowledge, Rahman's group and the MSO are the same organization.

When asked if the group had falsified a permit to demonstrate, Ilona Sebestyen, who declined to identify her position in the Office of Student

Development, said, "It looks that way."

The Student Senate last week passed a bill recognizing the Iranian-Moslem Association as a student organization but Student President Pete Alexander said he has not yet signed the bill.

In reference to the demonstration, which was in protest of the shah's presence in America, Rahman said, "I object to the taking of the American Embassy in Iran. If they (the protestors) are really concerned with this thing, why wait so long? The shah has been in the U.S. for a couple of months now."

Activities

Monday
Real Estate Club, meeting, 7:30 p.m., Lawson 221.
Southern Illinois Chapter of Amnesty International, meeting, 7:30 p.m., New Life Center.
Accounting Club, meeting, 7:30 p.m., Renaissance Room.
Phi Beta Lambda, business student organization, meeting, 7 p.m., General Classrooms Student Lounge, Room 12.
Student Environmental Center, meeting, 7 p.m., Missouri Room.
Tai Chi Chuan Association, meeting, 7 p.m., Pullium Hall, Room 211.
Alpha Phi Omega, meeting, 7 p.m., Quigley Hall Lounge.
Inter-Varsity Christian Fellowship, meeting, 10 p.m., Activity Room A.
WDB, meeting, 5 p.m., Activity Room B & Ohio Room.
Graduate Student Council, meeting, noon, Activity Room B.
Society for Creative Anachronism, meeting, 7 p.m., Activity Room B & Mackinaw Room.
Christian Science Organization, meeting, 7 p.m., Activity Room C.
Blood Drive, 10 a.m. to 4 p.m., Ballroom 3.
Campus Crusade, meeting, 7 a.m., Sangamon Room.
Orientation Committee, meeting, 8 a.m., Ballroom C.
Head Start Agency, meeting, 9 a.m., Ohio Room.
College Union H.E., meeting, 3 p.m., Saline Room.

Campus Briefs

The English Graduate Organization will present a Shakespeare Colloquium on "The Tempest" at 7:30 p.m. Tuesday in Muckleroy Auditorium in the Agriculture Building. The program will consist of staged dramatic readings from the play, interspersed with short, critical papers. Admission is free.

"Jealousy—Understanding and Accepting," a workshop sponsored by the Counseling Center, will be held from noon to 3 p.m. Tuesday in the Saline Room.

Share, a discussion group for parents who have lost infants, will meet at 7 p.m. Tuesday in Woody Hall, Room A302.

Keith Lang, from the Career Planning and Placement Center, will speak on job and career management at 4 p.m. Monday in Quigley Hall, Room 101. The lecture is sponsored by the Food and Nutrition Council.

Oakland Avenue, from Chautaugia Street to Douglas Drive, will be closed to traffic beginning Tuesday, so that a steam tunnel for the new Law School building can be installed. The closing is expected to last about a week.

The Community Development Graduate Student Association will sponsor a panel discussion on "Decentralization: Can It Work?" at 7 p.m. Monday at the Wesley Foundation.

The OBelsik II will be taking senior pictures this week. Make an appointment by calling 453-5167. The sitting is free. This is the last time senior portraits will be taken.

Simple things 'ground' Didion book

(Continued from Page 10)

For Didion, the neat dominos of the '50s had been replaced by "the dice theory." For Didion, and the nation, the era proved too much for our fictive powers' ability to stave off paranoia.

But the book doesn't collapse in a blur of paranoia. Her personality is in a tail-spin, but on the terrace of the Royal Hawaiian Hotel in Honolulu ("In The Islands"), it's obvious she's making up new stories—her own stories, with her own premises.

Listening to the women who have come year after year to the hotel, Didion writes their scenarios. She feels at home enough with the "old money" dowagers to tell their story. Their predictability is just what she needs to get back to story making. Soon more people—people who are normal enough and accessible enough to speculate about—appear.

Didion also attempts to speculate on her own life. For example, she gracefully leaves the article about her migraine headaches with "I notice the

particular nature of a flower in a glass on the stair landing. I count my blessings." It is this dependence on simple things, finally, that keeps her writing grounded.

Although she can lapse into an obsessive harangue (as in her spiraling discourse on water, reservoirs and dams), her style can be called "controlled." After writing for the movies, for numerous publications such as Vogue and Rolling Stone, three novels, and two books of essays, Didion has learned to wait until the end to sock us with the "big lines." When the seemingly everyday TV tour of the

Reagan's new mansion ends with "I have seldom seen a house so evocative of the unspeakable," Didion has jettisoned "the simple" out of the realm of "the everyday."

She doesn't offer answers, but the darkness about her is balanced by her knack for telling real stories. She's too scrappy for that, and it seems she thinks we are, too.

Didion says the Doors were the biting antidote to the flower children around them. They were "the Norman Mailers of the Top Forty." Didion, then, is the punk of the literati.

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records



Rats' new album mixes British pop and New Wave

By Bill Crowe
Staff Writer

This spring The Boomtown Rats released their first album, "A Tonic For The Troops," in the United States. The album was a surprisingly energetic combination of British pop and New Wave styles highlighted by masterful instrumental work and "Molest" Bob Geldof's intelligent lyrics.

"A Tonic For The Troops" displayed The Rats' ability to alternate between tough street-wise lyrics ("Rat Trap" and "Joey's On The Street Again") and broad satire ("Me And Howard Hughes" and "I Never Loved E-a Braun"). The Rats received decent FM airplay and established themselves as one of the more intellectual bands labeled "punk."

The Rats' new release "The Fine Art Of Surfacing" is generally a disappointment which is saved by two emotional, tasteful cuts ("I Don't Like Mondays" and "When The Night Comes") which should receive heavy commercial airplay, though they probably won't.

"I Don't Like Mondays" is easily The Rats' best tune to date. It tells the true story of a schoolteacher who murdered a few of her students in Texas a few years back. Geldof does a wonderful job of making the song emotional and sympathetic, instead of tastelessly

exploitative (as the subject could have easily been handled).

Backed by Johnnie Fingers' beautiful piano solo, Geldof emotionally describes the situation from an outsider's point of view. He paints vivid pictures of the mental trauma everyone is going through.

"The telex machine is kept so clean, As it types to a waiting world. And mother feels so shocked, father's world is rocked. As their thoughts turn to their own little girl," is one example of the tasteful writing Geldof has done.

Geldof also refuses to exploit the sick mind of the schoolteacher. Rather, he says the woman's brain just "switched to overload." "I Don't Like Mondays" is a great song which will be buried by lack of airplay.

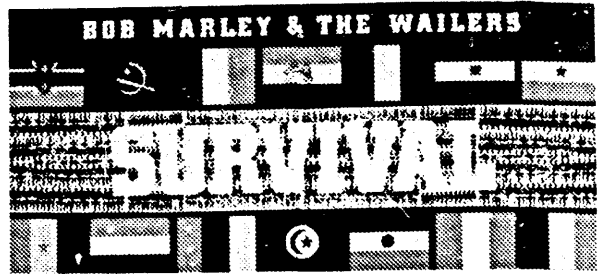
"When The Night Comes" is another great tune, this time describing the pathetic life of an alcoholic businessman. Geldof's voice has never sounded so sympathetic or emotional before. "Diamond Smiles," highlighted by Fingers' keyboard work, is another fine song which tells a story, but it lacks the emotional punch of "I Don't Like Mondays" and "When The Night Comes."

However, the rest of "The Fine Art Of Surfacing" features good instrumentals and Geldof's street-wise vocals, but not much in the way of lyrics. "Wind Chill Factor (Minus Zero)," "Nice'N'Neat" and "Nothing Happened Today" are all simple songs which really don't say very much. The Rats are capable of much better and have already proven that.

Instrumentally the album rates higher than "A Tonic For The Troops." Fingers' caresses the keyboards like a master and the rhythm section of Pete Briquette on bass and Simon Crowe on drums pound out a competent sound. Guitarists Garry Roberts and Garry Cott provide some intricate guitar work, especially on "Nice'N'Neat."

"The Fine Art Of Surfacing" can be recommended because of the masterful instrumental work of The Rats and Geldof's intriguing vocals, but beside "I Don't Like Mondays" and "When The Night Comes" most of the lyrics are mushy and lack the punch the group is capable of constantly producing.

It can best be classified as listenable, accessible New Wave music.



Marley: Reggae, revolution equal effective album

By Craig DeVriese
Staff Writer

The magic of true reggae music, in general, and Bob Marley's, in particular, has always been its ability to incorporate strong political content into the infectious, rhythmic reggae sound. On his latest release, "Survival," Marley's politics are extremely volatile, yet the reggae music is soft and passive. And that makes for an excellent, effective album.

"Survival" is a documentation of Marley's religious Rastaman philosophy. Among other things, that philosophy holds that all of Africa should be a black community ruled by blacks themselves. But more than that, "Survival" attacks black oppression throughout the world. It is a call for revolution.

"Africa Unite" and "Zimbabwe" are songs that deal directly with the African situation. Marley doesn't hash around, advocating a peaceful means of overcoming white rule and apartheid. Past events have proven that it won't happen.

"Zimbabwe" is a violent song calling for the re-liberation of that nation. And it must come through revolt. Marley uses the image of Natty Dread, the Jamaican symbol of revolution, throughout the song.

Marley has a knack for focusing on a problem and singling out the culprits. "Top Rankin'" indicts the people on

top-governments and corporate heads for making useless wars and perpetuating oppression—"They don't want to see us live together. All they want to do is keep on killing one another."

But on "Babylon System," Marley places the blame for continued oppression and suffering on the shoulders of the system and the smaller people whose indifference supports it. Like you. "Me say them graduating thieves. And murderers look out now. Sucking the blood of the sufferers," Marley says.

On "Ride Natty Ride" Marley describes the revolution which will fall the Babylon system. Natty Dread is riding from town to town tearing down the symbols of oppression. "Everywhere the fire is burning. Destroying and melting their gold. Destroying and wasting their souls."

But much of the music on "Survival" is a little stagnant. It lacks the intricate twists and turns that Marley and the Wailers' reggae usually contains. But on the title track and "One Drop" the music works, cocks. Marley's vocals, which are strong and emphatic throughout, pick up the pace even more on these two songs.

Bob Marley's message is clear on "Survival"—oppression will not be tolerated. Marley's ideals and his ability to communicate them through his music is what makes Bob Marley and the Wailers the most respected reggae band in the world. For those same reasons, "Survival" is a powerful, wonderful record.

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