

in the news briefly

No fault

DES MOINES, Iowa (AP)—An amendment to a no-fault auto insurance bill was passed 49-48 Wednesday by the Iowa House, which then deferred further action.

The Senate approved the amendment which would provide a \$30,000 cumulative benefits package and a \$750 medical payment "threshold."

House leaders said they would try to bring the bill's proponents and opponents together to try to withdraw some amendments to shorten debate.

Rep. Robert Krause, D-Fenton, who offered the successful amendment, said it was a compromise between those who don't want a threshold and those who have been urging a \$1,500 threshold.

Under the threshold provision, a person injured in an auto accident could not sue for damages unless his medical and hospital bills exceed \$750.

Secret war

WASHINGTON (AP)—U.S. combat troops violated congressional bans for two years by fighting 32 missions in Laos and 31 missions in Cambodia, Sen. Harold E. Hughes, D-Iowa, said Wednesday.

The ground operations between 1970 and 1972 were "called SLAM missions, for search, locate and annihilate," and were "clear violations of the law," Hughes said in a Senate speech.

His remarks were made in advance of the release of a 508-page transcript of Armed Service Service Committee hearings into secret American operations in Southeast Asia.

"The evidence now available strongly suggests that he (President Nixon) violated the law by permitting ground combat troops to continue to enter Cambodia and Laos," he said.

Hughes also said he was dismayed that Defense Secretary James R. Schlesinger has decided, after a six-month delay, "not to declassify the remaining documents provided to the committee ... While I am not, of course, at liberty to release these documents myself, I believe it is appropriate to say that they contain new and significant information, some of which is different from previous explanations and testimony."

Oil

WASHINGTON (AP)—A Senate panel heard testimony Wednesday that major American oil companies resisted pressures from Middle East governments in the mid-1960s to increase oil production.

E. L. Shafer, a vice president of Continental Oil Co., said the pressures were coming from the Shah of Iran and from Arabian governments for more production as a means of increasing their revenue.

"All the free world was saturated in oil and prices had eroded," Shafer told the Senate Foreign Relations subcommittee on multinational corporations. Competition, he said, would not allow for price increases.

Earlier, the subcommittee said it had a 1968 memo by economists of Standard Oil Co. of California recommending cutbacks in some foreign production areas to offset some increases in Saudi Arabia and Iran where pressures were on for stepping up production.

Staff members said the memo referred to a large potential surplus of oil through 1973 and even greater excesses through 1978.

Mitchell-Stans

NEW YORK (AP)—A jury was told Wednesday that former Commerce Secretary Maurice H. Stans' alleged involvement in charges relating to financier Robert L. Vesco led President Nixon to declare, "Stans would never do a thing like that, never, never, never."

This cryptic excerpt from a tape-recorded conversation between Nixon and ousted White House counsel John W. Dean III was read into the record of the criminal conspiracy trial of Stans and former Atty. Gen. John N. Mitchell.

Dean finished a 2½-day appearance Wednesday as a witness for the government under strong cross-examination by defense attorneys.

Mitchell and Stans are accused of impeding a Securities and Exchange Commission fraud investigation of Vesco after the financier made a secret \$200,000 cash contribution to Nixon's 1972 election campaign.

The final interrogation of Dean, 35, was marked by further efforts to discredit his credibility. He was asked repeatedly to explain discrepancies between his testimony and information he gave to the grand jury that indicted Mitchell and Stans.

GOP

WASHINGTON (AP)—President Nixon was the headliner Wednesday night at a Republican fund-raiser which was expected to produce less campaign money than any in memory.

Party officials were predicting a take of between \$600,000 and \$700,000 from the dinner to raise funds for GOP House and Senate candidates in this fall's elections.

That would be about what the Democrats raised at a similar affair last week but way below pre-Watergate GOP dinners, which averaged \$1.5 million a year before slumping to about \$900,000 last year.

Showers? 60s

Showers and possibly thundershowers will invade the Iowa City area today as skies remain cloudy. However, high temperatures could hit the 70 degree mark.

Lows tonight will be in the 40s.

Friday will be mild and clear with 70 readings.



Voila!

The Pentacrest has been the stage for streakers, protests and political rallies, but a circus? You bet. Yesterday's performance by the Royal Lichtenstein ¼ Ring-Sidewalk Circus provided a colorful background and delightful classbreak for many of the estimated 1,000 people in attendance. The trio of performers from San Jose, Calif. treated it a audience to dancing, tricks, magic and pantomime. John Salazar is pictured performing some of that magic. See additional photo, page 7. Photo by Jim Trumpp

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Supervisors will pursue court decision

By BRUCE DIXON
Staff Writer

For the second time in a week, the Johnson County Board of Supervisors has changed its mind and decided to pursue a court decision on the legality of a county contract for data processing services.

At its Wednesday meeting the board decided in a split vote to continue its application for a declaratory judgment on the legitimacy of a contract with the Iowa Data Processing Corporation of Cedar Rapids.

If the application gets to the courts, the supervisors hope to learn the "official" answer to the question: did

County Auditor Dolores Rogers overstep her authority in 1972 when she signed the four-year contract without the board's prior approval?

Board Chairman Richard Bartel was by himself in voting against continuing the action.

It was Bartel who made the original motion in January to take the action after Rogers refused to take bids for data processing services.

But Bartel moved last week to table it, saying "another approach to the problem" in the form of a county government management study would solve the issue without "re-opening old wounds." That

motion was approved unanimously.

Supervisors Robert Burns and Lorada Ciek reversed their positions yesterday during a heated debate over a motion by Bartel to negotiate a contract with Spectra Associates of Cedar Rapids for the management study.

That motion was defeated by Burns and Ciek, who insisted the county give other firms an opportunity to compete for the contract. County Atty. Carl Goetz agreed.

Bartel maintained the defeat of his motion constituted "foot-dragging" and a defeat for "positive action." Burns then accused Bartel of for-

cing through expensive projects, and of demanding his own way on "massive expenditures."

"A vote of the board can remove the chairman (Bartel) from the middle chair if he tried to demand and force things down people's throats," Burns threatened.

"Will someone please make a motion on how we should proceed?" Bartel asked.

Ciek moved to reinstate the declaratory judgment on the Rogers-Iowa Data contract, saying a court judgment would "clarify where our responsibilities lie."

"I have nothing against Dolores (Rogers) or anyone else," she said.

Burns said he didn't either, and predicted the court would find that Rogers had the right to sign the contract on her own.

"But a decision would make us all more comfortable," Burns said.

The vote was taken, and Bartel lost his second battle of the meeting 2-1.

"Back to the 19th century we go," he commented.

Both Burns and Ciek admitted later they were wrong last week when they agreed to table the declaratory judgment action.

For urban renewal outcome

Voters to decide \$6 million bond issue

By BILL ROEMERMAN
Associate News Editor

Iowa City voters will go to the polls today to register their opinion of the city's plan to sell \$6 million worth of general obligation bonds to raise part of the cash for its contribution to proposed urban renewal reconstruction.

The money from the bonds, which require 60 per cent voter approval, would be used to build a 1,000- to 1,200-car parking facility and provide street and sewer improvements in the urban renewal area.

But almost everyone involved in action on the referendum agrees that more is at stake in today's election than the issuance of \$6 million worth of bonds. The outcome of the vote will probably determine the future of the single developer concept, and the Old Capitol Associates plan for Iowa City's urban renewal project.

Eligible to vote

All voters within the city limits who registered in Johnson County in time for 1972 general elections or later, and who have not changed their place of residence since the last time they registered, are eligible to vote in the bond referendum.

The polls will be open from 7 a.m. to 8 p.m.

Both proponents and opponents of the referendum have stepped-up their campaigns during the last few days in anticipation of today's vote.

Leaflets

Meanwhile, representatives of Act Now for a Sane Workable Economic Renewal (ANSWER), the group formed to oppose the referendum, have been handing out their own leaflets on downtown street corners.

If the referendum passes, the green light will be given for Old Capitol to buy the land in the urban renewal area, and to implement its scheme for the downtown's reconstruction. That scheme, which would be completed by 1980, would drastically change the appearance of downtown Iowa City.

By the date of completion nearly half of the downtown streets and most of the older structures in the area would be gone. In place of the streets there would be pedestrian walkways, and where the buildings once stood would be a massive shopping center topped with two stories of parking.

In other parts of the downtown would stand a new hotel, various office and retail commercial structures and at least one more parking ramp. If the referendum fails Iowa City will once again be without a

concrete urban renewal proposal and without a firm commitment from a developer. Urban renewal maneuvers by the city would then continue for at least another year, and probably longer.

A "no" vote will probably also signal the end of any hopes city

officials may have of getting voter approval for large parking structures in the downtown in the near future.

A negative outcome will probably ring a death toll for the single developer concept in Iowa City's urban renewal program, and hail the return to

the concept of allowing separate developers to buy the urban renewal land lot by lot. This multiple developer concept was the one originally embraced by the city, but it was abandoned after the defeat of the 1972 parking ramp referendum.

The outcome of this bond

election is likely to be the single most influential decision ever made in Iowa City, and whatever it may be, it will certainly dictate Iowa City's future. As City Manager Ray Wells said, "The last time they built the downtown it lasted 100 years."

Cost of Living director blames Congress for inflationary trends

WASHINGTON (AP)—Director John T. Dunlop of the Cost of Living Council said Wednesday Congress is hurting the fight against inflation with a stop-and-go attitude toward wage and price controls.

"How can we decide the correct economic policy if in June they are on the side of a 90-day freeze, and in March, under no circumstances do they want selective controls?" he said in a news briefing.

"These gyrations in political views are not a very helpful atmosphere in which economic decisions are made in the private sector," he added.

Dunlop also said Americans will face sharply higher medical bills and construction costs if Congress fails to give the administration authority to continue wage and price controls in these areas.

Doom sealed

The Senate Banking Committee appeared to seal the doom of the administration's 2½-year-old controls program Tuesday by rejecting a bill to continue limited controls authority beyond April 30, when the present program is scheduled to expire.

Dunlop said the administration agrees with Congress that a system of general

mandatory controls would no longer be helpful. But he said authority for controls in specific areas such as health and construction is needed.

Wants exchange

In addition, he said the administration wants authority to enforce price-restraining commitments made by industries in recent months in exchange for lifting of controls in these industries before April 30.

Dunlop did not deny he was alone in the administration in pushing hard for some additional controls authority after April 30, but he said he thought Treasury Secretary George P. Shultz sees eye to eye with him on the question.

Shultz said at a news conference on Tuesday he does not think the ending of all controls would have much of an impact, except in the health industry, since controls will have been lifted from most of the economy by April 30 anyway.

In other economic developments Wednesday:

—The Commerce Department said its index of business indicators increased 1.8 per cent in February, the second consecutive solid advance indicating the worst

of the energy-related economic slowdown may be passed.

—The government also reported the nation had a trade surplus in February of \$213 million, the eighth monthly surplus in a row.

But the Commerce Department said the cost of petroleum imports was up sharply during the month to \$1.5 billion, compared to January's cost of \$1.2 billion, although the volume of petroleum imports was down.

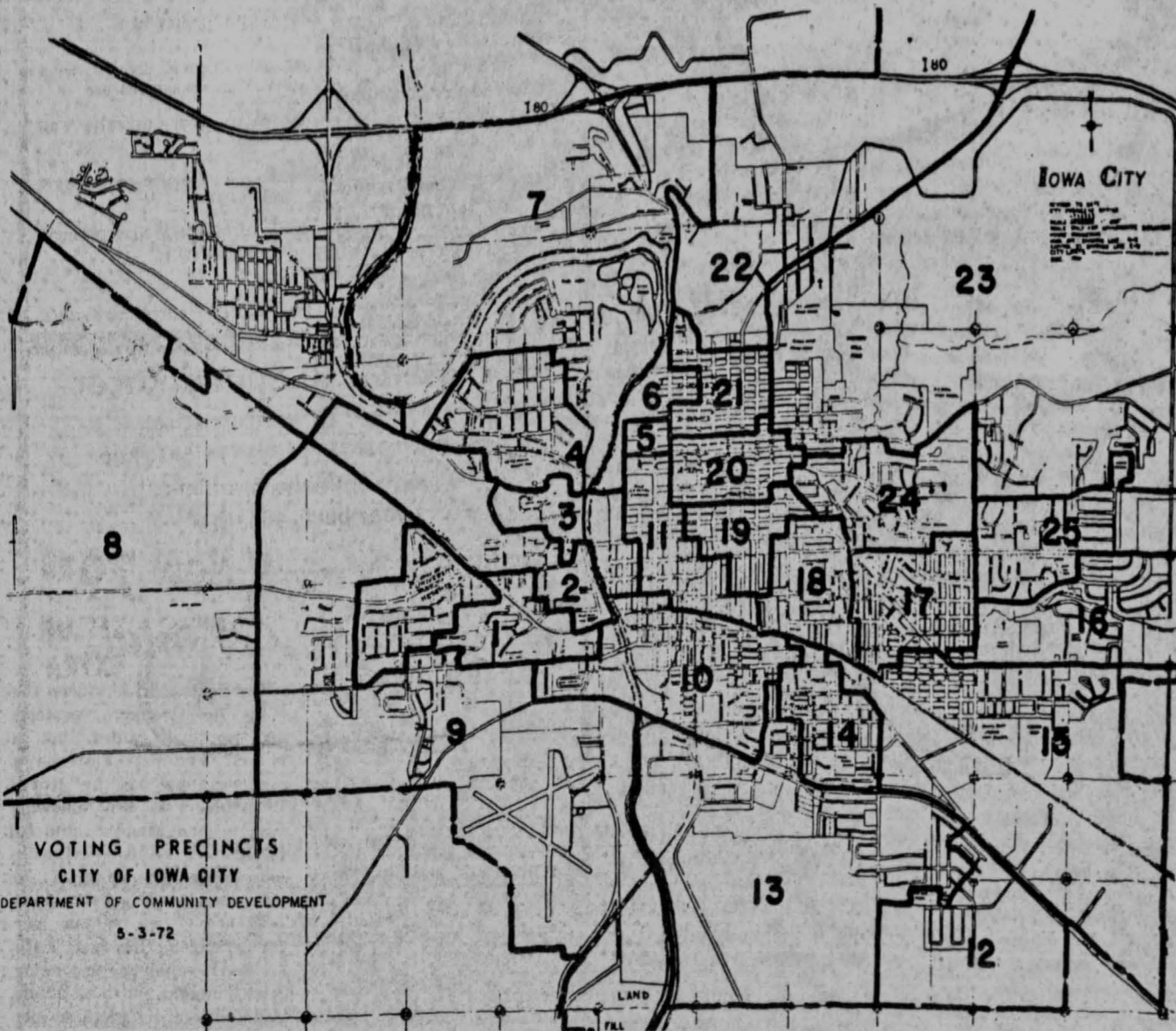
Violates fair play

—Sen. William Proxmire, D-Wis., said salary and bonus increases paid to some top corporate executives last year, ranging up to 50 per cent, "violate every standard of fair play Americans have come to expect of their government."

—AFL-CIO President George Meany urged Congress to adopt a trade policy that will put U.S. interests above all others. He told the Senate Finance Committee that Americans "are the victims of a rampant inflation which in part has been brought on by this administration's misapplication of present foreign trade and investment policies."

For referendum

Polls open today from 7 a.m. to 8 p.m.



The polls will be open from 7 a.m. to 8 p.m. for the urban renewal bond issue referendum. Polling places are:

- Precinct 1: Roosevelt School, 724 W. Benton St.
- Precinct 2: University of Iowa Field House, Trophy Concourse.
- Precinct 3: Quadrangle Dormitory, Main Lounge.
- Precinct 4: Lincoln School, 300 Teeters Court.
- Precinct 5: Iowa City Water Plant, Madison and Bloomington streets.
- Precinct 6: University of Iowa Union, East Lobby.
- Precinct 7: University of Iowa Music Building, hall between Hancher Auditorium and Clapp Recital Hall.
- Precinct 8: West High School, 2901 Melrose Ave.
- Precinct 9: University Baptist Church, 1850 W. Benton St.
- Precinct 10: National Guard Armory, 925 S. Dubuque St.
- Precinct 11: Johnson County Courthouse, 400 block of S. Clinton Street.
- Precinct 12: Grant Wood School, Main Hall, 2350 Sycamore St.
- Precinct 13: Dunlap's Motor Sales, 1911 Keokuk St.
- Precinct 14: Mark Twain School, 1355 DeForest Ave.
- Precinct 15: Southeast Junior High School, 2501 Bradford Drive.
- Precinct 16: Robert Lucas School, 830 Southlawn Drive.
- Precinct 17: Hoover School, 2200 E. Court St.
- Precinct 18: Longfellow School, 1130 Seymour Ave.
- Precinct 19: Iowa City Recreation Center, 220 S. Gilbert St.
- Precinct 20: Central Junior High School Gymnasium, 503 E. Market St.
- Precinct 21: Horace Mann School, 521 N. Dodge St.
- Precinct 22: Shimek School, 1400 Grissel Place.
- Precinct 23: Regina High School, Rochester Avenue.
- Precinct 24: City High School, 1900 Morningside Drive.
- Precinct 25: Helen Lemme School, 3100 E. Washington St.

Residents of Burge and Kate Daum dormitories are in Precinct 5. Residents of Stanley and Currier dormitories are in the Precinct 6. Residents of Hillcrest, Quadrangle and Rienow dormitories are in the Precinct 3, and those living in Slater and South Quadrangle dormitories are in Precinct 2. Seville Apartments are in Precinct 1. Lakeside Apartments and Bon Aire Trailer Court are in Precinct 12.

Rodino, Hutchinson listen to Nixon tapes

WASHINGTON (AP) — The two senior members of the House impeachment inquiry put on headsets and listened to portions of White House tapes Wednesday for the first time. Chairman Peter W. Rodino Jr., D-N.J., of the House Judiciary Committee and the senior Republican, Rep. Edward Hutchinson of Michigan, refused to characterize what light the tapes might shed on the impeachment inquiry.

"Was there a bombshell in the briefcase?" Hutchinson was asked.

"It didn't explode," he replied.

Rodino refused to characterize the tapes in any way except to say they are "tedious to listen to; it's going to take a long time."

Rodino also said a cursory examination of the grand jury material turned over Tuesday indicates it is "as the grand jury stated, relevant to the impeachment inquiry."

Hutchinson said he and Rodino did not listen to any part of the disputed March 21, 1973, discussion of paying hush money to keep the original Water-

gate burglars quiet. He did indicate there is foul language on the tapes.

Asked if he had heard any "cussing or bad language," he replied, "Well, no more than usual."

Hutchinson refused to comment on whether the tapes came from the grand jury material turned over to the committee Tuesday or were among the material that the White House earlier turned over both to the committee and to Special Watergate Prosecutor Leon Jaworski.

He said he and Rodino put on headsets and listened to portions of tape-recorded conversations in chronological order, following typewritten transcripts as they listened.

Hutchinson turned aside all questions on whether he had heard anything new or anything that tended either to clear President Nixon of allegations against him or substantiate them.

"I just won't comment on the tapes at all," he said.

Besides listening to the tapes, Hutchinson said, he and Rodino also had given a cursory exam-

Kissinger, Brezhnev finish talks; no word on arms treaty outcome

MOSCOW (AP) — Henry A. Kissinger and Leonid I. Brezhnev wound up their presummit talks Wednesday evening without word of a breakthrough toward a new Russian-American nuclear arms treaty.

A U.S. spokesman said Kissinger, American secretary of state, and Brezhnev, Soviet Communist party chief, concluded a "final wrapup" of the issues before them, which apparently also included the Middle East and trade.

Asked to characterize the discussions, which were preliminary to a summer summit between Brezhnev and President Nixon, the spokesman referred to an

earlier Tass news agency announcement saying they had been "businesslike and constructive."

Kissinger was summoned to Brezhnev's Kremlin office late Wednesday afternoon after an emergency meeting of the Politburo caused cancellation of the scheduled morning session. There were indications that this final round of talks might be reaching a critical stage on a new nuclear agreement which President Nixon could sign when he travels to Moscow in the summer.

The evening meeting lasted three hours, 43 minutes, the spokesman said. He said

Watergate grand jury and the House Judiciary Committee.

He added that "I'm certain there's been no tampering with any tapes."

Meanwhile, another legal paper was filed with the U. S. Court of Appeals in the Senate Watergate Committee's efforts to obtain five tape recordings already made available to the

In a brief as a "friend of the court," Jaworski said disclosure of what is in the tapes might give ammunition to a future claim by the seven Watergate cover-up defendants that the jury that tries them was prejudiced by publicity.

Kissinger and his party would leave for London Thursday morning.

Kissinger arrived here Sunday night expressing optimism about making what he called a "conceptual breakthrough" in the sensitive negotiations to put permanent limits on the Russian and American arsenals of offensive nuclear weapons. The strategic arms limitation talks—SALT—have been deadlocked in Geneva.

Earlier Wednesday, a senior Soviet official said the two sides had reached agreement on several points and were "now talking about numbers."

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LARGE (14") PIZZA with 2 glasses of draft beer 2.85
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1/4 lb. Hamburger with Kosher Dill and Tomato
Spaghetti and Meatball Dinner,
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PITCHERS OF BEER 1.35

Plenty of free parking downtown near Georges after 5:00 at City Parking lot across from the old Annex and on College and Washington Streets.

Noon Lunches 11:00 a.m.-2:30 p.m.
Soup & Sandwiches 2:30 p.m.-4:00 p.m.

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postscripts

One-act play

The Playwrights' Theatre will present "The Getaway," a political drama in one act written by David Patt, at 8 p.m. tonight and Saturday in the Wheel Room of the Union. Admission to the play, directed by Leon Martell, is free.

Apartment

A three-bedroom display apartment will be open for public inspection from 2 to 5 p.m. Saturday and Sunday at the Mark IV Apartments 2502 Bartel Road, No. 2-C.

"Designing with Limits," a home furnishings clinic conducted by faculty and students, will be held in the model apartment tonight and the next two consecutive Thursdays at 7:30 p.m. The clinic is open to the public free of charge.

Tonight's topic is "Limited Budget, Limited Time (do-it-yourself ideas)." The topic for April 4 is "Buying Home Furnishings Within a Budget," and the April 11 topic which closes the clinic is "Pulling It All Together with Color and Accessories."

The model apartment was designed and installed by interior design students from the University of Iowa Department of Home Economics in cooperation with the Johnson County Extension Service to illustrate what can be done with a home in spite of limits of space, time and money. The contents of this apartment have a retail value of only \$1,200.

Travel Fair

An all-day Travel Fair will be held from noon to 10 p.m. today in the Main Lounge of the Union.

Sponsored by the University of Iowa's Office of International Education and Services (OIES), the event will feature representatives from all sectors of the travel industry who will be available for information on foreign travel and accommodations.

The staff of OIES will be on hand to provide advice about Fulbright scholarships, the International Student I.D. card and summer work opportunities abroad.

Among special events scheduled are separate group discussions on individual countries led by foreign UI faculty members and recently returned American students and faculty. Beginning at 7 p.m., the one-hour sessions will discuss such topics as where to eat, stay and travel.

At 8 p.m. students who have studied and worked abroad will discuss their personal experiences in a variety of programs. From 9 to 10 p.m. opportunities for foreign study, work and travel will be discussed by UI staff from the offices of financial aids, admissions, career planning and placement, and OIES.

A multi-media presentation on different aspects of world cultures will be held at 8:30 and 9:30 p.m.

The fair is open to everyone in the Iowa City community.

Anthropologist

Distinguished Africanist, anthropologist and former ambassador Elliott P. Skinner will give a talk on "Urbanization without Industrialization" at 7:30 p.m. tonight in Room 100 of the English-Philosophy Building.

His lecture, sponsored by the University of Iowa Center for Urban Growth in Developing Nations program, is free and open to the public.

Ancient art

Bernard V. Bothmer, curator of ancient art at the Brooklyn Museum in New York, will give a lecture sponsored by the Iowa Society of the Archaeological Institute of America at 8 p.m. tonight in Room E109 of the Art Building. The program will be open to the public.

The title of Bothmer's lecture is "Akhenaten and Nefertiti: New Aspects of Amarna Art."

Lenten vespers

Dr. R.J. Lingwall, president of the Iowa Senate of the Lutheran Church in America, will be guest speaker at the Thursday evening Lenten Vespers and Bible study at 7 p.m. tonight at Gloria Dei Lutheran Church, Dubuque and Market streets. At 7:15 Dr. Lingwall will lead a study of Timothy I and II.

British jobs

Students who plan to work in Britain this summer are advised to use the Council for International Educational Exchange for help in obtaining working papers, information on living and working in Britain and details on how to find a job before or after their arrival in Britain.

Further details and application forms are available in the Office of International Education, Room 213 Jessup Hall, or by calling 353-6249.

Campus Notes

Today

BOOKS—The Logos Booktable will be in the Union from 9:30 a.m. to 3:30 p.m.

ENGINEERING—The Symposium Committee of the College of Engineering will present five speakers at 3:30 p.m. in Shambaugh Auditorium of the Main Library. Their topic will be "The Range of Engineers' Responsibilities."

MATHEMATICS—The Division of Mathematical Sciences will sponsor a mathematics colloquium at 4 p.m. in 305 MacLean Hall. Prof. Peter Scott from the University of Minnesota will speak on "3-Manifolds—A Survey."

ANGEL FLIGHT—A grub meeting at 6:30 p.m. in the Field House.

WOUNDED KNEE—The Wounded Knee Legal Defense-Offense Committee support group will have an organizational meeting at 7 p.m. in the Union Miller Room.

NURSES' CHRISTIAN FELLOWSHIP—Margot Taylor, NCF representative, will speak at the spring seminar at 7:30 p.m. in Room 133 of the Nursing Building. Her topic will be "The Three Dimensions of Comfort."

IOWA THEATER LAB—"Dancer Without Arms" will be presented at 8 p.m. in the Old Music Building North Hall. Tickets are \$2 at the door. For reservations, call 353-3346 between 10 a.m. and noon.

Ballot error and voter eligibility create law school election doubt

By MARY ALICE SHUMACHER
Staff Writer

A mistake on the ballot and misunderstandings about voter eligibility cast the Iowa Student Bar Association (ISBA) election into confusion Wednesday.

According to ISBA Co-President Sue Scheid, L3, approximately two-thirds of the votes had been cast when it was discovered that the name of one candidate was in the wrong position on the ballot.

The candidate's name was inserted in the proper place and rebaloting immediately started. Plans have tentatively been made to hold a partial rebaloting next Wednesday for students who had voted before the error was found.

The validity of the vote was further placed in doubt, however, because some students had been under the impression that third-year law students were not eligible to vote in the election. Traditionally only first and second year law students have voted, Scheid said, although the ISBA constitution states that all students shall elect the president.

Candidates who asked the elections com-

mittee, however, were told that third-year students could not vote and therefore they did not direct their campaigning toward them.

The problem now facing the candidates and Elections Board is what to do about the election. The two groups will meet Thursday to resolve the matter.

Scheid sees two alternatives open. One is to hold a partial rebaloting for third-year students and for those students whose original voters were invalidated. The other is to rerun the entire election.

Candidates for the ISBA presidency are unhappy with the Wednesday's election procedure, calling the mistakes unfortunate and inexcusable.

Presidential candidates Paul Refior, L2, and John Fitzgibbons, L2, both feel the entire election should be rerun next Wednesday.

Refior said that campaigning should be limited or forbidden during the coming week so that the relative positions of candidates do not change. Fitzgibbons said that the election should be rescheduled to

avoid any questions or rumors about the results. "No one wants to go in with charges of unfair victory," he said.

Sue Keith, L1, member of a three-person team running for president, also voiced concern that the ISBA's effectiveness would be limited if the ballots were questioned.

Though she did not definitely state a preference for an entire rebaloting, she feels a partial rebaloting would put disproportionate emphasis on the votes of senior law students, which she said should be de-emphasized. She said she doubted that campaigning directed at third year students would have made much difference in the election.

Sue Weller, L3, elections committee member, said she will propose that the whole election be rerun. This solution would be best, she said, to avoid charges of a prejudiced election.

Parties to the misunderstanding seem open to compromise, although if the election is challenged, Fitzgibbons indicated, the matter could be carried to the judicial court.

Staff opinions sought on gripes

By KRIS JENSEN
Staff Writer

Staff opinions from representative groups are being sought by the Inter-Institutional Committee on Non-Academic Personnel on proposed changes in choosing grievance representatives.

The committee helps set policy for staff employees at the regents institutions.

Mary Jo Small, vice president of University Administration and one of the University of Iowa's members on the committee, said the group is forming "some definition of the procedures in which employee representatives get time off to investigate grievances."

Under the merit system's and UI's grievance procedures, an employee with a grievance may request a fellow employee to serve as a representative in investigating the case.

Small said she will meet with the UI Staff Council today to discuss the committee's proposals. Small said she has met with several union groups already.

The committee's proposals would define the procedure under which an employee at a regents institution could become a grievance representative for another employee.

Under the Merit System's Rules and Regulations, permanent employees may begin grievance procedures on "disputes or complaints...regarding the interpretation or application of institutional rules governing terms of employment or working conditions or the provisions of merit system rules."

The rules and regulations outline grievance procedures but allow institutions to adopt their own procedures. The UI has its own procedures, Small said.

Small labels the current university policy as "quite liberal."

"It says the supervisors shall make the arrangements without spelling out anything more formal than that," she said.

Merit system rule 3.129 states that "At each step of the grievance procedure, the employee may be represented by one or two persons of his choosing. The name of such representatives will be noted on the written grievance and on each subsequent appeal. Presentations, reviews, investigations and hearings held under this procedure may be conducted during working hours and employees who participate in such meetings will not suffer loss of pay as a result thereof."

In discussing modifications proposed, drafted at a February meeting, the committee states, "While we do not interpret the Merit System Rule 10.3 to provide employee representatives with unlimited and unconditional release to personally investigate grievances, we recognize the merit of

providing released time in certain situations."

The committee's proposals would allow representatives to attend each step of the grievance procedure including Step One. This step is simply an oral complaint to the grievance employee's immediate supervisor.

However, employees' representatives would not be free to investigate the grievance case until after Step One.

The proposals also call for a request from the employee to the institution's resident merit director and the representative's supervisor for release of the representative from work.

The representative's supervisor must then act on the request and release the representative employee to investigate the grievance.

Small says she has several revisions for the committee's proposals after meeting with union officials.

Among these are:

—Requiring that supervisors act on requests from grieving employees for representatives within a specified time span. "Probably 24 hours after the response," Small said.

—Extending the time allotted for an employee to act under the various steps of grievance procedures for each day a supervisor delays. This would prevent employees with grievances from missing a "deadline" in meeting various grievance steps because a supervisor held up a request.

—Giving the representative time off to investigate a grievance before Step One of the grievance procedure.

South Viets increase strength near islands in China Sea

NAM YIT ISLAND, Spratly Archipelago, South China Sea (AP) — Little by little, South Vietnam is increasing its military strength in what it calls "consolidation of sovereignty" over the contested Spratly Islands in the South China Sea.

Once a month, a navy support craft sails out from the mainland to bring thousands of tons of building material, food, water and ammunition to nearly 200 soldiers occupying five of the 11 islands in the chain also claimed by the Philippines, Taiwan and China.

Small teams of army engineers also are sent to build defense and housing facilities for the garrisons.

The five islands, including Nam Yit, that South Vietnam occupies are interspersed with those occupied by Taiwan and the Philippines.

South Vietnam also claims it controls a sixth island, Amboyna, but could not station troops on it because it is too

small and too low, only about six feet above sea level.

Taiwan reportedly has about 100 marines stationed on only one island, Isu-Aba, the largest of the coral reefs about 12 miles north of Nam Yit where the South Vietnamese troops are headquartered.

Filipinos occupy four of the islands with about a platoon-size force of 30 men on each, military sources said.

While no military presence from China has been reported in the Spratly area, the threat remains that it may attack by force as it did in January in the dispute with South Vietnam over ownership of the Paracels, an island chain more than 500 miles north of Nam Yit.

China defeated the South Vietnamese in an air, naval and ground battle Jan. 19-20 over the Paracels and has occupied them since.

The Spratlys stretch nearly 300 miles, lying on edges of coral circles that promise to build

up into bigger islands in the future.

The chain is closest to South Vietnam. The center point, Nam Yit, is 500 miles away; the southwestern tip about 320 miles away.

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letters...letters...letters...letters

Editor's Note: In light of the important issue to be decided at the polls today, and an intense interest on the part of our readers to speak out, we are devoting a large percentage of the editorial page and page five to the discussion of urban renewal.

To the Editor:

There are some 11,000 students enrolled in liberal arts, and well over 4,500 in the graduate college. Most of these students on most weekdays are in the Pentacrest University Library area.

Simply because several years of construction are required, most of these students won't benefit much from the unified downtown renewal plan.

But their student successors, for many years to come, will receive benefits.

They will get, among other things: —Handy, nearby, on-foot access to a major two-square block enclosed shopping mall, south across the street from Schaeffer Hall.

—Access to a number of small shopping places, as well as a major department store.

—Additional convenient eating places.

—Pleasant, open-air pedestrian malls.

And this development would be carried out under a unified plan which would permit good design which would be a pleasure to see.

Certainly there are disadvantages in the plan, as in every plan, but the gains far outweigh the weaknesses.

We have a solid contract, and we can go now. We know clearly what elements are included. We do not face more periods of delay and talk-talk.

It may be hard for liberal arts seniors to realize that Iowa City downtown renewal has been stalling problems, listing alternatives, making choices, and litigating, litigating, for more than 12 years. (Since these seniors were in the fourth grade.) It's time now to end this. We have a good plan, a sound plan, carefully worked out by the city and the developer.

Now we have a chance to move forward, to get action, soon. It's time to vote "yes" on March 28, and to get going on this viable program for downtown renewal.

Leslie G. Moeller
Murray Professor Emeritus

To the Editor:

An important election dealing with urban renewal is scheduled for Thursday, March 28. What is urban renewal? When U.S. congressmen voted for it back in the 1950's, they thought they were voting for "slum clearance." They thought they could replace the urban ghettos with decent, affordable places to live. In actual practice, however, urban renewal is just another rip-off that the rich and powerful use to grind the rest of us deeper and deeper into the mud.

If a small, low-overhead, hard-working merchant makes money, urban renewal will force him out and give his location to rich promoters who'll siphon-off future profits through exorbitant rents. If a low-income student or pensioner finds affordable living quarters "close in," urban renewal will throw that person out, raze the dwelling unit, and (for the sake of appearances) promise to eventually throw up a poorly-constructed, overpriced condominium somewhere.

Urban renewal will use temporary rent and mass-transit supplements to buy off students and pensioners. It will keep a few "chic" merchants around (for awhile) with temporarily affordable lodgings in a Clinton Street Mall. Shortly before the funds for these short-run palliatives are exhausted, when it thinks that its opponents are so thoroughly exhausted they will stop struggling and let it finish the rape, urban renewal will call for the decisive referendum. That referendum is

scheduled for the last Thursday of this month. Mark your calendar, check your polling place, and be sure you're registered to vote. The day to wipe out urban renewal once and for all is March 28.

J. Reesen
Iowa City

To the Editor:

The Old Capitol Plan for Urban Renewal in Iowa City is out of date because it is betting on a continually expanding economy. In reality, from what I've been reading, those days are gone forever! People's purchasing power is going down because of rising prices and unemployment. Energy sources are very uncertain and materials are increasingly in short supply. (We do live on a finite planet.) Cost of labor is going up continually. To me the odds are against this plan ever being realized as projected. It seems that it would be easier for the city to adapt to a changing economy and to changing needs without the approval of powerful stockholders. Therefore they should keep control of the land and revitalize downtown in a manner more economically sound.

The Old Capitol Plan is out of date because it is betting on people changing their shopping habits. In reality it is too late for that because families who shop in our big, successful enclosed mall will not come downtown. They love FREE parking!

What we do need is a revitalized downtown geared to another market. First there is a big "walk-in" public which consists of students, people who work downtown and the hundreds of people who come downtown to mail packages and do business with banks, lawyers, etc. Senior citizens and visitors and those of us who like to ride the buses really like downtown Iowa City. The biggest market however will come from the people who live downtown. This means that we need lots of different kinds of housing—luxury town houses aren't enough. Good apartment houses, eight-plexes, etc. could really get this project moving.

The Old Cap Plan is frozen and too elaborate. Remember James Harris' plan. The Press Citizen tells us there were others. Get them out and cull the best from them all. If this referendum fails we will need Project GREEN and all of its good power and workers more than ever. But let's get this plan scaled down to where it fits Iowa City and where we can handle it if the bottom keeps dropping out of our economy.

Get out and vote no on Thursday. Help keep Iowa City from going "Big time." Then we will all get together and start working again and maybe come up with something that even has some land that isn't built on, open spaces we need.

Betty Bunge
Iowa City

To the Editor:

Hi-Ho Slipshod Journalism! The "Daily Idiot" displays its ignorance once again! Who are those two collective "fools" dictating how I should vote regarding today's referendum? (Cross & D'Vorkin ed. "Who is the Fool?" Monday DI) Who are they to tell me I'm a fool for responsibly deciding the greater interests of Iowa City will best be served in a well-designed, vital, rejuvenated downtown. I for one am worried that the drive from the pens of our budding little-boy journalists will not be recognized for what it is—misinformed, unsolicited personal opinion. Who gives these idiots (editorialists—lowell and dave's bimonthly ego trip) a forum? Who speaks for "the people"? More clowns in this zoo of a university community think they speak for "the people" (Iowa Citizens) than I could possibly begin to

list here.

I plan to vote yes on today's bond referendum. I would hope that you too would vote either yes for a planned downtown Iowa City or decide not to vote against the referendum. Your vote is powerful and voting no is not simply a vote to again dump a parking ramp proposal (I also voted against the Ramp bond issue). Yea, kiddies, we knocked down the "Establishment" again. But very seriously, we'll have a pig pen for a downtown area in five years if Old Capitol (a home-grown party of interest) isn't able to go forward.

Kurt Vonnegut Jr. may return to his-our Iowa City for REFOCUS to witness another destroyed, once beautiful city; and a gutted fire-bombed Central Business District is what will sit here for years to come. The alternative of piecemeal development will result in a super tacky salvage yard across the street from the UI. Because of necessity, the parcels will be sold cheaply, built cheaply and result in an inconsistent,

way, the turn of events has been a fortunate one, for these meetings have revealed much. It is regrettable that more Iowa Citizens have not turned out, for they would then be able to see for themselves that the council majority are simply puppets marching in lock step while Old Capitol Associates pulls the strings. This metaphor is even more aptly applied to City Manager Wells and his staff.

In these days of "people programs," these elected and-or appointed representatives of Iowa City have apparently decided that to simply label a program as "people-oriented" is to prove it so. How the disdain and condescension so very evident on the faces and in the voices, words and manners of Wells and other staff members at the neighborhood meeting at Mann School can be anything but smug self-interest is beyond my understanding. Sarcastic, flip, evasive answers do nothing to establish evidence of "people orientation." Rather, they are arrogantly aimed at repressing any and all disagreement.

you're for people by really doing for people.

Vote for people. Vote NO on March 28.
Jerald Harms
625 East Davenport

To the Editor:

1. Sell to University of Iowa the two blocks bounded by Washington, Clinton, Burlington and Capital streets.

2. Vacate the alleys in these two blocks and give or sell them to the university and close College street from Clinton to Madison and Capital Street from Burlington to Washington and give or sell them to the university.

3. Remove the temporaries on Clinton Street and restore Clinton to what it was.

4. Expand the off street parking by using the whole block for off street parking bounded by College, Dubuque, Burlington and Linn streets.

5. Other areas acquired to be developed with commercial buildings with some of it being used for open areas with landscaping.

6. Retain the present on street parking.

Record of the writer is as follows: Served on the Planning and Zoning Commission from 1950 to 1960. In the real estate brokerage business in Iowa City since 1935.

In last 10 years has done mostly appraisal work in and around Iowa City. Now do most of the G.I. appraisals on homes in this area.

Did a lot of appraisal work on widening of No. 6, building of No. 80 Super Highway and No. 380 here in Johnson County.

While on the Planning and Zoning Commission was primarily responsible for securing the assistance of the city manager in securing funds for the preparation of the present city zoning ordinances and the preparation of a city plan by Harland Bartholow and Co. of St. Louis, Mo., to which city plan no attention has been paid.

Some recommendations of this planning firm for Iowa City were as follows:

1. As the central business district is very small for a town of this size the university oriented business and financial institutions would be enough to keep the central business district filled.

2. Since the main business district is next to the university campus, parking problems would be greater as some parking is used by university people.

3. Iowa City has narrow streets leading out to the main residential districts, so that to make the downtown district a major shopping center millions of dollars would have to be spent to widen these streets.

4. Between the fast developing south-west residential district and the main business district lays the south part of the university campus. Not only would Melrose Avenue have to be widened to serve a major downtown shopping district but probably a five million dollar bridge would have to be built to connect Melrose Avenue and Court Street. Also about a million dollar bridge would have to be built on Melrose over the railroad overpass.

5. Also Melrose Avenue cuts through another town, University Heights.

6. Good city planning will place major shopping centers as close as possible to main residential districts so that people will have the least amount of driving possible to get to them.

Arguments for selling the two block area proposed for the mall to the University of Iowa are as follows:

1. This is the only good area on the east side of the Iowa River which would make excellent building sites for future university major buildings.

2. This area is close to the University of Iowa heating and electric plants and could easily be served by the present heating and electric plants.

3. University would most likely have a

fine development of this area.

4. If more shopping centers were built where necessary on the edge of the city instead of this downtown development, taxes would be paid very quickly from them instead of waiting 10 or 12 years for extra taxes from the proposed downtown mall. Some examples of taxes to be paid by outlying shopping centers this year are as follows: Sears Shopping Mall—\$708,254.00; Montgomery Ward Center—\$425,929.00

5. Proposed parking ramp for the downtown mall could become a white elephant and instead of bringing in taxes, the citizens of Iowa City might have to use some of their taxes to pay for same.

In the last few years the building of Highway 80 along the north edge of Iowa City has made a radical change in the development of that part of the city. With the extensive building of motels along it and the Hilton Inn and the hotel operated by the Iowa Memorial Union it may be impossible to get any major hotel to locate downtown. Following should be the major projects of the Planning and Zoning Commission in the next few years:

1. Zone 15 to 20 acres for a shopping center along the east side of Morrison Trek Blvd. north of Benton Street near the four lane highway leading to the West High School.

2. Zone some area south of No. 6 Highway east of the river such as the Frantz property for a shopping center to serve the fast developing residential area south of No. 6 in this vicinity.

3. Get the No. 380 bypass built west of Iowa City in order that the through traffic on No. 218 highway will not go through university campus.

Samuel Whiting
Iowa City

To the Editor:

Tuesday night the Student Senate passed a resolution opposing the urban renewal referendum. The resolution stated the following objections to the March 28 referendum.

1) Rejection of the concept of parking ramps in the downtown area.

2) Refusal to discuss the closing of Madison Avenue and the structure of the Melrose diagonal.

3) No significant attempts to incorporate a pedestrian oriented campus.

4) An apparent lack of public decisions and input concerning urban renewal.

In light of these objections we encourage all students, university people, and townspeople to vote "NO" on the referendum and that subsequent discussions be held allowing a greater degree of public input concerning urban renewal proposals.

Debra Capra
President USAS

To the Editor:

I am shocked at the editorial "Who is the Fool?" which appeared in Monday's DI by Stu Cross and Lewis D'Vorkin.

As for their attack on the City Council members for possibly being fools for their "red herring" tactics, I can only say that one would expect politics from elected officials and this includes the dissenter Councilwoman Carol deProse. I disagree with her in this case but identify and sympathize with her also.

As for the people possibly being fools I can only say that they more likely will make their decision on the facts they receive. This is usually from the media.

Now it appears that the two biggest fools are Cross and D'Vorkin.

For my newsgathering and writing class I have covered all the City Council meetings, covering almost everything

Continued on Page 5

perspective



inharmonious downtown. How many old "Deadwood"s do we need falling in downtown?

Before you run right out and vote down UR because some wide-eyed shabby socialist you know says that's where the "people" are at, think of where the people will be at five years from now—and 11.5 acre mud puddle. Everyone who wears a work shirt doesn't represent the interests of the worker.

Carol, I voted for a breath of fresh air and instead I got a stagnant, hostile voice on the council who is on a of an ego trip. Please begin to represent all of us who voted for you and not simply those few who "guide" you.

Bruce A. Wilson, A3
1303 Lukirk Street

To the Editor:

Some have questioned why the City Council, instead of Old Capitol Associates has found it necessary to hold a series of neighborhood meetings for the purpose of selling the Old Capitol plan to the citizens of Iowa City. Indeed, this is a valid question. But, in a

Yes, I am dealing in personalities, but it is necessary to delve into attitudes in order to establish that neither Old Capitol Associates nor the council majority is really very concerned about people.

To Old Capitol Associates, I address the following: Why is it necessary for Iowa City to build your parking ramps for you? Why do you not build your own ramps if they are so absolutely necessary? Then Iowa City, instead of using the money to build ramps for you, could feel free to use the increased property tax revenue gained from downtown redevelopment to build rental housing in the downtown area for low and middle income people. That type of housing is something you could not see your way clear to provide—but high rise hotels and \$37,500 townhouses are another story, aren't they?

To the City Council majority, I address the following: Why do you hide behind the argument that you would dearly love to build rental housing in the urban renewal area, "but federal funds just aren't available?" Why not use the same tax revenue that is now slated to pay off ramp bonds to pay off housing bonds instead? Prove that



spectrum

lowell may

the daily iowan

People's Renewal: later or never

The points have been made, and they're true, that the outcome of today's referendum on the Old Capitol downtown renewal proposal will determine much about the future of Iowa City and that many of the questions involved are complex.

One issue is simple, however, and its proper resolution will demand continued effort beyond today's voting for all Iowa Citizens. That issue involves the right of the community to dictate its precise needs to those who would physically develop the city.

Many who are working for the passage of the Old Capitol plan do so out of narrow self-interest—they're investors or commercial beneficiaries of the Big Downtown plan. Many others do not stand to gain substantially from the proposal and still

support it. The reason is that they think this is the best the city can do given the time limits imposed by the government.

Similarly, some who oppose the Old Capitol plan are thinking of themselves first, anticipating with the defeat of Old Capitol the likelihood of profitably acquiring parcels downtown or the benefits of eliminating competition. Others who oppose the plan think that a mobilized citizenry can take full power to control development of their city in a way that serves shoppers, workers and taxpayers.

This means that after the Old Capitol plan is defeated, there will be those who would move in to buy redevelopment parcels—including, very likely, many Old Capitol in-

vestors—who will carry with them the fatal flaw of the Old Cap plan: the priority of commercial profits over community service. That, in turn, will predictably mean yet another struggle as various investors and their city councilors regroup to offer the city exactly what Old Capitol now offers, but in a different form.

Thus unless citizens who are working not out of narrow self-interest join together to police potential developers, the defeat of the Old Capitol plan will mean nothing more than replacing Old Capitol with a group of independent investors with the same (personal profit) motive.

The choice, then, is a clear one today. Iowa Citizens can wash their hands of Urban Renewal, turn the project over to capitalists in the form

of Old Capitol Associates, and bear the consequence: higher taxes to subsidize parking for a huge city-center business district; high priced and poorly located housing; thoroughfares (through residential neighborhoods) aimed at the Big Downtown; masses of cars and concrete; and throttled mass transit growth.

Or Iowa Citizens can decide that they are prepared to tell their City Council, their mayor, their local capitalists, and the HUD Department itself what they want for downtown Iowa City and that they will settle for nothing less, a course which involves both a major shift in power and a long-term commitment to involvement by large numbers of citizens.

To fear to defeat the Old Capitol proposal because of threats from

HUD, the City Council, or Old Capitol is to turn away from the power that can insure a truly people-oriented city. To try the middle road—to defeat the Old Capitol proposal and then expect the thing to work out fine on its own—is simply choosing what might be the lesser of two evils, and will result in nothing more.

The people of this city, first by smashing the first parking ramp proposal and now by calling the bluff of the Old Capitol proponents, have made a good start at telling the Big Money interests that this city is not interested in taking the bread crumbs after buying the loaf. Now it's time to turn that defiance into a NO vote on Old Capitol and a commitment to a people-governed downtown

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more letters...more letters...more letters...more

Continued from Page 4

of importance. This includes formal, informal, and neighborhood meetings for the past five weeks.

Only once have I seen these two transient journalists appear, and at this particular meeting the urban renewal plan was hardly discussed.

All this detailed, aggressive investigative work which these two comrades in pen have accomplished definitely shows in their misconstruction of facts in just this one segment of copy, which I shudder to class as an editorial.

The urban renewal issue is the biggest and most complex thing to happen to Iowa City in years—and these two foolhardy men of rhetoric narrow it down to a parking ramp.

I will agree that technically the decision is on the approval of the ramp and other improvements.

However, the urban renewal contract is signed and sealed, and if the ramp issue fails so does the entire project.

This referendum is much more than a God damn ramp!

Unfortunately we live in a capitalistic society and therefore we are left to capitalistic means if we want to rebuild the downtown area in the best interests of all citizens, students and residents. This, I am afraid, means compromises.

Is some big capitalist developer coming in from outside Iowa City to rip-off the students and residents for the next century, or is the financial investment staying here in Iowa City where any money being made has a better chance of being spent?

What is the future of mass transit in this town? How does pending federal and state legislation on mass transit promise to help remove the polluting cars from the street? How does the Old Capitol plan accommodate for this?

Why is low income housing impractical when located in the high tax base downtown area and what can we do about it on the state, local and national levels?

For all the objections to the Old Capitol plan there are as many answers.

The Daily Iowan has missed its chance for a hell of a investigating reporting job. Those areas I have suggested are only a drop in the bucket of what could have materialized in print.

But right now I am going to use that bucket to puke in.

Robert Sherman
Iowa City

To Messrs. D'Vorkin and Cross:

My congratulations to you and the staff for developing and operating the best DI in my four years at UI. It has been a reasonable and useful medium for information and ideas. I have enjoyed it. Today, however, I take overwhelming but respectful exception

with your editorial posture concerning the Urban Renewal referendum.

I respect your right and responsibility to take strong stands on controversial issues of paramount local importance. That is one of the things a newspaper is for. But on this issue you are, in my opinion, clearly wrong.

You are wrong because you project the issue on the edit page as one with a simple and "resounding" solution—"NO." The issue—as you know and your news coverage well reflects—is exceedingly complex and requires multifaceted solutions. The most important is reasoned, informed citizen input. It requires hard work by hundreds of people throughout the community. A job perhaps best stimulated by an aggressive newspaper. Judgment of whether that has been and can continue to be done, of course, depends on perspective. Let us look at the issues you raise to see why my perspective differs markedly from yours.

—The single developer concept. Absolutely necessary. A downtown development can no more be run by whomever volunteers at the moment than can a newspaper. It is a question of experience, unity, control, long-term responsibility, and continuity. I would much rather give one developer the chance to succeed than insure failure through a vacuum of leadership, just as I prefer a newspaper run by Leona Durham to a newspaper run by everybody and nobody.

—The parking ramp. Your rejection of it because parking ramps have been rejected in the past denies the simple fact that this is a very, very different proposal at a very different time. Lumping this referendum with that one washes away the complexity of the issue, contributes to the citizen ignorance you and all good journalists decry, rather than contributes to understanding.

—Mass transit. If more people from the Iowa City area come downtown because it is a nice place to be and shop, they will get there in the most convenient manner possible. I can't imagine anything but increased use of our "excellent mass transit system" in light of the "energy and ecological crises" and the development of an exciting and viable downtown Iowa City.

—Low-income housing. If you object to the elimination of the student ghetto which has existed in the renewal area, there is not much I could say to change your mind. I agree that a pitiful lack of adequate low-cost housing exists in Iowa City and something need be done about it immediately. It is, however, a very different question and irrelevant to urban renewal. Some straight thinking and separation of issues is in order. That is also one of the things that newspapers are for.

—Effect on the university environment.

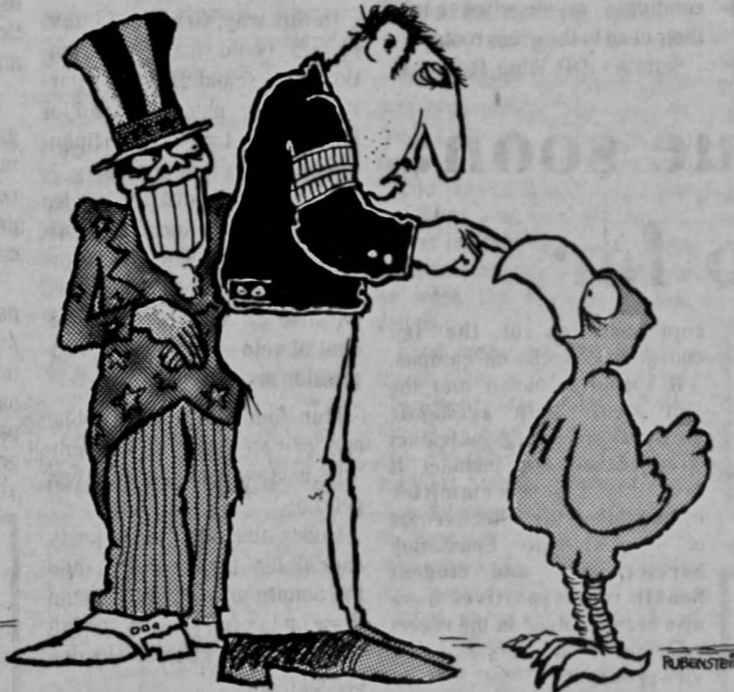
A tough judgment call. Either you feel this this modern pedestrian shopping area plan next to the campus is desirable or not. I have mixed feelings. But the rubble there now and the vision of what could be there if unplanned, uncontrolled and ununified parceling of the land occurs just makes my spine ache. If you want to see what uncontrolled free enterprise can do, drive slowly down the Coralville strip some day. Look very closely. The thought of that across from the Pentacrest "is enough to choke" this very loyal Iowan.

I am fairly resigned to the fact that the urban renewal plan will be defeated today. A 60 per cent affirmative vote is

cautious YES is in order.

Watchdogs are interesting and useful creatures. They alert us to potential evils in our midst. But sometimes they get old and bored. They will howl at anything that moves, friend or foe. Social watchdogs have to do more. In addition to howling in the midst of clear and present evil, they must sniff out the grave and important issues while reason and debate are still profitable. That's the tough, human—and humane—side of journalism, the side to which watchdogs can never aspire.

John Kamp
G



hundred mile radius of Iowa City to keep the central city going. But in order to get this support shoppers must be free of hassle of parking tickets.

The logical rebuttal is to take a bus or ride a bike. But the bike and bus isn't the answer to every shopper's needs. The present Old Capitol and City's plan is a good attempt to create a balance between mass transit, the bike, pedestrian, and the ever present automobile. Right now the Downtown is dying for lack of a convenient place to leave your car for an afternoon of worry free, ticket free adventure.

What's all this coming to? Well, if the bond issue is stopped, then Old Cap is stopped. Urban Renewal is stopped. Federal funds are withdrawn, and the city will have 11 acres of vacant none taxable lots. Young business will leave due to a lack of a future, old businesses will die, and the University will be the only one left to take the forever lost 11 acres (No university property is on the Iowa City tax roles). Then Downtown will shrink to the Iowa Book square block and everyone will have to take a bus or ride a bike out to the Sycamore Mall where there's always plenty of free parking.

Kenneth Haldeman
Iowa City

To the Editor:

If you think Iowa City looks bad now, think how it will be packed with cars. \$37,000 townhouses instead of low-rent housing is not a people oriented program. Vote NO.

Stan Rowe
Iowa City

To the Editor:

Nonsense. That which is not sense, or has no sense; words, or language having no meaning or conveying no intelligible ideas; also senseless action or behavior; absurdity. Trifles, things of no importance or value. An interpretation that is not sense. Humbug; also, evasive or trifling treatment or conduct.

It could be truthfully said the the editorial staff of the Daily Iowan and Carol deProse have presented a united front on urban renewal with their apparent closed minds, hypocritical states. However, I prefer to characterize their position as the nonsense approach to urban renewal.

It is nonsense for them to claim that

hardly conceivable in these times. Our lack of confidence in government because of malace and stupidity at the highest levels will take its toll. The 20 per cent who react negatively to everything are still with us. It will hardly be difficult to find another 20 per cent who consider our present state of government just too incredible at all levels and will throw the negative lever in despair. Besides, the issue is amazingly complex and each of us can find something in it we don't like.

As far as I am concerned this is virtually our last chance for a sane downtown. To me a "yes" vote will mean that there will be at least a chance for a unified, pedestrian, "people oriented" downtown. I'm leaving Iowa City soon. I don't own stock in Old Capitol. If my kids ever come to UI, I hope there will be a decent place here for them to live.

Considering all the relevant aspects of the proposal—ramps, mass transit, street closures, urban sprawl, visual decay, single developer control and governmental irresponsibility—a

To the Editor:

The life or death of Downtown Iowa City will be decided March 28, 1974. There is no way to separate voting no on the bond issue from killing the central business district. Which already is in its death dance due to lack of customers caused by a lack of parking. (I've been in the middle of Clinton Street for a year and only one out of fifteen Coralville Girl Scouts had heard of the Clinton Street Mall.)

Without adequate parking there is no future for a retail business in Downtown. You see there aren't enough students to support the business that is presently here. Businesses are dependent on the patronage and support of a larger number of people than even the residents of Iowa City, too.

It takes the support of people within a

she was being muzzled when in reality she had nothing to say and was gone on a skiing trip.

It is nonsense to be against the Old Capitol plan because of Madison Street when the Old Capitol plan called for the closing of Madison.

It is nonsense for them to complain that the Old Capitol plan does not provide for a park and low-cost housing when the Urban Renewal Plan adopted by the City in September 1969, and unchallenged since then, contains no provision for either. In fact, the Old Capitol plan does provide for low-cost housing when and if possible.

It is nonsense for them to say that there are viable alternatives to the 1969 plan when it has taken them four years to decide that they do not like it. By the time the community unites on a new plan (particularly if there is more than a 50 per cent "yes" vote) any commercial development that could have been downtown will already have been built in the suburbs, taking Younkers, Pennneys and Rosheks and many of the smaller shops from the downtown with it.

It is nonsense to urge students to vote "no" when the Old Capitol plan will create more than 700 new jobs downtown, for all of us. This kind of development at the east end of Court Street, the west end of Melrose or in Coralville will not be in our best interests.

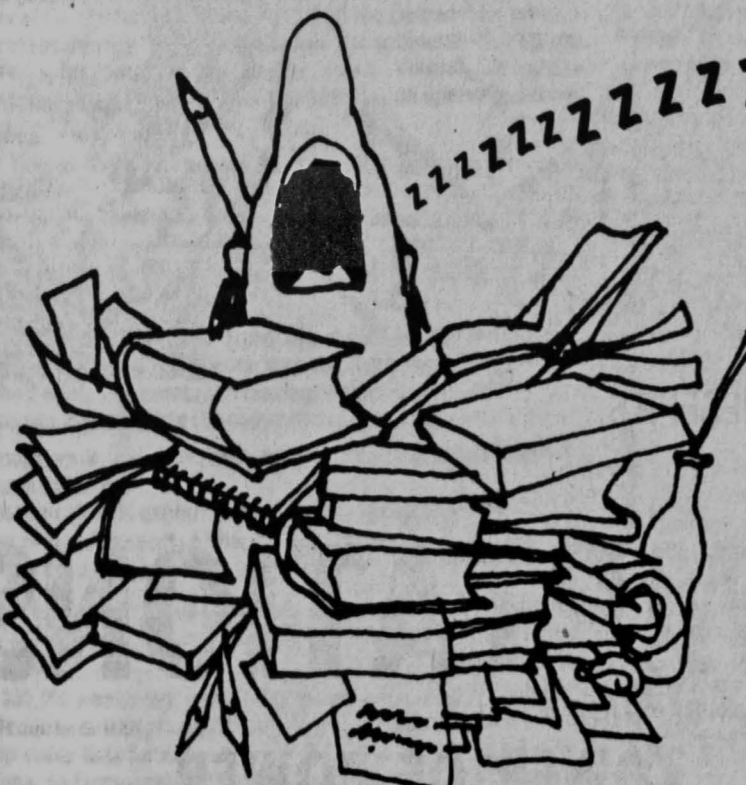
It is nonsense to urge people to vote against the Old Capitol plan when no one has come forth with an alternative solution.

It is nonsense to say that there are viable alternatives to ramp parking in downtown when:

1. Surface parking equal to the mall ramp would require four square blocks of land in addition to existing street parking.
2. Surface parking with the proposed street closures would require a total of eight square blocks of land.
3. Land surface for parking would cost as much as building ramps.
4. Eight blocks of land would be off the tax rolls compared to merely 1/2 block under the Old Capitol plan.

The Sycamore Mall, which is less than half the size of the redeveloped downtown is built on more than 20 acres of land and provides only 1,300 parking spaces. The new suburban shopping center that is fighting to be built if the bond referendum fails will require 40 acres of land and will have 3,000 parking spaces.

Barb Chiodo
Iowa City



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Nixon opposes

Taxes may finance election campaigns

WASHINGTON (AP) — Supporters of using tax funds to finance federal election campaigns won a test vote in the Senate Wednesday.

An amendment to strike out this part of a campaign reform bill was rejected 61 to 33.

But other attempts to modify and eliminate government funding are still ahead.

Sen. James B. Allen, D-Ala., who offered the rejected amendment, has served notice that he plans a filibuster against the bill if its public financing provisions are retained.

Tax funds could be used to pay the full cost of general election campaigns, up to the spending limits set by the bill, and for matching private contributions in primary campaigns.

Meanwhile, President Nixon formally submitted to Congress his own campaign reform legislation outlined in a message to Congress on March 8. His bill would omit any form of public financing.

In his message, Nixon wrote: "I realize that the Congress is now considering a number of

other campaign reform proposals, including public financing of federal elections, but I believe the federal campaign reform act of 1974 which I am proposing offers the best hope for change that works."

Under the Nixon bill, each candidate for federal office would have to finance his campaign through a single committee maintaining a single bank account. There would be no limit on campaign spending, but individual contributions would be restricted.

Just before the vote on Allen's

amendment, the Senate tabled by a 74-19 vote an amendment by Sen. George McGovern, D-S.D., to provide for only 50 per cent, instead of 100 per cent, government funding of general election campaigns.

McGovern said there is a need to reduce "the influence of special interest money" but citizens should be encouraged to make modest contributions to candidates of their choice.

He also said this would give candidates an incentive to take their case to the grass roots. Senate GOP Whip Robert P.

Griffin of Michigan said he didn't see public financing as a reform but as "a shocking way of raiding the treasury."

He said the Senate should focus on full disclosure of campaign financing and other parts of the bill limiting contributions and expenditures.

He said tax credits or deductions for small political contributions were a better way to take money out of the treasury for campaign financing.

In this way, Griffin said, taxpayers could make contributions to the candidate or the party of their choice instead of having their taxes used to finance candidates they oppose.

Senate Democratic Leader Mike Mansfield was not optimistic of the bill's public financing provisions becoming law, because of an expected presidential veto even if it passes opposition in the House.

Mansfield said a mix of public and private funds is probably "the best we can get, if we can get that."

Under the bill, major party candidates for President and the Senate and the House could draw on tax funds to pay the full costs of their general election campaigns.

The bill provided for a system of federal grants to match private campaigns of candidates seeking nomination for a federal office.

Use of public funds would be

optional, but the total cost every four years if all candidates elected this course is estimated at \$358 million.

The public financing provisions were only part of a broad bill that also would set limits on campaign contributions and expenditures and take other steps designed to curb abuses in campaign financing.

A bipartisan elections commission also would be established, independent of the Justice Department, to investigate and prosecute violations.

Under a law passed by Congress in 1971, taxpayers already may earmark \$1, or \$2 on a joint return, of their income tax payments for a presidential campaign fund.

The bill would retain and expand on this checkoff system, providing that the fund could be used for Senate and House races as well as presidential campaigns, both in primary and general elections.

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EL TACO

Committee applications due soon; poor university interest so far

By BARB LINDBURG

For The Daily Iowan

The deadline for applications to University of Iowa committees has been tentatively reset for April 2. This announcement came from John Hedge, newly elected Collegiate Association Council (CAC) president.

Hedge added that any student may apply and that applications are available at the student government offices at the Activities Center in the Union.

The CAC as well as the Student Senate are responsible for filling student vacancies on these committees. However, Hedge is concerned because turn-out for applications has been poor.

"Of the 300 applications we have available, only a little over

60 are out," said Hedge, who wants to make sure responsible people fill these positions.

He feels that the student body as a whole could get a better reputation with the university if competent student representatives fill these committee seats.

Hedge emphasized that, "The student body should be concerned now that students have equity on university-wide committees the students should now try to effectively fill them."

The committees are composed of faculty, staff, and students proportionately according to the specific committees' function. The charter for these groups states that they were established "...to assure that the University-wide services and activities will be carried out in the best interests of education and society."

Aside from getting competent student representatives on the committees, Hedge's other main objective as CAC president is to make students more aware of the purposes and functions of that organization.

Hedges sees the CAC as the "...balance point in the University academic structure."

"Among other things it is a touch point—on one side the CAC is a way for students to communicate with the general university, (such as faculty and administration), and works the opposite way for the general university to reach the students."

The CAC is also a place where students can go if they feel there should be some academic policy changes made.

For example, if a student felt that some requirement of a college needed to be changed, he could go to that college's council or the CAC, which is a

representation of the ten collegiate councils on campus.

It should be noted that the CAC deals with academic decisions more than individual circumstances. For instance, it presently has a committee investigating the effectiveness of the University Counseling Service. CAC and Student Senate representatives have also been involved in the recent selection of the UI's two new vice-presidents.

Despite its varied involvement in academic matters, Hedge feels that the CAC's effectiveness as a branch of student government could grow if students became aware of its existence, its functions for and with students, and the ways that they may become involved in the academic branch of the University.

Hedge asserted that the CAC growth in effectiveness "...rests mainly on how the students utilize it."

Cost council lifts coal price controls

WASHINGTON (AP) — The Cost of Living Council Wednesday lifted wage and price controls from the \$5 billion coal industry, a move it said should substantially increase coal production.

In exchange for decontrol, the Council said 10 of the 15 biggest coal producers have made commitments to boost production, open new mines and reduce their volume of coal exports.

It said the 10 producers also agreed to advise the United Mine Workers Union that they are requesting the Bituminous Coal Operators Association to begin negotiations on their labor agreement which expires in November.

They also agreed to limit price increases on coal through Nov. 12 of this year.

The council said the exemption from controls applies to the 20 per cent of the industry that has remained under controls. The other 80 per cent previously escaped controls through other special exemption actions.

But the council said that as a direct result of its action, bituminous coal production will increase about 18 million tons in the year ending in April and 26 million tons the following year.

The over-all increase in bituminous coal production, including increases already planned, is expected to total about 41 million tons, 7 per cent over 1973, the council said. The exemption from wage controls will apply to about 150,000 miners. Firms engaged in providing mining services to the coal industry also were exempted from controls.

Mine construction workers subject to different regulations, are not covered by the exemptions.

The council said average short-term coal prices are not expected to increase significantly, and in any case would not rise above an average \$30 a ton.

What price increases do occur will be felt by those industries that do not produce their own coal and by utilities which must buy coal without benefit of a long-term contract.

The 10 producers committed were not named, but the council said they accounted for 50 per cent of total coal sales.

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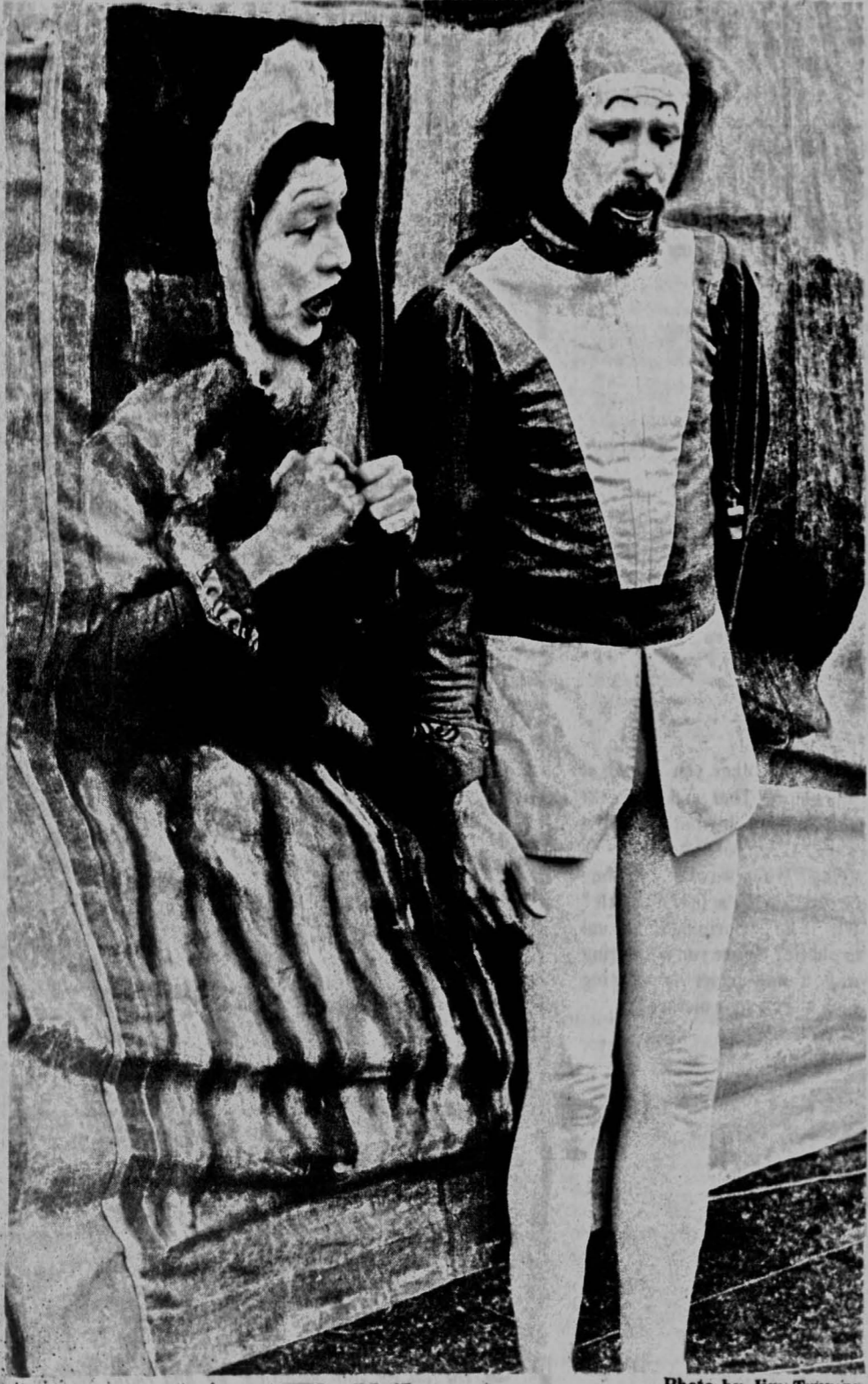
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Wallflower

Photo by Jim Trumpp

Ringmaster Nick Weber (right) and pantomimist John Salazar performed on the Pentacrest Wednesday afternoon as part of the Royal Lichtenstein 1/4 Ring-Sidewalk Circus from San Jose, Calif. The circus, which performs across the nation, drew an estimated 1,000 spectators.

Grand jury near decision on new Kent State probe

CLEVELAND, Ohio (AP) — A federal grand jury probing the 1970 shooting deaths of four Kent State University students by Ohio National Guardsmen moved near a decision Wednesday.

Justice Department attorneys steadfastly refused to say what recommendations the jury was considering, or to hint when the jury would report. Speculation centered on Thursday as a reporting date.

The jury's decisions are to be reached in closed-door session without the presence of prosecutors. They will be presented to the chief U.S. District Court judge here.

Possibilities include a written report describing the jury's findings, or one or more indictments, or some combination. The jury also could tell the judge it found no basis for taking legal action in connection with the shootings.

Wounded students

The jury was empaneled last Dec. 18 to determine whether there was cause to believe federal law was violated in the May 4, 1970, shootings by National Guard units which were ordered to the Kent State campus to control protesters demonstrating against U.S. military involvement in Cambodia.

In addition to the deaths, nine students were wounded when Guardsmen opened a 13-second burst of gunfire from a knoll on the suburban campus. The shots came during a noontime protest rally.

The Guardsmen were ordered to the campus May 2, two days before the fatal shootings, by then-Gov. James A. Rhodes. He acted after an Army Reserve Officers Corps building was burned during a nighttime demonstration.

The series of protests had begun May 1.

A presidential commission and a state grand jury looked into the shootings, as did the FBI. But the current federal grand jury hearings are the first such brought by the Justice Department.

The department requested the jury examination late last year, reversing a 1971 decision by then Atty. Gen. John N. Mitchell.

Emotional issue

The decision to make a grand jury presentation was made by Asst. Atty. Gen. J. Stanley Pottinger.

The investigation of the shootings—or alleged lack of it—has become as emotional an issue to some of those involved as were the shootings themselves.

First came an investigation by an Ohio grand jury, which absolved Guardsmen of all blame. It was immediately assailed by the parents of the dead students and critics of the Guard action, who charged that the jury was dominated by Kent area residents with a built-in bias toward students.

Then came the report of a presidential commission, which said the shootings were inexcusable. This time, recrimination came from local and state officials, who maintained from the beginning that while the deaths were regrettable, the Guardsmen were defending themselves when they fired at a threatening mob.

There were a series of civil lawsuits filed by the parents of three of the four dead students against Rhodes, former Kent State President Robert White, and five men who were Ohio

National Guard officials at the time of the shootings. The suits seek a total of about \$12 million in damages.

Witnesses

Last summer, Justice Department investigators were told that several persons who were present at the confrontation could identify the Guardsman who they said fired the first shot. At that time, congressional investigators, who had been acting on their own, turned over to the department records of interviews with 48 individuals who said they could identify the man.

Early in January, 22 federal grand jurors began meeting in Cleveland. What went on was secret—as are all grand jury proceedings.

Read Survival Line

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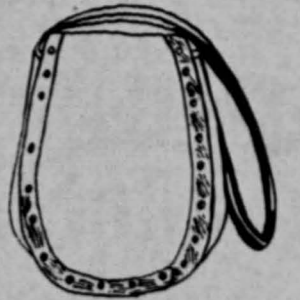
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Iowa Democrats vow to avoid corporate funds

DES MOINES, Iowa (AP) — Iowa Democrats intend to make sure that their party will never again be linked to the use of corporate money to pay for political activities.

"We will use no funds that don't go into party accounts" or accounts of committees made up of Democrats, said Democratic State Chairman Tom Whitney.

During the weekend it was disclosed that the Associated Milk Producers, Inc., America's largest milk co-operative, used \$137,000 in corporate funds to help Democrats across the country. A total of \$50,000 went to help pay for computerized lists of Iowans who vote.

Although party officials said none of the money ever was paid to the state party or the Iowa Voters Committee — made up of Democrats — the funds were spent to help the Democratic effort.

There apparently was no question in the minds of Democratic leaders who participated in the Iowa Voters Committee registration drive in 1971-72 that the association spent the money properly.

It is illegal to use corporate funds to help political parties or candidates.

"We thought the funds came from the association's political arm — like everyone else's," recalled Ed Campbell, now campaign manager for Democratic gubernatorial candidate Clark Rasmussen.

Rasmussen took a leave from his duties as an aide to Sen. Harold Hughes, D-Iowa, to work with the Iowa Voters Committee, Campbell said. The campaign manager said he participated with Rasmussen in organizing the committee.

Rasmussen was on the road campaigning and unavailable for comment Tuesday.

As party officials explain it, the milk co-op approached Hughes with an offer of support. Although Hughes declined, he suggested that the co-op might be interested in helping the state party.

That took the form of helping pay for a computerized voter canvass, worked up by a Minneapolis firm, Valentine, Sherman, and Associates.

The \$50,000 was to pay for five congressional districts, Campbell said, because it was generally believed that it cost about \$10,000 to develop voter lists for each district. But there are six such districts in Iowa, so Democrats were billed an additional \$10,000, he said. Campbell said the money was eventually paid.

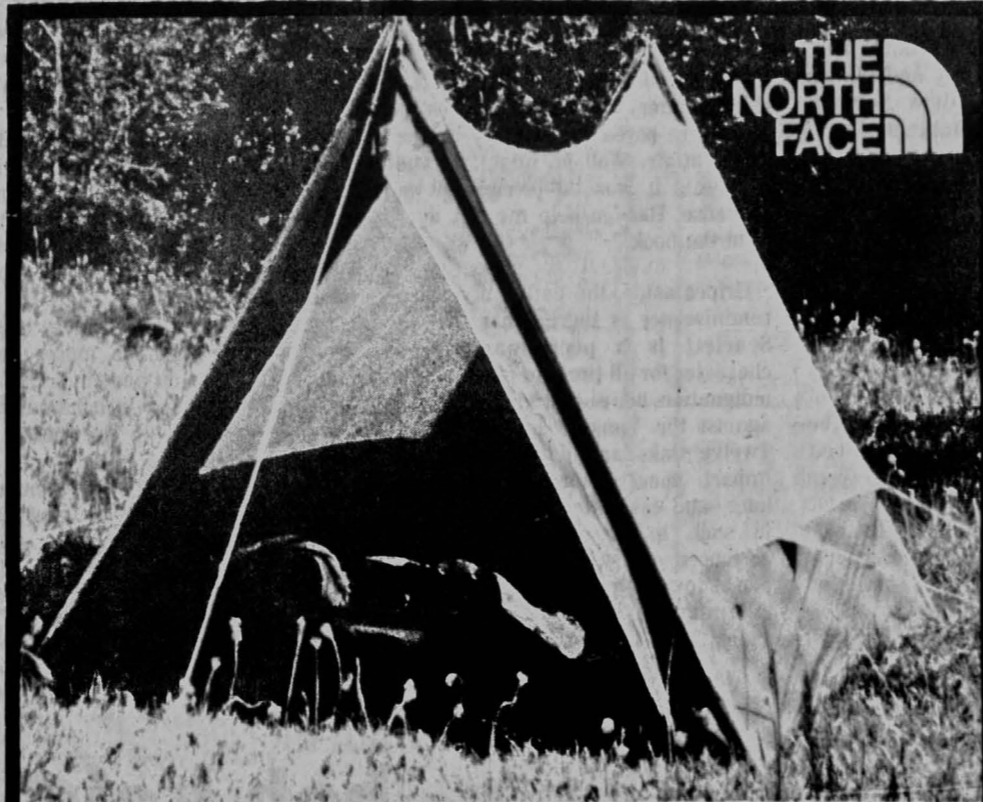
The Examiner

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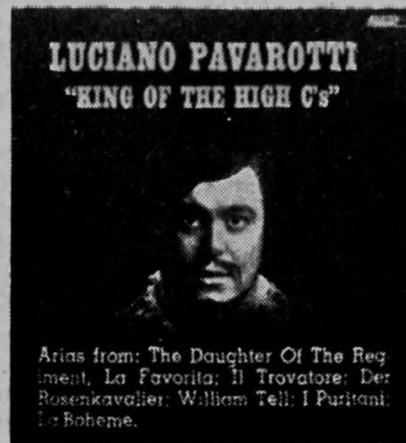
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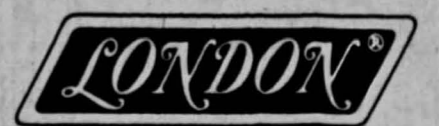
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VIEW

Page 9:
—TV
Page 10:
—Temptations
Page 11:
—Muddy Waters



Photo by Rob Schiller

Chicago '73'

Does it bother you to look at this photo? That is, do you ask: Was he born like that? Or was it war? How does he make a living? When was the last time he ate? What's in the bottle? Why is he performing this ritual in public? Or are you wondering why a newspaper is printing such a grotesque picture?

HEY KIDS... PLAY IT SAFE WHEN FLYING KITES

Check over these rules before going out to fly your kite... be sure to tell your friends and Dad, too!



- 1 Use dry string... not wire or anything metallic.
- 2 Always use wood and paper in your kite... not wire or metal.
- 3 Don't fly kites on rainy days.
- 4 Avoid busy streets and highways.
- 5 Do not fly your kite near TV and radio aerials.
- 6 Always fly your kite far from electric lines.
- 7 Keep away from fallen wires.
- 8 If your kite gets snagged in a power line, do not pull the string or climb power poles.

Remember, also, to use the same caution when flying model planes. Please — "play it safe."



Gone With The Wind

Union offers the 'moviest of movies'

By BOB JONES
Contributing Editor

Just a brief postscript on "Gone with the Wind," that moviest of all movies, which unfurls all three hours and forty-five minutes of its history a la mode saga-telling tonight for this week's Union Cult Film selection, to be screened at 7 p.m. in the Ballroom. (Got that? Just once, for tomorrow all decks are cleared for what has to be a REFOCUS that's gonna be pretty damn hard to beat.)

"GWTW" is pretty much like a very eccentric and very wealthy old aunt who, upon passing to her reward and leaving you a large part of her estate, is quite readily forgiven any faults. Lord knows that upon seeing the movie for the eighth time, its weak spots and oft-times just-look-away theatrics clump forth like big fat blotches.

But by the same token, its beauty, sweep and unflaggingly rich characterizations grow brighter, too.

It reflects the style of old Hollywood mogulisms. And producer David O. Selznick, for all his considerable gifts for rich panoply, lorded over the

production with corruscating intelligence and indefatigable energy in cinematically realizing Margaret Mitchell's bestselling romance. Indeed, he had an ego, cast, budget and attendant headaches of matching proportions.

Original director George Cukor was fired because of Selznick's and Clark Gable's growing disenchantment. Gable felt that Cukor was making this into a "woman's picture," and Selznick, who paid father-in-law Louis B. Mayer dearly for Gable's contract-clad services, wasn't about to have his star ticked off. Upon finding this out, Vivien Leigh and Olivia de Havilland rushed off the Atlanta bazaar set into Selznick's office and tearfully begged for Cukor's rehiring, to no avail. (Miss de Havilland secretly went to Cukor during the rest of the filming for advice and direction; later she discovered that Miss Leigh had been doing the very same thing.)

Selznick had problems with the second director, Victor Fleming (who received sole directorial credit). Constant interference and God knows what else sent Fleming into a tantrum, later fanned into a "nervous

breakdown." He was replaced by Sam Wood. Perhaps it's just as well. Miss Leigh was at artistic-aesthetic odds with Fleming, who wanted to turn the movie into straight melodrama. Wood and numerous others pitched in with the directing, but Selznick's signature was scribbled over their and everybody else's efforts, from Ernest Haller's cinematography and Walter Plunkett's costumes (how Selznick bitched about Gable's sartorialization!) to William Cameron Menzies' splendid sets to Max Steiner's drenching musical score—every phase imaginable. And the script. That's another story altogether. Just about everybody within grabbing distance was recruited to work on the script, and it shows. They probably lost count on the re-write jobs, but other than Sidney Howard's solo billing for the scenario, let's note that F. Scott Fitzgerald and, of course, DOS were among the contributors. In case you're wondering, Vivien Leigh's triple voiceover finale, wherein she looks to tomorrow and sunsetted Tara, was his idea.

There are shrilly racial and sex

stereotypes. The film is presumptuous. I mean, not everybody gives a hang about patrician, uppity Southerners raked over the coals by nasty Yanks, left to fester in sour-grapes weltenschmerz and tattered anger. Some parts out and out stink—like whenever Charles Hamilton moons over Scarlett or when Leslie Howard, looking like Dick Cavett's older brother, acts and announces as if he were bored monstrously by the whole affair. Well he might, for he once said it was "a terrible lot of nonsense. Heaven help me if I ever read the book."

Gripes aside, the patina of golden reminiscence is there. Miss Leigh's Scarlett is a performance and character for all time. In fallen-grace indignation, her muttered execrations against the Yankees for destroying Twelve Oaks and decimating Tara impart honest outrage, fear and hate—and calculated vengeful grit—in such a way very rarely experienced on screen. There was much ado as to who would play Scarlett and intermingling with the applause upon Vivien Leigh's selection for the part

was a big sigh of relief from the South, who would have considered it the last straw had a Northern gal been chosen. She and Gable are superb foils, as they engage in romantic hijinks throughout the rise and fall of fortunes. The public back then ordained that Gable was Rhett Butler, no questions asked, and he's the complete embodiment of Miss Mitchell's dashing rogue.

Tips of the hat to Olivia de Havilland. Although her Melanie is awfully goey in the first half, I was really touched by a fresh sincerity welling from her character post-intermission, especially when she talks to Belle Watling in the latter's carriage. Melanie is for real, at least here, and for this she more than makes up for the off-and-on direction and mealy-mouthed proclamations she must contend with elsewhere.

"Gone with the Wind"—minutae and all—is steeped in the glowing, colorful stuff of (by now) folk legendry and popular-movie memories, as it traverses the years with pride and beauty. Certainly it does so like no other.

CROSSWORD PUZZLE

Edited by WILL WENG

ACROSS		DOWN	
1 Jack Benny's exclamation	41 Have (snack)	1 Distort	12 Possessive
5 Drowning man's last resort	42 Yes-men's cult	2 Kazan	13 Bridge call
10 Frolic	44 Save	3 Scads	21 Thick soup
14 Lily plant	45 El	4 Natty Bumppo	22 Mrs. Cantor
15 Or pin	46 "Picnic" author	5 Watch-holders	25 Kind of whale
16 Silkworm	47 Devil-may-care attitude	6 "gold in them..."	26 Follower of G.
17 Miss Tushingham	55 Sewing box	7 E. Lee	27 "Care" (Tanguay song)
18 Moroccan port	56 Indifferent	8 Turkish regiment	28 Beauty aid
19 Without	57 Gaelic	9 Type of battery	29 Barnyard sound
20 Words of completed action	58 Mild oath	10 Dependable quality	30 Calf
23 Calls to a horse	59 Sup at home	11 Test	31 Discharges
24 Old name for Tokyo	60 Lip		32 Counsels, old style
25 Peeping Toms	61 Cassini		34 Minor prophet
28 Cook's utensil	62 Dickens boy		38 bell
33 Man of the cloth	63 Ruth's sultanate		40 Gambler's choir
34 Seed covering			43 Driller's quest
35 "of these days"			44 Relaxed
36 Irregular			46 Medical suffix
37 Brando movie, with "The"			47 Change the décor
38 Unbending			48 Handy Latin abbr.
39 Part of the overhead			49 M.D.'s concern
40 Overcharge			50 Side dish
			51 Queen of Egyptian gods
			52 Old Western challenge
			53 Greek peak
			54 Avian home

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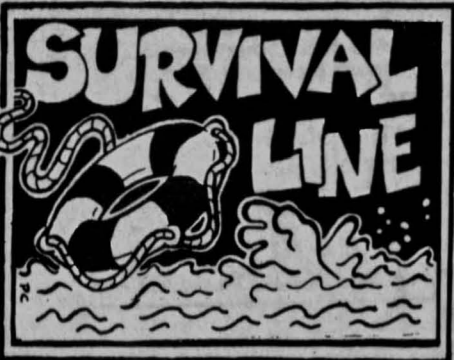
ANSWER TO PREVIOUS PUZZLE

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HARE	LLINED	DRIVES										
TIRKED	LOITS											
AFFALT	DILLATORY											
GRIST	CANNON	NEE										
NICE	PHREN	TIEPA										
ESE	JEANS	HOMER										
WESTERN	CANALS											
OREG	BATTIN											
SQUEEZES	SIN	CLAW										
CURSE	UPONA	CELE										
RABID	PATES	FEW										
DENS	STAIRS	TRIS										

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Processing 2000 per week

Do you have any information on how quickly the Viet Nam Veteran's Compensation Board is processing applications for the Iowa Bonus Program? I sent my application (checked for accuracy by the Veteran's Affairs Officer at Vet's Hospital) in mid-November and received their acknowledgement of receipt postmarked December 18. That is the last I have heard.

On the acknowledgement they very specifically state that any inquiry by the applicant (except for change of address) will automatically place the application at the end of the line; so could you do all of us eager vets a service and get us a progress report, i.e. what number they are on and their approximate rate of processing? -- R.N.

We called Ray Kaufman, Executive Director of the Bonus Board, and he gave us the information you requested. The Board has processed about 40,000 applications to date. There are 84,000 applications on file, and they're being taken in the order they were received and being handled at the rate of about 2,000 per week.

On further inquiry we learned that the Board will likely continue to send out bonuses at just about the same rate per week as they are doing currently. Two thousand per week seems to be about as fast as they can go, so it'll be awhile before many persons receive their bonus.

Unusual morning vibrations

I live on Johnson Street near Mercy Hospital, and I have a question that you may be able to answer. Every morning about 7 a.m., and occasionally at other times, I feel a vibration in my second floor room. Can you tell me what that might be? I suspect that it comes from the hospital.

We spoke with Bruce Thorsen, Director of Development, at Mercy, and he very considerably looked into the problem for us and gave us the following information: Neither the engineering department nor the laundry at Mercy do anything particularly noisy at 7 a.m. They each make some noise, but the coolers and boilers run all night, and the laundry cranks up at 6 a.m., so it's doubtful that either of these is the cause of the vibration you noted.

There are five rather sizeable delivery trucks that arrive at Mercy each morning around 7. These are quite capable of

rattling the neighborhood a bit, and very possibly are the cause of the vibrations you feel.

Garden space anyone?

Response to our appeal to readers who might have garden space to rent has been rather poor. We have had several calls from persons who want to rent space but have turned up no names of persons with land other than those we published in Monday's feature. If you have a backyard, an acreage, or a farm you want to split into garden plots, let us know and we may be able to help you find tenants.

Need some information? Have a complaint? Why not give Survival Line a try? We can't do everything, but our staff will do what they can to solve as many problems as possible.

Write Survival Line, Daily Iowan, III Communications Bldg., Iowa City, Iowa 52240. Or call us between 7 and 9 p.m. Tuesday or Thursday evening. Our number is 353-6220. Be sure to give us your name and address. If possible, include your phone number and hours when you can be reached.

T-shirts tell the story

FORT LAUDERDALE, Fla. (AP) — The T-shirts tell the story. Instead of "Peace Now" or "Off The Pigs," beachbound students flaunt such slogans as "Let's Go Streaking" and "Sex Is Fun."

Young people are returning to this Atlantic Coast resort for the annual spring rites of sun, surf, suds and sex, but they are greatly changed from the 1960s mobs a prosecutor termed "the college cruds."

The Solid Seventies have arrived, indeed.

On the sands where 10 years ago there were 20 guys for every

doll, young females toasting in the sun outnumber the males.

"The students seem to have changed. They've mellowed," says Police Lt. George Fitzpatrick, one of the officers who work out of a temporary beach-front precinct that opens its doors for a few weeks each spring.

"It used to be the kids would bang their hands against your patrol car as you drove by just to see if they could get a reaction out of you. They don't do that now. I just took a walk along the street to see what was going on, and I didn't hear a single person say 'oink, oink.'"

Terry Dalton, who for five years has worked as a lifeguard or beach concession attendant during Fort Lauderdale's winter season, says a lot more than the students' manners has changed.

"You don't see any political activists now," Dalton says. "Even the slogans on the T-shirts aren't political."

In the early and mid-1960s, most colleges released students for spring vacation at the same time. The movie, "Where The Boys Are," had played at campuses across the nation, and its romanticized view of the Florida mating game spurred

thousands of students to make the trek south.

But the students usually failed to find the picture's version of fun in the real Fort Lauderdale, and hordes of bored, womanless young men sometimes turned into mobs and vented their frustrations on the city.

The climax came in 1967 when about 2,500 youths spilled off the beach onto the streets and blocked traffic. The youths looted soft drink, produce and bakery trucks, and officers who arrived to quell the disturbance were met with a barrage of bottles, vegetables and beer cans filled with sand.

The disturbances left a bad taste in the mouths of residents and students. For the next few years, arriving students were informed that a misstep would mean jail. Young visitors complained police harassed them and were unnecessarily rough in their treatment of students.

But healing time seems to have done its work. The same Fort Lauderdale police force that once had a reputation as the scourge of studentdom was complimented in a recent local television editorial for its considerate and fair treatment of young visitors.

AN EVENING WITH

JOHN DENVER

SUNSHINE ON MY SHOULDERS
COUNTRY ROADS
ROCKY MOUNTAIN HIGH

LIVE IN CONCERT
APRIL 7 at 8 pm 4, 5, 6
VETS MEMORIAL AUD.

TICKETS: Aud. Box Office and Bankers Trust in Des Moines, Younkers in Newton, Ft. Dodge & Marshalltown.

Today on TV

By JOHN BOWIE
T.V. Specialist

Thursday

7:00 A.M. THE TODAY SHOW. Producer David Merrick, in discussing his film adaptation of *The Great Gatsby*, continues what may be the most expensive, extensive, and offensive promotional campaign in movie history; also scheduled, mini-critic Rex

Reed. So we beat on, on 7. 6:30 SLAPSCHTICK. Dostoevsky once said "suffering is the origin of consciousness." If this is true, then the audience for the mid-season entry *Dusty's Trail* must be more bright-eyed than a 1940 air raid warden. On 7. 7:00 THE WALTONS. Grandma Walton (Ellen Corby) and Grandpa Walton (Will Geer) undertake a trial separation after an argument—she's in the kitchen, he's in the

upstairs john. On 2. 8:00 COMEDY. 1966's *After the Fox* is more genuine fun than most sixties comedies, due mainly to Peter Sellers' usual bumbling expertise and an incredible self-satire by Victor Mature. Direction is by Vittorio de Sica, whose films have ranged from 1948's *The Bicycle Thief*—for which he won an Academy Award—to 1969's *A Place for Lovers*—for which he should have received a sound thrashing. On 2.

DOCUMENTARY. Peter Watkins' *The Battle of Culloden* re-creates the last major battle fought on English soil through intelligent use of amateur actors and location shots at Culloden Moor in Scotland, and through a fine understanding of both military atmosphere and tactics of the 18th century. On 12.

Friday

7:30 GOOD TIMES. This program has gotten better since its somewhat shaky premiere, but its still in the mold of all "adult" comedies—the same

program has gotten better since its somewhat shaky premiere, but its still in the mold of all "adult" comedies—the same

9:00 CBS REPORTS. Andrew Rooney's *The Colleges* narrates the current hard times of America's private colleges and their increasingly desperate attempts to recruit students. As always, CBS presents the best and most interesting of news specials. On 2.

10:30 BERGMAN. Among Ingmar Bergman's most haunting films is 1956's *The Seventh Seal*, a medieval exploration of Morality, Death, Innocence, and Religion—but here, unlike most films, the upper-case letters are a reflection of compassion rather than pretense. With Max von Sydow and Bengt Ekerot, on 12.

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Tumbleweeds



by T. K. Ryan

Pogo



by Walt Kelly

TODAY
WEEKDAYS 7:15-9:30
SAT. & SUN. 5:30-7:30-9:30

CINEMA-D
ON THE MALL

BREAKING BOX OFFICE RECORDS... MOST CONTROVERSIAL FILM OF THE YEAR!

SENATOR EDWARD KENNEDY has prepared material for a study of genetic engineering and cloning.

SENATOR WALTER MONDALE has introduced legislation about genetic engineering, including cloning of humans.

SENATOR JOHN TUNNE has voiced this warning: "unless research is stopped, the technology for the cloning (laboratory duplication) of human beings might be available within anything from five to twenty-five years."

N.Y. TIMES: "We now have the awful knowledge to make exact copies of human beings!"

SMALLER ANIMALS HAVE ALREADY BEEN DUPLICATED! MAN IS NEXT!

They duplicated one man too many. They had to find him. And kill him.

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"CLONES" PROVIDES CHILLING AMUSEMENT "It is a swift and often scintillating directed at the scientific community and the performance are surprisingly good, as is the effectively busy photography and production work." *Radio Guide*

Starring Michael Greene • Gregory Sierra • Otis Young • Susan Hunt and John Barrymore Jr.

PG

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OPEN 7:00 Coralville SHOW 7:30

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NOW THRU TUES.

"One of the most delightful films I've seen in ages"

ACADEMY AWARD WINNER! EILEEN HECKART BEST SUPPORTING ACTRESS '73

A FRANKOVICH PRODUCTION

BUTTERFLIES ARE FREE

GOLDIE HAWN • EILEEN HECKART • EDWARD ALBERT

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PLUS BURT REYNOLDS DYAN CANNON

FRI.-SAT. BONUS

THE KING OF MARVIN GARDENS

The Cult Film Society Proudly Presents

Gone with the Wind

One of the great screen epics of all times.

One special performance on Thursday, Mar. 28 at 7:00 pm

In the Ballroom of the I.M.U.

Tickets are \$1.00

I.M.U. Box Office opens at 6:00 pm

MOVED & HELD OVER-3rd Week

TODAY

thru Wed. SHOWS 1:30 - 3:25 5:20 - 7:20 - 9:20

IOWA

MEL BROOKS' **BLAZING SADDLES**

from the people who gave you "The Jazz Singer"

HELD OVER 2ND WEEK

NOW PLAYING **ENGLERT**

ACADEMY AWARD NOMINEE "BEST ACTOR"

Many of his fellow officers consider him the most dangerous man alive—an honest cop.

AL PACINO "SERPICO"

Produced by MARTIN BOSCHMAN Directed by SIDNEY LUMET Screenplay by WALDO BALT and NORMAN WEISER Based on the book by PETER MAAB Music by MIKIS THEODORAKIS Original Soundtrack Album on Paramount Records and Tapes Color by TECHNICOLOR

Feature At 2:00-4:30-7:00-9:30

NOW 4th Week **CINEMA-1** ON THE MALL

WEEKDAYS 7:00 - 9:40 SAT. & SUN. 1:35 - 4:15 7:00 - 9:40

ALLIED ARTISTS presents

STEVE McQUEEN DUSTIN HOFFMAN

in a FRANKLIN J. SCHAFFNER film **PAPILLON** PG

HELD OVER FOR 5TH BIG WEEK!

ASTRO

10 ACADEMY AWARD NOMINATIONS INCLUDING: BEST PICTURE BEST ACTOR—BEST DIRECTOR

"THE STING... BEST PICTURE OF THE YEAR!" —National Board of Review, 1973

PAUL NEWMAN ROBERT REDFORD

ROBERT SHAW

A BILL PHILLIPS PRODUCTION OF A GEORGE ROY HILL FILM

THE STING

A RICHARD D. ZANUCK DAVID BROWN PRESENTATION

Written by DAVID S. WARD • GEORGE ROY HILL

Produced by TONY BILL and MICHAEL & JULIA PHILLIPS Music Adapted by MARVIN HAMLISCH

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PG PARENTAL GUIDANCE SUGGESTED

YOU MUST SEE THIS FILM FROM THE BEGINNING! SHOWS AT 2:00, 4:30, 7:00, 9:30

"THE GREAT GATSBY" STARTS APRIL 11

The Temptations in Iowa City April 6

By BILL McNARY
Special to The Daily Iowan

"I've got sunshine on a cloudy day,
And when it's cold outside,
I've got the month of May..."

Five brothers in tuxedos enter the stage. Their very presence elicits various forms of female response from sighs to loud ear-piercing screams. There are shouts of "I love you, David" and "I love you, Eddie." And so every woman in the audience (so it seems) comes to worship her favorite Temptation by name.

And the Tempts are so together that each one of them gets a chance to rap to his women onstage. The lead alternates and it's plain to see that the "down home" style of David Ruffin, the high tenor of the shy Eddie Kendricks, the deep bass of Melvin Franklin, the mellow baritone of Paul Williams and the mostly back-up voice of Otis Williams each have their following.

And don't think that the brothers in the crowd ain't checkin' this out. They are checkin' out the well-timed, highly precisioned, nicely polished (natural?) rhythm. There are various reasons for the brothers' attention. Some belong to a street corner group and can use some new song ideas. Some know that their high school talent show is coming up and that they will have their chance to generate some of the same enthusiasm for their act. (These brothers watch very closely.) Some are going to rip-off the steps for the set that's happening that weekend. So popular was one of the Temptation steps that it became a national dance. Remember the "Temptation Walk"?

These are the early Temptations and their total emphasis is on love songs. "Girl, girl, girl," begs the leader. The "I'm so glad I found you-I'm so glad I lost you"-type songs are getting all the play.

"Childhood part of my life wasn't very pretty.
You see, I was born and raised in the slums of the city."
"Hey blood, have you checked out the new Temptations? They sho-nuff went through a thang since David left."

The Tempts lose David Ruffin and gain Dennis Edwards. With this change an evolution begins. The Temptations now address themselves to drugs, racial injustice, poverty, religion, war, the ghetto, politics, ecology and the space race. "Love" comes up in their songs every once in a while, too. There is a shift from the nice smooth slow-drag rhythm to the fast, funky, get-down-and-do-it beat.

There are more gimmicks, too. The wah-wah guitar, the creaking door, the birdsong, the train and a baby crying. Cuts are expanding their three-minute limit and instruments threaten to take over. The Ts are not dying. They have a new writer (Norman Whitfield) and they are exploring new sounds. Their stage presence reassures all doubting Thomases. The sisters and brothers are still checkin'.

"It was the third of September, that day I'll always remember."

Cause that was the day that my daddy died."
The Temptations have now lost Paul Williams, who recently committed suicide and also Eddie Kendricks, who "Kept on Truckin'." Richard Street and Damon Harris have replaced the two, respectively. Damon was one of those brothers for whom checkin' out the Ts paid off. He could not have started with the Tempts in the early 60s even if he wanted to. He was only ten years old at the time.

The Temptations will be in Iowa City on April 6 to work their musical magic on the audience. If you've never checked out the Ts before, be prepared for a musical treat. If you haven't checked them out recently, come and see if they still stack up to their past performances.

Incidentally, appearing with the Tempts will be the Tower of Power, a group that commands an unusually high following after being around only a few years. Both acts are sponsored by the Committee for University Entertainment (CUE) and tickets are now on sale at the Hancher Box Office.

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TODAY TODAY TODAY TODAY TODAY TODAY

Our Environment Matters
Our Votes Matter

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for Urban Renewal

Students for Urban Renewal

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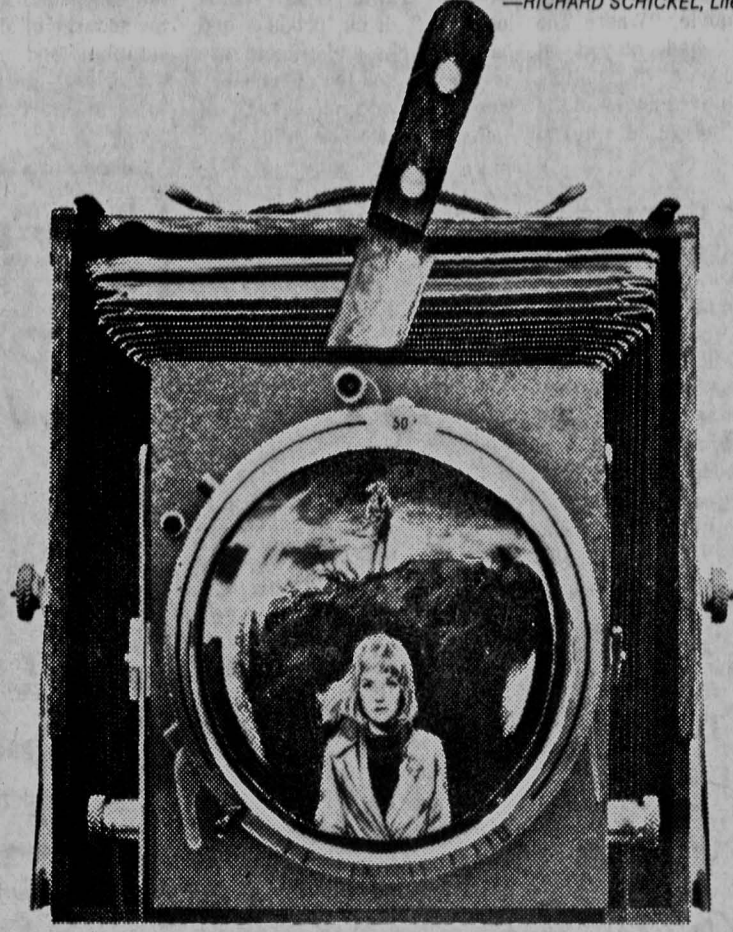
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—RICHARD SCHICKEL, Life



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Produced by TOMMY THOMPSON • Written and Directed by ROBERT ALTMAN

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FRIDAY, MARCH 29 — 1 P.M., 7 P.M.
SATURDAY, MARCH 30 — 3 P.M., 7 P.M.
SUNDAY, MARCH 31 — 9 P.M.
ILLINOIS ROOM — \$1.00

Robert Altman presents

"Thieves Like Us"



a romance
starring Shelley Duvall
and Keith Carradine
appearing in person



MIDWEST PREMIER!

Saturday, March 30 — 7 P.M., 9 P.M.
Sunday, March 31 — 7 P.M., 9 P.M.
BALLROOM

REFOCUS 74 National Film
and Photography Festival

March 29 — April 18 IMU

"ONE OF THE YEAR'S 10 BEST"

—Vincent Canby, N.Y. Times/Judith Crist, New York Mag./Rex Reed, Holiday Mag./William Wolf, Cue Mag./Nancy Razen, Newark Star Ledger/Stewart Klein, WNEW-TV/Bob Salmaggi, Group W Network/Archer Winsten, N.Y. Post/Joyce Haber, N.Y. Post, Syndicated Columns/Saturday Review/National Observer/John Fitzgerald, Catholic News & Our Sunday Visitor

"THE YEAR'S ULTIMATE SPECTACLE, IN THE BEST SENSE, IS LUCHINO VISCONTI'S EXTRAORDINARY NEW FILM 'THE DAMNED.' IT MAY BE THE CHEF D'OEUVRE OF THE GREAT ITALIAN DIRECTOR! A RARE TREAT... THE FILM TRIUMPHS...!"
—Vincent Canby, New York Times

"THE DAMNED' WAS MADE TO BE SEEN AND SEEN AGAIN!"
—Playboy

"THE MOST BEAUTIFUL, OVERWHELMING MOVIE I HAVE EVER SEEN! VISCONTI IS A GENIUS WHO HAS CREATED A BREATHTAKING MASTERPIECE! A FILM OF THE AGES!"
—Liz Smith, Cosmopolitan

"A SHATTERING EXPERIENCE IN THE WATCHING AND AN UNFORGETTABLE DETAILING OF DAMNATION IN THE RECALL! SUCH IS THE POWER OF VISCONTI'S VISUALS THAT THE EYE STRAYS NOT FOR A MOMENT!"
—Judith Crist, New York Magazine



LUCHINO VISCONTI'S THE DAMNED

ALFREDO LEVI • EVER HAZDAG • PRODUCTION
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Saturday, March 30 — 1 P.M. Ballroom
Sunday, March 31 — 3 P.M. Illinois Room

ELLIOTT KASTNER presents A ROBERT ALTMAN Film

ELLIOTT GOULD in "THE LONG GOODBYE"

Hi! I'm high-powered director Robert Altman, and I'm here on location filming my latest high-powered movie, "The Long Goodbye!"

This film is full of fun—murder, maiming, drunkenness, infidelity, topless yoga freaks, four-letter words—everything! Like my first big success, M*A*S*H, it's got the same key ingredient!

Here's our star, Elliott Gould! Elliott plays Philip Marlowe, a hard-bitten, cynical private eye trying to solve an incredible mystery!

This is Nina van Pallandt, who portrays a femme fatale involved in a deceptive plot of shadowy intrigue!

And here's Jim Bouton in the role of Terry Lennox, a small-time mug! You'll enjoy seeing Jim strike out on a new career!

Strike out? Is that a clever reference to my one-time skill as a baseball pitcher?

With so many other actors around, why did you pick me??

How do you want me to play it?

From memory!

No, as an actor!

What's that? Good taste!

THAT'S the mystery!

with NINA VAN PALLANDT • STERLING HAYDEN
Executive Producer ELLIOTT KASTNER • Produced by JERRY BICK • Directed by ROBERT ALTMAN
Screenplay by LEIGH BRACKETT Based on the novel by RAYMOND CHANDLER
Music Composed and Conducted by JOHN T. WILLIAMS United Artists

IOWA CITY PREMIER!
FRIDAY, MARCH 29 — 7 P.M., 9 P.M.
SATURDAY, MARCH 30 — 7 P.M., 9 P.M.
ILLINOIS ROOM—Free Admission with Refocus Button

THE DECAMERON

Directed and Written by
Pier Paolo Pasolini



One Showing Only
This Weekend!

Friday, March 29
1 P.M.
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Muddy Waters to do blues concert

By DAVE HELLAND
Contributing Editor

When the Beatles came to America one of the people they wanted to meet was Muddy Waters. They were surprised when the big time New York journalists didn't have any idea who or what Muddy was or where he could be found. But things have changed a little for Muddy in the past ten years. He was one of the few bluesmen to benefit from the hordes of English rockers who played American blues.

"I appreciate the Rolling Stones. Let's face it, the Rolling Stones woke you people up to me," Muddy said at a Coe College concert two years ago.

Christened McKinley Morganfield, Muddy says he got his nickname from playing in the creek near his home in Clarksdale, Miss. His first recordings were made for the Library of Congress and are available on Testament records. They are classic delta blues with Muddy singing and accompanying himself on guitar. The style is like that of

other famous delta bluesmen like Robert Johnson, Muddy's cousin Bukka White and Son House.

"Son House, he's the man that influenced me to switch and really get into blues. I started on slide guitar after listening to some good people in the delta that had never been recognized. They were as good and better than me back when I was just a boy and they was my age now."

Muddy moved to Chicago in 1943 and made his first record for the Chess brothers in 1946. The best work Muddy did for the Chess label was in the early 50s. An album of reissues from that era Sail On is the best collection Muddy's songs from that period: "Long Distance Call," "Honey Bee," "Rollin' Stone," "Hootchie Coochie Man," and "I've Got My Mojo Workin'." Willie Dixon played bass in Muddy's band at that time and wrote many of the songs that Muddy made famous.

Muddy has always believed in giving his sidemen a chance. He was glad to have people say the Muddy Waters band sounded good, not just Muddy. Over the

years harp players like Junior Wells and Little Walter Jacobs have played with Muddy, guitar player Jimmy Rodgers and for 18 years Muddy's half brother Otis Spann.

In the 60s white college kids started hanging around Muddy's gigs. Some just wanted to listen but others like Elvin Bishop, Mike Bloomfield and Paul Butterfield came to learn how to play. They learned their lessons well. The first Paul Butterfield blues Band album with Bishop and Bloomfield is all Muddy Waters style with several of his tunes.

Muddy says Butterfield has a lot of his, Muddy's, blues in him. In 1969 Muddy recorded a double album, half live and half studio, called Fathers and Sons. This album had the men who started Chicago blues like Muddy and Spann playing with

younger black musicians like Sam Lay and Buddy Miles plus the young whites who picked up on Chicago blues like Bloomfield, Bishop and Steve Cropper of Booker T. and the MGs.

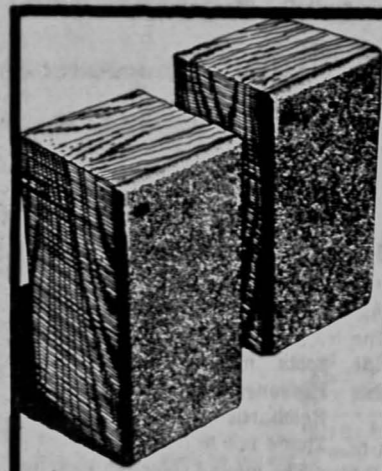
Appearing with Muddy Saturday night at Hancher Auditorium is J.B. Hutto and the Hawks, a slide guitar player from Chicago who recently played at the C.O.D. Steam Laundry and Yank Rachell and Shirley Griffith of Indianapolis.

Rachell is one of a handful of blues mandolin players. He traded a pig for his first mandolin as a boy in Brownsville, Tennessee. He played in a band and recorded with guitarist Sleepy John Estes. Later Rachell joined the exodus of blacks to the north and worked in the automobile plants in Naptown. He played irregularly

and for a while gave it up altogether. But when Estes was rediscovered people began to wonder if any of the bluesmen that played with him in the south were still around. Their search turned up Rachell who has since recorded for the Delmark and Blue Goose labels.

Griffith is from near Jackson, Miss., but he too went north and worked day jobs and played nights. In Indianapolis he met the blues team of piano player Leroy Carr and guitarist Scrapper Blackwell and played off and on with them for several years. Griffith also records for Delmark and Blue Goose.

Griffith and Rachell play blues that is close to their country roots. While they amplify their guitar and mandolin the sound is a far cry from the electric guitar, urban blues of Muddy and Hutto.



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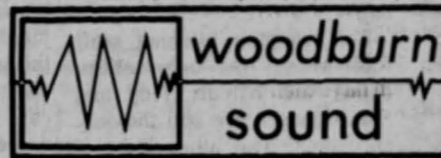
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Lack of depth hurts ChiSox

Loaded A's seek fourth straight title

Editor's Note: This is the last in a series of four articles by Chuck "Wonderful Luis" Hickman, the Milwaukee Bratwurst Baron, dealing with the divisional races in both the American and National Leagues.

By **CHUCK HICKMAN**
Contributing Editor

And then there are the Oakland A's. World Champions of mustaches, arguments, job insecurity and baseball. Life is never a drag for the subjects of Charles O. Finley but three straight titles in the American League West are making things monotonous for the citizens of other league ports.

Yet who can fault the frustrated jealousies of these persons? Not every town can also be home for the Black Panthers, Hell's Angels and the Symbionese Liberation Army. Ah Oakland, so full of urban majesty, back door to the world. Play ball.

Oakland—The final days of Al Dark's two and one-half year paid vacation for wrecking the Cleveland Indians were interrupted by Charley O's summons to come preside over the annual mayhem out west. We should all be so lucky, but if Dark refrains from his usual overactive role, he'll look smart in October. Oakland is still loaded.

The names are the same—Catfish Hunter, Ken Holtzman, Vida Blue, Blue Moon Odom, Rollie Fingers, Bob Locker, Darold Knowles on the mound. Mule Fosse to catch, and the infield of Tenace, Green, Campaneris and Bando. Efficient Joe Rudi, exciting Bill North, powerful Reggie Jackson patrol the outfield. Deron Johnson leads the capable reinforcements.

The A's are no longer young, but they are hardly old. The word is professional and pride runs deep within the core of this team.

Chicago—The giddy hopes of spring, 1973, were left in the May mud of the White Sox Park infield, on a hot June night in Anaheim, in the offices of a hundred doctors. The Pale Hose were decimated by injuries and a winter of patchwork to themselves and their pitching staff make hopes spring eternal.

The two-man pitching staff foolishness has been abandoned but Wilbur Wood and Stan Bahnsen are still the only sure bets. The other starters will be dredged up from among Jim Kaat, Jim McGlothlin, Rich Gossage, Bart Johnson and ace reliever Terry Forster. Cy Acosta also fills the fireman's role but the depth needed to win a pennant is not apparent.

The original exploding scoreboard will again terrorize south side neighborhoods, announcing the exploits of Dick Allen, Bill Melton, King Carlos May, Ken Henderson, Pat Kelly and blessed new addition Ron Santo. Nice wood, and the ChiSox have enough promising youngsters on the bench to make the fat cats hustle. Early season interest will focus on the crucial development of keystone pair Bucky Dent and Jorge Orta.

Kansas City—Sometimes it seems the Royals play with mirrors so don't discount what ingenuity can do to win close games. K.C. has the huring to keep the score down until sluggers Amos Otis and John Mayberry unload.

The idea is to pitch around the two betters because the other sticks aren't worth getting excited about. Fred Patek makes the most of his .234

average but Cookie Rojas is on the decline and two outfield spots must draw on Vada Pinson, Hal McRae, Rick Reichardt and Jim Wohlford. That's not much.

The mound selection includes Paul Splittorff, Nelson Briles, Steve Busby, Mark Littell and Marty Pattin. Rough spots are charged to Al Fitzmorris, Lindy McDaniel and Doug Bird. Keep the bats on ice.

California—Teamwork would do wonders for this uninspired crew and a comeback by injured Bobby Valentine might be the glue needed. The hustling Valentine may have ended his career by charging into an outfield wall last May while pursuing a home run. If he doesn't make it back Lee Stanton, Mickey Rivers and Richie Scheinblum will make

playing the garden a first class adventure.

Frank Robinson will do DH honors this year and his still superior skills will no doubt satisfy everyone except pinch hitters Downtown Brown and Joe LaHoud, two Milwaukee malcontents imported to keep sportswriters busy.

The infield reads Mike Epstein, Denny Doyle, Rudy Meoli (whozat?) and Bob Oliver, now playing out of position at third. The Halos finally have a professional catcher in Ellie Rodriguez.

A pitching staff that starts Nolan Ryan, Bill Singer and rookie Frank Tanana can't be all bad but the quality drops off fast after that. Rudy May and Skip Lockwood will fight for a starting spot.

California still lacks the

forward momentum to move very far up in the standings.

Minnesota—Going down? Twins tightwad Cal Griffith and his front office fatheads have made being cheap a specialty of the house. The once productive farm system has dried up, so Minnesota fun-seekers can watch Harmon Killebrew and Tony Oliva hobble around for another summer. Rod Carew is plenty good but he can't make up for an offense that depends on free swingers Bob Darwin, Larry Hise and Jim Holt.

The hurling is indifferent beyond star Bert Blyleven, though Cub reject Joe Decker shows signs of helping out. This is not a very good team.

Texas—The Rangers have given fans in Big D all the satisfactions of watching minor league baseball for two years

now but things are beginning to look up. Not very far though.

Texas has the best collection of arms in baseball, a thought that doesn't help when the score is 10-1, but enough to keep hoping. Fireballers Jim Bibby, Steve Dunning, Pete Broberg, David Clyde (who has no business in the majors at age 19) and Lloyd Allen only won 20 games combined last year, a total any one of them might attain with better control of arm and head. Fergie Jenkins is around to lend stability.

Jeff Burroughs provides exceptional power, Dave Nelson steals lots of bases and Alex Johnson gets plenty of hits that don't mean anything. Toby Harrah is a decent third baseman but the Rangers are a team without bench strength and no legitimate catching.

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Sutton leaves Creighton; signs Razorback pact

LITTLE ROCK, Ark. (AP) — As expected, former Creighton University head basketball coach and athletic director, Eddie Sutton, 38, was announced Wednesday evening as the new head basketball coach at the University of Arkansas.

Arkansas Athletic Director Frank Broyles said Sutton, who has led Creighton for the past five years, had signed a five-year contract, and that the figures were a record for a Southwest Conference basketball coach.

Broyles declined to specify the figures in the contract,

leaving that matter to Sutton. Sutton, here for the announcement, also declined.

Sutton announced his resignation from the Creighton post earlier Wednesday, saying an announcement of his future plans would be made in the near future.

Creighton Athletic Department officials postponed a planned news conference Thursday morning, and said the conference would be re-scheduled later in the week. Sources have indicated that a new Bluejay mentor will be named during that conference.

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Gym tickets

Tickets for the 1974 National Collegiate Athletic Association gymnastics championships are still available. The three-day tournament will be held at Penn State University's Recreation Building in University Park on April 4, 5 and 6. General admission tickets are \$2 each for the Thursday and Friday session. All seats will be reserved for the two Saturday sessions with tickets priced at \$3 for each session. A series booklet is available for \$7.

Tickets may be purchased by mail from the Penn State Athletic Ticket Office, 237 Recreation Building, University Park, Pa. 16802. Add 50 cents for mailing and handling charges and make checks payable to "The Pennsylvania State University."

Fencing

The Amateur Fencing League of America will sponsor a fencing tournament in the Iowa Field House, Sunday, Mar. 31.

At 8:30 a.m. men's novice foil, women's novice foil and men's sabre will take place. At 11:00 a.m. the men's epee will begin and at 1:30 p.m. the men's foil and the women's foil will open.

The novice competition is open to all interested fencers. For further information call John Huey at 337-4327 or 353-4047.

Big Ten

CHICAGO (AP) — The Big Ten named Wednesday a black assistant commissioner. Dr. Charles D. Henry II, professor and head of the Health, Physical Education and Recreation Department of Grambling La., College.

The appointment, announced by commissioner Wayne Duke, implements a proposal by the Big Ten's Special Advisory Commission, composed of 11 former black conference star athletes, as part of a program to aid black student-athletes with campus problems.

Henry, 50, who joins the conference staff June 1, has served as executive officer of two black national and regional athletic groups and currently serves on several National Collegiate Athletic Association (NCAA) committees.

Duke said Henry's duties will be assigned in a "general reorganization" of the conference office. Also an assistant commissioner is John Dewey, who mainly monitors the conference's financial aid program.

Duke said Henry will bring to the conference "a unique and exceptional background as an athlete, game official, coach, athletic administrator and educator — at the institutional, conference and national levels."

"We view his appointment as a most significant development in the progress of the conference."

Henry, who obtained master's and doctoral degrees from Big Ten member Iowa, was a member of the NCAA Reorganization Committee which recently steered the NCAA membership into a three divisional format. He currently serves on the NCAA College Committee.

He also serves on selection committees for NCAA College Division playoffs in football and basketball and has been a district chairman for the National Association of Intercollegiate Athletics (NAIA).

Since 1961, Henry has been executive secretary of the National Athletic Steering Committee, athletic policy-making board for all black colleges in the country.

Final Poll

By The Associated Press

To the surprise of no one who watched the National Collegiate Athletic Association basketball tournament, North Carolina State was named the No. 1 major team in the nation by The Associated Press Wednesday.

The Wolfpack swept the 47 ballots cast by a nationwide panel of sports writers and broadcasters, totaling 940 points in the voting.

Second place went to UCLA, which had its seven-year reign as NCAA champion ended by N.C. State. And Marquette, which lost to State in the tournament championship game, finished No. 3.

N.C. State finished with a 30-1 record, suffering its only loss to UCLA in the season's third game. The Pack avenged that loss in the NCAA semifinals, eliminating UCLA in a double-overtime thriller.

UCLA received 832 points and Marquette 694 in The AP voting.

Fourth place went to Maryland, which lost to N.C. State in the finals of the Atlantic Coast Conference tournament and did not participate in other postseason action. Notre Dame finished No. 5, a notch ahead of Michigan, which kayoed the Fighting Irish in the NCAA tournament.

Kansas and Providence, both beaten in the NCAA playoff, were seventh and eighth, respectively. Then came Indiana, winner of the newly created Collegiate Commissioner's tournament at St. Louis, and Long Beach State completing the top 10.

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WE REPAIR all makes of TVs, stereos, radios and tape players. Helble & Rocca Electronics, 319 S. Gilbert St. Phone 351-0250. 4-15
STEREO, television repairs, reasonable, satisfaction guaranteed. Call anytime, Mait, 351-6896. 4-25

ARTISTS! TAKE PARTICULAR NOTICE! The Artfactory, Ltd. will now be open Monday and Thursday evenings until 9 p.m. for your convenience. Your suggestions on items to be added to our present stock are most welcome.
ARTIFACTORY, LTD. 19 1/2 S. DUBUQUE

WANTED—General sewing—Specializing in bridal gowns. Phone 338-0446. 4-10
ARTIST'S Portraits—Children, adults. Charcoal, \$5; Pastels, \$20. Oil from \$85. 338-0260. 4-4

GOWDY and Father TV Repair—Discount rates for student, faculty and employees of UI. Phone 351-4871 after 5 p.m. 4-3

TYPING SERVICES TYPING theses, short papers, etc., fifteen years experience. Dial 337-3483. 5-3

ELECTRIC—Former university secretary, accurate, close in. 338-3783. 4-3
IBM Pica and Elite—Carbon ribbon, experienced. Reasonable. Jean Allgood, 338-3393. 3-29

EXPERIENCED, reasonable, reliable. Electric machine, pica print. Marilyn Knighton, 354-2811. 4-24
Ms. Jerry Nyvall IBM Typing Service. 338-1330. 4-2

AMELON Typing Service—IBM electric, carbon ribbon. Dial 338-8075. 4-15
GENERAL typing—Notary public. Mary V. Burns, 416 Iowa State Bank Bldg. 337-2656. 4-15

REASONABLE, rush jobs, experienced. Dissertations, manuscripts, papers. Languages, English. 338-6509. 4-15
ELECTRIC—Fast, accurate, experienced. Reasonable. Call Jane Snow, 338-6472. 4-15

ELECTRIC Elite—Accurate and experienced. On campus meetings arranged. 351-3041. 4-12
IBM Selectric—Carbon ribbon, thesis experience. Former university secretary. 338-8996. 4-30

ELECTRIC typing, carbon ribbon editing. Experienced. Dial 338-6647. 4-30

LOST AND FOUND LOST in library before break—Digital watch, black dial, plexiglass. Reward. Call Janet, 337-9919. 4-2

CHILD CARE BABY sit my home part time evenings, weekends. 657 Hawkeye Court. 354-1627. 4-12

PETS BEAUTIFUL, friendly male shepherd-sized dog—Needs lots of room or a home in the country. He's just not a city dog. 338-7363. 4-3

PROFESSIONAL dog grooming—Puppies, kittens, tropical fish, pet supplies. Brennemann Seed Store. 401 S. Gilbert. 338-8501. 4-30

HELP WANTED HOUSEWORK—Half day weekly, own transportation. Dial 351-5597. 5-7

SORORITY needs board jobber, noon and dinner. Call 338-9046. 4-2

ART majors—Temporary part time morning work as Craft Assistant at Craft Center. Call 353-3119. 4-2

WANTED IMMEDIATELY Part Time COCKTAIL AND DINNER WAITRESSES—WAITERS Also experienced part time BARTENDERS. Good pay; flexible hours. 351-4883, 9 a.m.-5 p.m.

COMPETENT candle maker wanted for small rush job. 337-7025. 3-28

EXPERIENCED typist for university office. Hourly basis. Hours arranged. Dependability and experience required. Call 353-4746. 4-1

THE CITY OF IOWA CITY is seeking qualified applicants for the following temporary positions: Park Security Guard \$2.75-\$3.00 an hour (800 hours maximum). To enforce park regulations. Security background desirable. Vacant immediately, includes weekend work. Park Maintenance Workers, \$2.50 an hour (800 hours maximum). Experienced: One to start immediately, one on May 1. Iowa City is a merit, affirmative action, equal opportunity employer. MALE—FEMALE 3-26

MAIDS WANTED Full time or weekends Apply to housekeeper, HOWARD JOHNSON'S Motor Lodge, Iowa City FULL time help for warehouse work and fertilizer delivery. Farm background preferred. Eldon Stutsman, Inc., Hills, Iowa, dial 679-2281. 3-29

WANTED—Volunteers to serve as storm spotters for civil defense, spring and summer 1974. Persons from all areas of town wanted, training provided. If interested call Craig Hoepfner, N-9 Currier, 353-2466. 4-2

WANTED—Go-Go dancer for stag. Call 353-3542 (Mike) or 354-2412. 4-2

RNs WITH BSN Opportunities to specialize in medical-surgical nursing, maternal and child health, psychiatric, operating room, anesthesiology, community health, military nursing practice and research. Opportunities for a good salary, rapid advancement, and assignments close to home or overseas. If you're an RN with a BSN in nursing, or about to be, call collect to 515-284-4520.

ARMY NURSE CORPS 3-29

AUTOS DOMESTIC 1969 gold Mustang Mach 1—Excellent, new tape deck. 337-7485 after 2 p.m. 4-4

1964 Plymouth Station Wagon—Air conditioned, best offer. 338-4455, Fred. 3-28

1970 Chevrolet Monte Carlo—17 per gallon, excellent condition, \$2,200. 351-9990, days; 351-5014 after 6 p.m. 3-28

AUTOS FOREIGN 1970 Fiat 850 coupe, good on gas, low mileage. 354-3527 after 9 p.m. 4-3

1969 Opel Kadett Rallye—New tires, Iowa inspected; perfect condition. 351-5160. 4-2

1969 Fiat 124 Sport convertible with extras. Call 351-9110. 4-2

1970 VW—Inspected, \$1,000. Call 354-1493. 3-29

1971 MGB—Excellent condition, low mileage, roll bar, stereo tape. 351-5160. 4-2

AUTO SERVICE VOLKSWAGEN Repair Service, Solon. Dial 644-3666 or 644-3661. 5-1

MISCELLANEOUS A-Z OPUS ONE—354-2598 Crown - Dahlquist - Advent Audio Research - Nakamichi - Philips - Marantz - more. Most evenings; Saturdays. 4-15

COPPER & ZINC available weekly by special order. Order by Friday noon—Pick up following week. ARTIFACTORY, LTD. 19 1/2 S. DUBUQUE

ROSS 8-track tape player and two speakers, walnut cases on player and speakers, like new, \$50. 351-8624. 4-18

THREE rooms of furniture for less than \$12 per month—Complete living room, bedroom and kitchen set. By our volume buying, the more you buy, the more you save—So take a short drive out to Goddard's and SAVE. Goddard's Furniture, 130 E. 3rd, West Liberty—Free Delivery. Check other ads for our new hours. 627-2915. 4-26

HERCULON sofa and chair, 12 payments of \$6.65 or \$99 cash. A.P.R. 9 percent—Drive an extra mile and save—ALL our merchandise is discounted—Your dollar goes a long way with us. Goddard's Furniture, 130 E. 3rd, West Liberty—Free Delivery. Check other ads for our new hours. 627-2915. 4-26

DAK or maple finished bedroom sets with new box spring and mattress—Only 12 payments of \$11.26 or \$129 cash A.P.R. 9 percent. All merchandise is discounted—Goddard's Furniture, 130 E. 3rd, West Liberty. New hours: Monday-Friday, 11 a.m.-7 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1-5 p.m. Closed Tuesdays—Free delivery—627-2915. 4-26

MOTORCYCLES 1969 Yamaha 100cc—Excellent condition, low miles. Dial 645-2091. 4-10

1966 175cc Bridgestone motorcycle—\$75 or will trade for 35mm camera and accessories. 351-8965. 3-29

HONDA Trail 90—Eight speeds, one owner, 1/2 price. Call 683-2533. 3-29

STAR'S Honda—New 1974 model. Star's Sport Shop, Prairie du Chien, Wisc. Phone 326-2331. 4-25

HODAKA and Monark Sales and Service—Also service most makes. 338-5540. 4-29

BICYCLES ALMOST new 3-speed Raleigh 23-inch men's bike, \$65. 351-4319. 4-1

EXERCISE bike, adjustable load, like new, \$20. 338-5534 after 5 p.m. 4-3

COLUMBIA 10 speed, one year old, nice, \$70. 351-1382. 4-1

YEAR old 3-speed, excellent condition, \$50. Dial 354-3307. 4-1

MUSICAL INSTRUMENTS VOX Westminster Bass Amp—120 watts, 18 inch speaker, excellent condition, any offer. 354-3537 after 6 p.m. 3-28

ANTIQUE'S NOTICE! See our large Auction Ad in today's newspaper liquidating Jade, Ivory, Diamonds, Cut Glass, Oriental Rugs, Bronze Figures, Statues and Clocks. J.B. SKEEN GALLERIES

BLOOM Antiques—Monday-Saturday, 9 a.m.-5:30 p.m., Weiland, Iowa. 646-2650. 3-29

HOMECOMING BADGES for sale—Full set - 1922 team. Mounted. \$175 or offer. Call 353-3981 between 1:30 and 4:30 p.m. or 8:00 and 10:30 p.m.

WANTED TO BUY 14-inch wheels—Tires to fit Chevy, 5 bolt. 354-2736. 4-2

WANTED: Used TEAC-450 or Advent 201 cassette. Call collect. 362-7737. 3-28

MISCELLANEOUS A-Z LOTS of good albums, good shape, reasonable. Call 338-9801. 4-3

TAPE deck—Teac A 1200, reel to reel; 3 heads; 3 motors; solenoid controls, \$245. Call Russ, 353-1511. 1215 Burge. 4-3

GARRARD SL 95 B automatic turntable with base, tinted cover. Shure M-75-E cartridge. Sansui reverbation amplifier RA 500. 337-9852. 4-1

FOR sale—Carpeting can be guaranteed to wear for as long as 15 years if its Carpet City America brand. For the name of the dealer nearest you, call COLLECT 366-6208. Carpet City America Regional Service Center, Cedar Rapids, Iowa. 3-29

MGA, 8 inch speakers, receiver, turntable, eight months. \$190. 351-0181, Paul. 4-9

SCOTT speakers, no offer to Fred. Gued, 353-5106 between 1:30 p.m. 3-29

AR turntable, Shure cartridge—New, precision, exceeds NAB standards, must sell. 338-7015. 3-28

OSCILLOSCOPE, military surplus, good condition, \$90. 337-2873. 3-28

CHINA cabinet—Dark mahogany, good condition, \$150. 354-2466. 3-28

ESS Heil rock monitors, full warranty, \$825. Mornings, Jim Solt, 351-9158. 4-2

HOMECOMING BADGES for sale—Full set + 1922 team. Mounted. \$175 or offer. Call 353-3981 between 1:30 and 4:30 p.m. or 8:00 and 10:30 p.m.

USED vacuums, \$10 and up, guaranteed. Dial 337-9050. 4-30

3 long dresses—turquoise and yellow, sizes 9-10. Great for wedding or prom. \$25 each or best offer. 354-3056 before 10:30 a.m. M-F or after 7:30 p.m. Mon. and Wed.

APARTMENTS ATTRACTIVE single—Share kitchen, bath. Close to Colleges of Art, Law and Music. \$93. 338-8796 after 5 p.m. 3-28

SUBLET two bedroom, close in, furnished, air, dishwasher, parking, laundry facilities, available after 5 p.m. 337-7661. 4-10

SUBLET one or two bedroom, furnished, private yard and parking, utilities included. Available April 3 to August 10—Fall option. \$169. 337-5084. 4-3

SUBLET one-bedroom apartment, unfurnished, air, parking, laundry, six blocks east of Pentacrest. Fall option. 337-4701. 4-10

SUBLET—Fall option—Three bedroom, nice, partially furnished, modern townhouse with air conditioning, dishwasher, parking, directly on bus route, very reasonable for four people. 351-5129. 4-10

SUBLET two bedroom, furnished, close, air, dishwasher, laundry facilities, available May 19. 351-8970. 4-10

SUMMER sublet—One bedroom, furnished, carpeted, air, parking, \$145. 338-9091. 4-10

SUMMER sublet—Nicely furnished, close in, air conditioned, two-bedroom apartment available May 15. Phone 354-3391. 4-3

FURNISHED single near Hospital, Music; \$93; share kitchen, bath; 337-9759. 4-10

TWO-bedroom apartment immediate occupancy. Phone 351-8339. 4-10

SUBLET one bedroom, close, air conditioned, parking, laundry facilities. Available May 15—Fall option. 354-2508. 4-10

SUBLET furnished one-bedroom apartment. Available June—Fall option. 354-1724. 5-8

SUMMER sublet—\$85 monthly. One bedroom, furnished, near Hancher, available May 15, married students only. 354-3345. 4-9

FURNISHED single efficiency apartment, close in. Summer sublet—Fall option. 338-2905 after 5 p.m. 4-9

FURNISHED efficiency apartment in Coralville. Dial 338-3694. 5-7

FURNISHED modern two bedroom, \$65 monthly, occupancy April 1. 354-1234. 4-2

CORAL MANOR LARGE, two-bedroom apartment. Stove, refrigerator, curtains and drapes furnished. New carpet, laundry facilities. 338-3189, 351-7591. 5-7

SUBLET new, attractive, one bedroom, furnished, air, close to Mercy Hospital. Open May 15—Fall option. 338-1595 after 5 p.m. 4-9

SUBLET two bedroom, unfurnished, air conditioned, close in. Fall option—Available mid-May. 4-2

SUBLEASE apartment for four, available May 15; S. Dubuque. 354-3395. 4-1

SUBLET two bedroom, air, dishwasher, available May 15. 351-2102. 5-6

EFFICIENCY apartment—Furnished, utilities included, \$105. Available May 12. 354-3597. 4-10

SUBLET—Large, two bedroom, close to campus, free central air, dishwasher. Available May 15, 351-4497. 4-1

SUBLET one-bedroom apartment, furnished, air conditioned, fireplace. Very close. Available end May. 337-7996. 4-2

AVAILABLE March 31—Four room cottage, Black's Gaslight Village, 422 Brown St. 4-19

TWO bedroom furnished, air, close. Summer sublet—Fall option. 351-0043. 4-3

DUBUQUE Street—Furnished, two bedroom, utilities, no pets, parking. 351-3736. 4-30

SUMMER sublet—Two three girls to share two-bedroom apartment. Nicely furnished, air conditioned, parking. Close in. 338-6957. 4-3

JOHNSON Street—One bedroom, furnished or unfurnished, no pets. 351-3736. 4-30

ROOMS MALE—Single, share bath one male, private entrance, off street parking, new home, air conditioned, many extras. 338-4552. 5-7

ROOM for girl—May only, near hospital, kitchen. Call 354-1296. 4-1

ROOMMATE WANTED FOUR males seeking close in, two bedroom, furnished apartment for 7475 school year. 353-0893 from noon 10 p.m.

SUMMER sublet—Two girls to share two bedroom, furnished apartment with one other girl. Air conditioned, parking, close in. 338-2254. 4-9

NEED female roommate immediately—Modern complex. Call after 5:30. 354-3759. 4-9

FEMALE share new apartment with two for summer, near Pentacrest. Two bedroom, air, furnished, \$65. 353-0225; 353-0218. 3-29

FEMALES (two or three) share two-bedroom apartment, close, air, dishwasher, available May 15. 351-1357. 4-2

FEMALE Close in, own room \$60. Summer Fall option. 354-2476. 3-28

FEMALE Two bedroom apartment, air conditioning, carpeting, laundry facilities, \$60 plus electricity, available May 10 with fall option. 337-9296. 4-10

FEMALE Apartment, two bedroom, air, furnished. Close in, inexpensive. 353-1688. 4-8

ROOMMATE wanted to share townhouse apartment with graduate student, \$77.50 monthly. 354-2371. 3-29

FURNISHED year old apartment near campus, air, \$72.50. 338-3210 anytime! 4-4

IM Corner



Fees

brian schmitz

Participation in men's intramural basketball and volleyball programs declined due to mandatory entry fees imposed on the department's major sports events.

According to figures released by the intramural department, only 115 teams were entered in basketball this season, compared to 145 entered last year and 151 in 1972.

This 21 per cent drop from last season was attributed mainly to a \$10 entry fee which was required for all organizations shortly after a growing budget crisis in the department led to the cancellation of one-on-one basketball and the popular pre-holiday tournament.

In volleyball, where a \$5 fee is required, a 27 per cent decline in participation was noted. Fifty-nine teams were entered this season compared to 81 last year.

The costs of maintaining the two programs have also taken a decisive decline. The basketball program's operating cost totalled \$4000 last season, but with the mandatory fee, the cost dropped to only \$1650 this year.

Volleyball operating costs have virtually dwindled to nothing, compared to a \$700 cost last year.

The intramural department has no choice but to decrease cost expenditures for maintaining its program's livelihood. For the students the mandatory entry fee, in my opinion, is a grave injustice.

Michigan and Michigan State are the only other Big Ten schools which have had to impose an entry fee on its students. Michigan, which has had an entry fee program for the last 10 years charges each organization \$20 for the entire intramural season whether the team plays one, two or twenty sports.

Michigan State has instituted a similar entry fee like Iowa, with a \$10 fee required for each major sport. The Spartan's intramural program has shown a 20 per cent drop in participation however.

Wisconsin is also considering charging its participants.

Why should students have to pay for their own recreation when they have to fork over enough money just to attend school? With intramurals being the largest student-participated program on campus why can't sufficient funds be raised?

Why does the program have to operate in inadequate facilities and meager space? It's about time UI officials took a more

serious look at the value of intramural and recreational programs. This season softball, a sport which drew over 162 teams last year, is being limited to a single-elimination tourney.

Entries for softball (\$5) are due April 8 and so far Warren Slebos, IM coordinator, reports only one team has entered.

"We have had a lot of complaints about the entry fee situation, but overall I think the participation has been good. Softball will really tell where we stand. Next year it looks like we will have to charge \$10 for flag football.

"Although we've had some negative feelings I think the students have accepted it. One thing, the fee has cut down on our forfeits," said Slebos.

Iowa's intramural program ranks as one of the finest in the nation. It is too important to the function of university life to be put by the wayside.

It looks like the financial woes of the program will continue. Next year the fees may have to be increased if the university can not subsidize the largest-student participated program with sufficient operating funds. It's a crime.



AP Wirephoto

Touch of Class

Denver Rockets guard Ralph Simpson, center, uses finger tip control as he makes a shot at the basket against the New York Nets. Trying to block Simpson's attempt is New York's John Williamson.

Portland wins first NBA pick

BEVERLY HILLS, Calif. (AP) — Portland won the coin flip Wednesday and the right for the first choice in the National Basketball Association draft which could mean negotiating rights to Bill Walton, twice the nation's player of the year from UCLA.

The flip was to decide whether Philadelphia or Portland, who finished the 1973-74 season in last place of their conferences, would get the first pick.

NBA Commissioner J. Walter Kennedy flipped the coin and the call was made by Irv Kosloff, president of the Philadelphia 76ers.

"Heads," Kosloff called. "It's tails," said Kennedy, looking at the half dollar, minted in 1946, the NBA's first season.

Walton, the 6-foot-11 UCLA center, was expected to be the No. 1 choice. He has said previously he wanted to play on the West Coast; San Diego of the rival American Basketball Association had gained rights to him in that league a year ago.

Earlier Wednesday, the league had turned down bids to put an expansion club in San Diego.

"The owners of the NBA this afternoon voted not to further expand for the 1974-75 season," Kennedy announced.

He also said that New Orleans, which was voted a franchise a month ago, would join the Central Division, which includes Capital, Cleveland, Atlanta and Houston.

Wednesday's toss was Portland's fourth consecutive participation in the flip. The Trail Blazers lost the call in 1971 to Cleveland, which tabbed Notre Dame's Austin Carr. Portland then took UCLA's Sidney Wicks.

In 1972, Portland had its only previous right call in the toss and chose LaRue Martin from Loyola of Chicago. Buffalo then chose North Carolina's Bob McAdoo, who went on to star as the NBA's leading field goal percentage shooter.

Last year Portland lost the flip to Philadelphia, which picked Olympic star Doug Collins. The Blazers then traded their first pick, Jim Brewer, to Cleveland.

Bout to gross \$30 million

Fight of lifetime brewing

CARACAS (AP) — They started beating the publicity drums Wednesday for a George Foreman-Muhammad Ali fight in Africa—a match one promoter called "a super-colossal spectacular. The fight of our lifetime."

Foreman cleared the way for a "gold-mine" world heavyweight title defense against Ali by dropping Ken Norton on his back and stopping him two minutes into the second round Tuesday night.

At a news conference to formally announce the Foreman-Ali fight—which was signed even before Foreman fought Norton—Don King of Video Techniques, Inc., predicted the match would gross \$30 million and be seen by one billion people.

The fight is set for late September at Kinshasa, Zaire, which formerly was Leopoldville, the Belgian Congo.

Foreman trying to arrange

travel plans to Houston to visit his sick mother, did not attend the news conference.

Ali, a commentator for the closed-circuit telecast Tuesday night, left for the United States before the news conference.

Dick Sadler, Foreman's trainer, was present and, when asked how he saw Tuesday night's fight, replied: "Briefly."

"I've had a chance to mold and create a monster," Sadler added.

Hank Schwartz, president of Video Techniques, said King, vice president, was responsible for getting the two fighters together for the match for which each will be paid a record \$5 million.

Schwartz said Hemdale Leisure Corp. of London was instrumental in the initial financing, putting up \$1.5 million of what was termed "risk-front money."

Risnelia Investment, Inc., which has contracts with the

government of Zaire, put up letters of intent for \$9.6 million, Schwartz said.

He also said that, in separate negotiations, the live gate already has been sold for \$1.4 million to Risnelia, incorporated in Panama and based in Geneva.

The fight will be held in a 120,000-seat outdoor stadium and will be held at 3 a.m. local time, so that it can be seen on closed-circuit television at 10 p.m. EDT, in New York.

"Our country is a country of sportsmen and our president himself is a sportsman," said Bula Mandunga, the Zaire governmental press chief, who attended the news conference with Pupu Tshimupu, advisor to the president's office.

Mandunga said the Norton-Foreman fight was seen live on home television in Zaire and that his country was a looking land of black folk.

Schwartz said all indications were that Tuesday night's fight

was a successful promotion. "It exceeded the minimums we set but did not reach the maximums," said Schwartz. "It was hurt because people weren't sure it was going to be held."

Doubts about the fight had been cast by a squabble over officials for the fight and a reported right knee injury that sent Foreman to a hospital for an examination Tuesday morning.

Sadler maintained Wednesday that Foreman's knee was hurting but that the champion was given an okay to fight by a physician of the Venezuelan Boxing Commission 2½ hours before the bout.

Foreman, who has needed a total of 11 minutes, 43 seconds to dispose of three men in title fights, was guaranteed \$700,000 against 40 per cent of all income from the first heavyweight championship match in South American history. Norton was guaranteed \$200,000 against 20 per cent.



From the bullpen

More Graffiti

bob dyer

Candy LaPrince has been named MVP and Neil Fegebank elected honorary captain by the Iowa basketball team.

LaPrince, a 6-2 senior guard from New York City, led the Hawkeyes in scoring this season with a 19 point average. His 457 points rank 16th in single season scoring performances at Iowa.

Candy was selected to the All-Big Ten second team this year by both wire services. He ranked fourth in Big Ten scoring with a 20.3 average.

Fegebank was a three-year starter for the Hawks. The 6-7 senior from Paullina was Iowa's leading rebounder this season with 162 and ranked second in scoring, averaging 14.1 points per game. Neil finished with career total of 707 points and 499 rebounds.

Fegebank, Jim Collins and Denny Hakeman will represent Iowa in the University-College All-Star Game Saturday in Cedar Rapids. LaPrince is currently out of town.

Bob Commings has signed two more

preps to the national letter of intent. They are Fred Rich, a 6-7, 240-pound tight end from Kansas City, Mo., and Greg Reiser, a 6-1, 230-pound offensive guard from Joliet, Ill. This brings the number of high school players signed by Iowa to 25.

In addition, Iowa will have one of football assistant Tom Cecchini's old Xavier players, placekicker Nick Quartaro, on scholarship. Xavier gave up football which means Quartaro, a sophomore, will be immediately eligible by NCAA standards.

Cecchini said Quartaro's educated toe played a key role in three of Xavier's five wins last season.

The Iowa football staff will conduct a clinic for high school and college coaches April 5-6.

Registration will be held at 9 a.m. April 5 in the Field House, followed by a series of lectures by the Hawkeye staff and Jim Fox, coach of Davenport Central's AAAA champions.

An intrasquad scrimmage at Kinnick

Stadium at 1:30 p.m. will wind up the clinic. Registration fee is \$2.

Basketball Coach Lute Olson is interested in Des Moines Hoover's 7-foot Keith Rathert. Iowa assistant Dick Kuchen says Rathert is further along than Kevin Kunnert at the same stage in development. "He's got one thing you can't teach, and that's height," adds Kuchen.

One of Olson's daughters attends Orange City Junior College where former Valley of West Des Moines star Steve Manker is now enrolled. Manker originally went to Oregon but became disenchanted with the ways of Duck Coach Dick Harter.

Dr. Charles D. Henry II, newly named Assistant Commissioner of the Big Ten, received his Master's and Doctoral degrees from Iowa. Commissioner Wayne Duke is also an Iowa grad. Now if we can only have winning football and basketball teams.

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ALL CAMPUS—ALL DAY & EVENING

TRAVEL FAIR

Iowa Memorial Union

TODAY

12 Noon — 10 P.M.

Evening Program:

7:00-8:00 Information Sessions on each of the following countries-areas:

- Great Britain - Lucas Room
- France - Dodge Room
- Germany - Kirkwood Room
- Spain - Grant Wood Room
- Latin America - Princeton Room
- Japan - Yale Room
- Africa - Harvard Room
- India - Northwestern Room

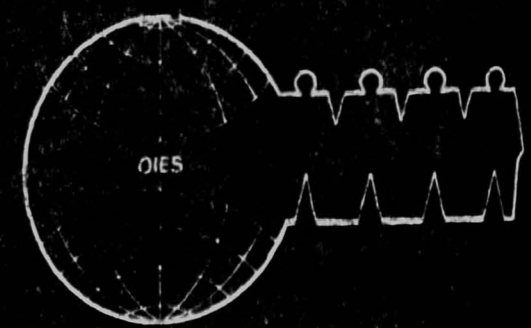
These sessions will be led by foreign faculty and students and experienced U.S. faculty and students. They will discuss such topics as where to eat, what to see, how to travel, where to stay, etc.

8:00-9:00 Study Abroad Programs (Lucas and Dodge Rooms). Students who have participated in various formal and informal study abroad programs, including the three University of Iowa programs in France, Austria, and Mexico, will describe their experiences and respond to questions.

9:00-10:00 Study, Work, Travel Abroad Opportunities (Lucas and Dodge Rooms). Representatives from various University of Iowa offices will discuss financial aid, academic credit, and work opportunities (summer and career).

8:30 & 9:30 "Worlds of Man" (Northwestern Room) two shows. Multimedia presentation of different aspects of the world (slides, music, etc. from over 60 countries) presented by Iowa State University's Office of International Educational Services.

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Art Sinsabaugh, Ellen Landweber

SATURDAY, MARCH 30
3:00 PHOTOGRAPHY SEMINAR
IMU BALLROOM
Art Sinsabaugh, Ellen Landweber, John Schulze with Marvin Bell

ART SINSABAUGH, head of Photography at the University of Illinois is a recent recipient of a Guggenheim grant. He has achieved wide acclaim for his photographs on the Midwest, USA, and the city of Chicago.

ELLEN LANDWEBER is a former student and instructor at the University of Iowa's School of Art. Her expanding work includes photographs in collections at the Pasadena Museum of Modern Art and the National Gallery of Canada.

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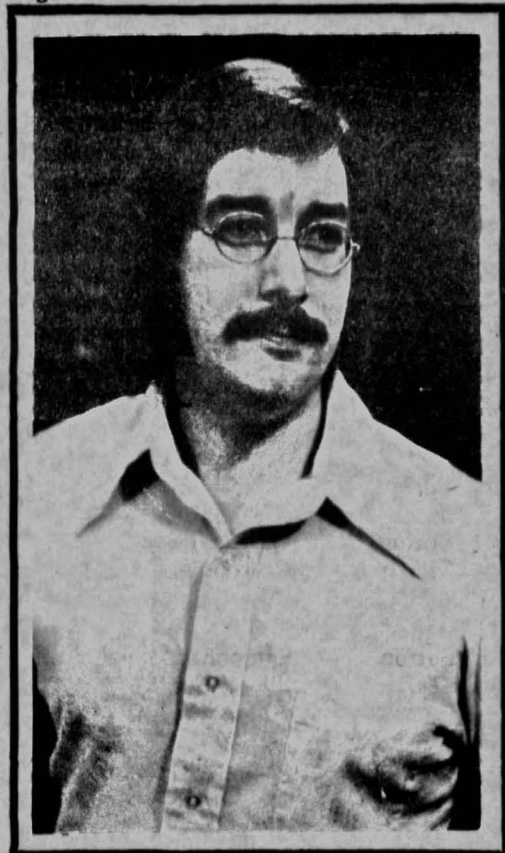
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Welcome to REFOCUS 74!

The REFOCUS student staff has planned what has been called the most significant film and photography event ever to take place in the state of Iowa for your enjoyment during our Tenth Anniversary celebration. We hope that you'll be able to enjoy many events with us, and that REFOCUS will prove to be an especially memorable experience for you. Consider yourself a participant, rather than just an observer at our Festival— for much of the value of REFOCUS to others depends on your attendance at and contributions to seminars, discussions, workshops, and other programs.

The philosophy behind REFOCUS is two fold: to broaden the fields of the photographic arts and to stimulate as well as provide an audience for the artist. In short, REFOCUS is an "exposure to films, photography, and people."

In the last ten years, REFOCUS has grown from a weekend of films and photography exhibits into the nation's largest student-

run Film and Photography Festival. During the year REFOCUS sponsored several events, including Prefocus 73, a festival in November created out of a need to expand the REFOCUS concept and give special attention to the growing body of work by local artists.

Because of its size and complexity, REFOCUS is a year-long effort involving several hundred people. I would like to thank them all, but especially John Schulze and Dick Wheelwright, my advisors; Office of Student Activities Director Dr. Peter Wirtz; our sponsors and the U of I Student Senate for their financial support; many of our speakers who have waived their customary fees to make this "million-dollar event" possible on a limited budget; and staff members Susan Muse and Judy Canavan, without whom REFOCUS 74 would not have been possible.

Richard L. Wayner

Richard L. Wayner
Director, REFOCUS

SCHEDULE

Friday, April 3

1 PM	"Decameron"	\$1	Ballroom
	"Images"	\$1	Illinois room
3 PM	ART SINSABAUGH, ELLEN LANDWEBER—photography critique	(B)	Yale room
	ROGER EBERT Workshop "Writer to Critic"	(B)	Harvard room
	"Olympia"	\$1	Ballroom
	"The Long Goodbye"	(B)	Illinois room
5 PM	"McCabe and Mrs. Miller"	\$1	Ballroom
7 PM	ROGER EBERT Lecture "Focusing on Film from Writer to Critic"	(B)	Ballroom
	"Images"	\$1	Illinois room
9 PM	"McCabe and Mrs. Miller"	\$1	Ballroom
	"The Long Goodbye"	(B)	Illinois room
	Eisenstein, Bezhin Meadows, Pasolini short films	(B)	Harvard room

Saturday, March 30

11 AM	VILMOS ZSIGMUND—Cinematography Workshop	(B)	Illinois room
1 PM	"The Damned"	\$1	Ballroom
	"The Long Goodbye"	(B)	Illinois room
	ZSIGMUND, ALTMAN, CARRDAINE, DUVALL Workshop	(B)	To be announced
3 PM	"Images"	\$1	Illinois room
	ART SINSABAUGH, ELLEN LANDWEBER, JOHN SCHULZE with MARVIN BELL—Photo Seminar	(B)	Harvard room
7 PM	"Thieves Like Us" PREMIER (With the Director and Stars appearing in person)	\$2	Ballroom
	"Images"	\$1	Illinois room
9 PM	"Thieves Like Us" PREMIER (With the Director and Stars appearing in person)	\$2	Ballroom
	"Long Goodbye"	\$1	Illinois room

Sunday, March 31

1 PM	"McCabe and Mrs. Miller"	\$1	Ballroom
	"Grease" and "Night at Sunset"	Button	Illinois Room
	ROGER EBERT, PAULINE KAEL, ROBERT ALTMAN Director—Critic Workshop	Button	Yale Room
	CHRISTINA RAINES, SHELLEY DUVALL, KEITH CARRADINE—Film Actors Workshop	Button	Harvard Room
3 PM	PAULINE KAEL Lecture	Button	Ballroom
	"The Damned"	\$1	Illinois Room
	ROBERT ALTMAN, SHELLEY DUVALL, KEITH CARRADINE Workshop	Button	To Be Announced
	Film Competition I	Button	Yale Room
5 PM	"Mahlzeiten"	\$1	Ballroom
7 PM	"Thieves Like Us"	\$2	Ballroom
	"McCabe and Mrs. Miller"	\$1	Ballroom
9 PM	"Thieves Like Us"	\$1	Illinois Room
	"Images"	\$2	Ballroom
		\$1	Illinois Room

Monday, April 1

1 PM	"Monterey Pop"	\$1	Ballroom
	"Wild Mustangs"/NORM MUSE Documentary Workshop	Button	Illinois Room
	JOE ANDERSON, ED SMALL—Mandala Workshop	Button	Harvard Room
3 PM	"The Wild Child"	\$1	Ballroom
	"It Happened Here"	\$1	Illinois Room
	JOSE NUNO DELRIO Workshop—"Los Coras"	Button	Yale Room
	MELVIN VAN PEEPLES Workshop	Button	Harvard Room
5 PM	"Viridiana"	\$1	Ballroom
	Film Competition II	Button	Illinois Room
7 PM	"Sweet Sweetback's Baadass Song" (The Director will appear at the performance)	\$1	Ballroom
	"Case of the Missing Switchboard Operator"	\$1	Illinois Room
9 PM	"Sweet Sweetback's Baadass Song"	\$1	Ballroom
	"Merchant of Four Seasons"	\$1	Illinois Room
	DR. JAMES ROCKEY "Mixed Media and Theatre" Lecture	Button	Harvard Room

Tuesday, April 2

10 AM-5 PM	BOLEX SEMINAR	Button	Illinois Room
1 PM	"Viridiana"	\$1	Ballroom
	NORM MUSE TV Commercials Workshop	\$1	Harvard Room
	"Famous Photographers on Film"	Button	Indiana Room
1 PM-5 PM	CAVALLIERE KETCHUM and students	Button	Yale Room

3 PM	"Merchant of Four Seasons"
5 PM	"It Happened Here"
	"The Blue Light"
7 PM	"Shop On Main Street"
	ROBERT FORTH Lecture "A Mountain of Photos"
9 PM	JOSE NUNO DELRIO—Documentary Workshop with "Los Coras"
	ROBERT FORTH, A.D. COLEMAN, JOHN SCHULZE PANEL "Camera"

Wednesday, April 3

1 PM	"Case of the Missing Switchboard Operator"
	"Savage Messiah"
3 PM	"Shop on Main Street"
	"Passion of Anna"
	Experimental and Short Films
5 PM	"The 7 Faces of Dr. Lao"
	Film Competition II
7 PM	A. D. COLEMAN Lecture
	"Red Psalm"
9 PM	BUD LEE Workshop
	"Heavy Traffic"

Thursday, April 4

10 AM-5 PM	LEICA PHOTOGRAPHY SCHOOL
1 PM	"Red Psalm"
	Experimental and Short Films
3 PM	RALPH BAKSHI Animation Workshop
	"Before the Revolution"
	"Savage Messiah"
5 PM	"Mighty Joe Young" JIM DANFORTH Workshop
	"Before the Revolution"
7 PM	"Heavy Traffic"—Ralph Bakshi will appear at the screening
	"Heavy Traffic"—Ralph Bakshi will appear at the screening
9 PM	"Passion of Anna"
	CNPA Laser Show

10 AM-5 PM LEICA PHOTOGRAPHY SCHOOL

1 PM	Lindsey Wagner Workshop
	"King Kong"—JIM DANFORTH Workshop
3 PM	"Paper Chase"
	JOHN HANCOCK, BILL FOX Workshop—Writer-Director
5 PM	"Decameron"
7 PM	"Golden Voyage of Sinbad"
	"Happy Birthday Wanda June"
9 PM	"Band The Drum Slowly" and "Sticky My Fingers, Fleet My Feet"—John H
	"Slaughterhouse — Five"
	Laser Show

Saturday, April 6

1 PM	"Paper Chase"
	"Slaughterhouse 5"
	DEDE ALLEN Film Editing Workshop
3 PM	"Bang the Drum Slowly" and "Sticky My Fingers, Fleet My Feet"
	Film Competition I
	"The Wild Child"
	JOHN HANCOCK, BILL FOX Workshop—"Novel to Movie"
5 PM	"Golden Voyage of Sinbad"
	"Devil Strikes at Night"
	"Why Does Mr. R Run Amok?"
7 PM	"Slaughterhouse Five"—DeDe Allen and George Roy Hill will appear at film
	"Butch Cassidy and the Sundance Kid"
9 PM	"Slaughterhouse — Five"
	"Butch Cassidy and the Sundance Kid"
	Film Competition Winners
9:30 PM	RUBY RED CONTEST AT BART'S PLACE

Sunday, April 7

1 PM	"Decameron"
	Film Competition Winners
3 PM	"The Good, The Bad, The Ugly"
	"Nine O'clock in the Afternoon"
	GEORGE ROY HILL Film Director's Workshop
5 PM	"Ugetsu"
	"Happy Birthday, Wanda June"
7 PM	"Slaughterhouse — Five"
	"Paper Chase"/LINDSEY WAGNER in person
9 PM	KURT VONNEGUT
	"Happy Birthday, Wanda June"

Monday, April 8

1 PM	"Citizen Kane"
	"A Touch of Evil"
	Film Competition Winners
3 PM	"Falstaff"
	"Magnificent Ambersons"
	KURT VONNEGUT workshop
5 PM	"Citizen Kane"
	"Falstaff"
7 PM	Film Competition Winners
	ORSON WELLES

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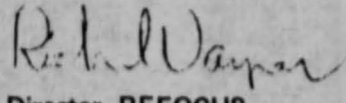
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Director, REFOCUS

Photography critique	\$1	Ballroom
	\$1	Illinois room
	(B)	Yale room
	(B)	Harvard room
	\$1	Ballroom
	(B)	Illinois room
Editor to Critic	\$1	Ballroom
	(B)	Ballroom
	\$1	Illinois room
	\$1	Ballroom
	(B)	Illinois room
	(B)	Harvard room
	(B)	Illinois room
	\$1	Ballroom
	(B)	Illinois room
	(B)	To be announced
Workshop	\$1	Illinois room
	(B)	Harvard room
Seminars with MARVIN BELL-Photo Seminar (Stars appearing in person)	\$2	Ballroom
	\$1	Illinois room
(Stars appearing in person)	\$2	Ballroom
	\$1	Illinois room
	\$1	Ballroom
	Button	Ballroom
	Button	Illinois Room
AN Director-Critic Workshop	Button	Yale Room
CARRADINE-Film Actors Workshop	Button	Harvard Room
	Button	Ballroom
	\$1	Illinois Room
CARRADINE Workshop	Button	To Be Announced
	Button	Yale Room
	\$1	Ballroom
	\$2	Ballroom
	\$1	Illinois Room
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	\$1	Ballroom
	\$1	Harvard Room
	Button	Indiana Room
	Button	Yale Room

3 PM	"Merchant of Four Seasons"	\$1	Ballroom
5 PM	"It Happened Here"	\$1	Ballroom
	"The Blue Light"	\$1	Illinois Room
7 PM	"Shop On Main Street"	\$1	Illinois Room
	ROBERT FORTH Lecture "A Mountain of Photos"	Button	Ballroom
9 PM	JOSE NUNO DELRIO-Documentary Workshop with "Los Coras"	Button	Illinois Room
	ROBERT FORTH, A.D. COLEMAN, JOHN SCHULZE PANEL "Camera as a World-Collector"	Button	Ballroom
Wednesday, April 3			
1 PM	"Case of the Missing Switchboard Operator"	\$1	Ballroom
	"Savage Messiah"	\$1	Illinois Room
3 PM	"Shop on Main Street"	\$1	Ballroom
	"Passion of Anna"	\$1	Illinois Room
	Experimental and Short Films	Button	Indiana Room
5 PM	"The 7 Faces of Dr. Lao"	\$1	Ballroom
	Film Competition II	Button	Illinois Room
7 PM	A. D. COLEMAN Lecture "Red Psalm"	Button	Ballroom
9 PM	BUD LEE Workshop "Heavy Traffic"	\$1	Illinois Room
		Button	Harvard Room
		\$1	Ballroom
Thursday, April 4			
10 AM-5 PM	LEICA PHOTOGRAPHY SCHOOL	Button	Ballroom
1 PM	"Red Psalm"	\$1	Illinois Room
	Experimental and Short Films	Button	Indiana Room
3 PM	RALPH BAKSHI Animation Workshop	Button	Illinois Room
	"Before the Revolution"	\$1	Harvard Room
5 PM	"Savage Messiah"	\$1	Ballroom
	"Mighty Joe Young" JIM DANFORTH Workshop	Button	Illinois Room
7 PM	"Before the Revolution"	Button	Illinois Room
	"Heavy Traffic"-Ralph Bakshi will appear at the screening	Button	Ballroom
9 PM	"Heavy Traffic"-Ralph Bakshi will appear at the screening	Button	Ballroom
	"Passion of Anna"	\$1	Illinois Room
	CNPA Laser Show	Button	Main Lounge
Friday, April 5			
10 AM-5 PM	LEICA PHOTOGRAPHY SCHOOL	Button	Ballroom
1 PM	Lindsey Wagner Workshop	Button	Harvard Room
	"King Kong"-JIM DANFORTH Workshop	Button	Illinois Room
3 PM	"Paper Chase"	\$1	Illinois Room
	JOHN HANCOCK, BILL FOX Workshop--Writer-Director	Button	Harvard Room
5 PM	"Decameron"	\$1	Ballroom
7 PM	"Golden Voyage of Sinbad"	\$1	Ballroom
	"Happy Birthday Wanda June"	\$1	Harvard Room
9 PM	"Band The Drum Slowly" and "Sticky My Fingers, Fleet My Feet"-John Hancock will appear at show	Button	Ballroom
	"Slaughterhouse - Five"	\$1	Illinois Room
	Laser Show	Button	Main Lounge
Saturday, April 6			
1 PM	"Paper Chase"	\$1	Ballroom
	"Slaughterhouse 5"	\$1	Illinois Room
	DEDE ALLEN Film Editing Workshop	Button	Harvard Room
3 PM	"Bang the Drum Slowly" and "Sticky My Fingers, Fleet My Feet"	Button	Ballroom
	Film Competition I	Button	Harvard Room
	"The Wild Child"	\$1	Illinois Room
	JOHN HANCOCK, BILL FOX Workshop--"Novel to Movie"	Button	Harvard Room
5 PM	"Golden Voyage of Sinbad"	\$1	Ballroom
	"Devil Strikes at Night"	\$1	Harvard Room
	"Why Does Mr. R Run Amok?"	\$1	Illinois Room
7 PM	"Slaughterhouse Five"-DeDe Allen and George Roy Hill will appear at film	\$1	Ballroom
	"Butch Cassidy and the Sundance Kid"	\$1	Illinois Room
9 PM	"Slaughterhouse - Five"	\$1	Ballroom
	"Butch Cassidy and the Sundance Kid"	\$1	Harvard Room
	Film Competition Winners	Button	Illinois Room
9:30 PM	RUBY RED CONTEST AT BART'S PLACE		
Sunday, April 7			
1 PM	"Decameron"	\$1	Ballroom
	Film Competition Winners	(B)	Illinois room
3 PM	"The Good, The Bad, The Ugly"	\$1	Ballroom
	"Nine O'clock in the Afternoon"	(B)	Illinois room
	GEORGE ROY HILL Film Director's Workshop	(B)	Harvard room
5 PM	"Ugetsu"	\$1	Illinois room
	"Happy Birthday, Wanda June"	\$1	Harvard room
7 PM	"Slaughterhouse - Five"	\$1	Illinois room
	"Paper Chase"/LINDSEY WAGNER in person	\$1	Illinois room
9 PM	KURT VONNEGUT	(B)	Ballroom
	"Happy Birthday, Wanda June"	\$1	Illinois room
Monday, April 8			
1 PM	"Citizen Kane"	\$1	Ballroom
	"A Touch of Evil"	\$1	Illinois room
	Film Competition Winners	(B)	Harvard room
3 PM	"Falstaff"	\$1	Illinois room
	"Magnificent Ambersons"	\$1	Illinois room
	KURT VONNEGUT workshop	(B)	Harvard room
5 PM	"Citizen Kane"	\$1	Ballroom
	"Falstaff"	\$1	Illinois room
	Film Competition Winners	(B)	Harvard
7 PM	ORSON WELLES	\$2	Hancher Auditorium

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Admission to some small-group sessions (workshops, discussions, etc.) must be limited due to space requirements. Participants interested in attending small-group sessions should check attendance lists, available at the Information/Registration Desk, to determine if space is still accessible before attending.

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Robert Altman

THIEVES LIKE US

Directed by Robert Altman
Produced by Jerry Bick for United Artists
Screenplay by Calder Willingham, Joan Tewkesbury and Robert Altman
Cinematography by Jean Boffety
With Shelley Duval and Keith Carradine

REFOCUS 74 is proud to present the mid-west premier of Robert Altman's latest adventure, *Thieves Like Us*, starring Shelley Duval and Keith Carradine. Altman (*M.A.S.H.*, *McCabe and Mrs. Miller*, *The Long Goodbye*), Duval (*Brewster McCloud*, *McCabe and Mrs. Miller*) and Carradine (*McCabe and Mrs. Miller*) all will appear in person at the premier.

Thieves Like Us can be categorized in the *Bonnie & Clyde*, on the road and crime tradition; but Altman supplies his own alternative to the styles and conventions of the genre, concerned with the social sub-currents beneath the plot. Carradine is Bowie, one of three escaped convicts, and Duval plays Keechie, whose drunken father runs the gas station the convicts hide in. He's been in prison for six years since he took part in a holdup when he was sixteen; she has never had a boyfriend. So they fall in love.

Critics have been nearly unanimous in their praise for *Thieves Like Us*. Altman's use of radio programs of the 30's for his score, actual southern locations, and such touches as using Coca-Cola for his motif (everyone swigs Coca-Cola), has produced a Faulkner-like masterpiece.

"Serenely simple... beautiful... a masterpiece."
—Pauline Kael
New Yorker

"Altman's finest... to date and one of the most satisfying American movies in recent years."
—Paul Zimmerman
Newsweek

"Beautifully played"
—Vincent Canby
New York Times



ROBERT ALTMAN

Robert Altman, who will present the Midwest premier of his newest film, *Thieves Like Us*, at REFOCUS, has an arsenal of films to his credit.

He has directed such critical and financial successes—on limited budgets—as *M.A.S.H.*, *Brewster McCloud*, *Images*, *The Long Goodbye*, and *McCabe and Mrs. Miller* in recent years. He earned an Academy Award nomination for *M.A.S.H.*, and Grand Prize at the 1970 Cannes Film Festival.

Altman's films use all the conventions of the genre at hand, then play directly against them. His works can be appreciated on several levels, which has made them tremendously popular with critics and theatre goers alike.

His solid background in television directing before turning to film in the early 60's, gives some of his scenes an almost casual—but very effective—appearance.

IMAGES

Directed and Written by Robert Altman
Cinematography by Vilmos Zsigmund
With Susannah York, Rene Auberjonois, Marcel Bozzuffi and Hugh Millais
Produced by Tommy Thompson

Images is a testament to Altman's directing skill. His professional command of the medium is always in the viewer's sight, and he is especially adept at drawing fine performances from his actors. *Images* has been

called one of the finest psychological films ever made, full of insight and sensitivity, and was acclaimed one of the best dramas of 1972. Its specialness was established immediately at the Cannes Film Festival, where Susannah York won Best Actress Award and at the New York Film Festival and Filmex in Los Angeles. *Images* is a "motion picture of the extra senses."

"utterly absorbing..."

—Arthur Knight
Saturday Review

"a truly great film...Spine tingling excitement and remarkable sensitivity."

—Jack Breschard
Crawdaddy

"...the inside of someone's head."

—Robert A. Wilson, Jr.
Audience

THE LONG GOODBYE

Directed by Robert Altman
Cinematography by Vilmos Zsigmund
With Elliott Gould

REFOCUS 74 is proud to present the Iowa City premier of *The Long Goodbye*, one of the newest and finest of director Altman's immensely popular specialties, on-the-road and crime films. Both Altman and the cinematographer who collaborated with him on the film, Vilmos Zsigmund, are appearing in person during the festival.

This 1973 production is a parody of *The Big Sleep*, done 25 years ago from a Faulkner script, based on the Raymond Chandler novel.

"One of the best new pictures I've seen... Altman keeps the screen alive as very few directors today can; exciting..."

—Peter Bogdanovich
Esquire



McCABE & MRS. MILLER

McCABE & MRS. MILLER

Directed by Robert Altman
Produced by David Foster and Mitchell Brower
Screenplay by Robert Altman and Brian McKay
Cinematography by Vilmos Zsigmund
With Warren Beatty and Julie Christie

Robert Altman's authentic portrayal of a 1902 northwest mining town, Presbyterian Church, destroys all the frontier myths, and recreates the violence, desparity and primitiveness of its American past. The film is a visual work of sensual beauty and rich detail, hazy air and brutal blizzards. Julie Christie stars as the madame (business partner of Warren Beatty, small-time gambler and town "pleasure provider") in this outstanding film.

"a sad and haunting frontier ballad"

—Judith Crist

"a rare film in any year"

—Anitra Earle
S.F. Chronicle

"one of the year's most controversial and gorgeous pictures"

—Gary Arnold
Washington Post



Orson Welles

Orson Welles' career spans many years and hundreds of film credits and performances. He is film history. He began at sixteen when he coerced his way into the Gate Theatre company in Dublin in 1926 and made radio come alive in the late 1930's with his Mercury Players.

His works include *Citizen Kane*, *The Magnificent Ambersons*, *Touch of Evil*, *Chimes at Midnight*, *MacBeth*, and *The Third Man*. They constitute one of the most energetic and knowledgeable bodies of work in American art.

TOUCH OF EVIL

Directed by Orson Welles
With Orson Welles, Charlton Heston and Janet Leigh

In *Touch of Evil*, a narcotics officer and his newlywed wife wander into a seedy Mexican-American border town, where they fall under the spell of a corrupt and fascinating sheriff.

This baroque nightmare is probably the most spectacular film in director Orson Welles' spectacular career. Winner of the Cannes Grand Prize.

CITIZEN KANE

Directed by Orson Welles
Screenplay by Orson Welles and Herman J. Mankiewicz
Cinematography by Gregg Toland
With Orson Welles, Joseph Cotton, Everett Sloane and Agnes Moorhead

Probably more has been written about the first film by Orson Welles than any other movie; it has often been voted

the best film of all time. Well established such a reputation in theatre by the age of 25 that him carte blanche and unprec control over script, production

ing. The central character, Charles Kane (Welles) was modelled after who successfully suppressed the distribution in many areas. Kane word, "Rosebud," sets a record on a search into the meaning of man's life. He obtains five vicarious events: his building a jou



JOHN HANCOCK

Shakespeare's *A Midsummer Night's Dream*. The short film *Sticky Fingers*, *Fleet My Feet* (also to be at REFOCUS) which he co-authored and directed, received an Award nomination in 1970, in addition to other awards. Another feature film credit is *Let's Scare Jessica To* released in 1971.

The latest film to feel the touch of artistry is *Ruby Red*, now in production. William Price Fox, author of *Let's Scare Jessica To* is also appearing in person at REFOCUS.

BANG THE DRUM SLOWLY

Directed by John Hancock
Written by Mark Harris
Cinematography by Richard S. Tedlow
With Robert De Niro, Michael Caine, Vincent Gardenia
Produced by Maurice and Lois De Niro
for Paramount Pictures

John Hancock's newest film received a 1974 Academy Award nomination. Utilizing the world of professional baseball as a backdrop to explore relationships and friendships, *Bang the Drum Slowly* is indicative of Hancock's subtle control and rare ability to draw actors "without their really knowing it." Other feature films to his credit include *Let's Scare Jessica To* released in 1971 and William Price Fox's *Ruby Red*, now in production.

"It emerges as a touching, amusing and warming picture."
—Variety

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is actors. *Images* has been



MCCABE & MRS. MILLER

MCCABE & MRS. MILLER

Directed by Robert Altman
Produced by David Foster and Mitchell
Brower
Screenplay by Robert Altman and Brian
McKay
Cinematography by Vilmos Zsigmund
With Warren Beatty and Julie Christie

Robert Altman's authentic portrayal of a 1902 northwest mining town, Presbyterian Church, destroys all the frontier myths, and recreates the violence, desparity and primitiveness of its American past. The film is a visual work of sensual beauty and rich detail, hazy air and brutal blizzards. Julie Christie stars as the madame (business partner of Warren Beatty, small-time gambler and town "pleasure provider") in this outstanding film.

"a sad and haunting frontier ballad"

—Judith Crist

"a rare film in any year"

—Anitra Earle
S.F. Chronicle

"one of the year's most controversial and gorgeous pictures"

—Gary Arnold
Washington Post

Orson Welles

Orson Welles' career spans many years and hundreds of film credits and performances. He is film history. He began at sixteen when he coerced his way into the Gate Theatre company in Dublin in 1926 and made radio come alive in the late 1930's with his Mercury Players.

His works include *Citizen Kane*, *The Magnificent Ambersons*, *Touch of Evil*, *Chimes at Midnight*, *MacBeth*, and *The Third Man*. They constitute one of the most energetic and knowledgeable bodies of work in American art.

TOUCH OF EVIL

Directed by Orson Welles
With Orson Welles, Charlton Heston
and Janet Leigh

In *Touch of Evil*, a narcotics officer and his newlywed wife wander into a seedy Mexican-American border town, where they fall under the spell of a corrupt and fascinating sheriff.

This baroque nightmare is probably the most spectacular film in director Orson Welles' spectacular career. Winner of the Cannes Grand Prize.

CITIZEN KANE

Directed by Orson Welles
Screenplay by Orson Welles and
Herman J. Mankiewicz
Cinematography by Gregg Toland
With Orson Welles, Joseph Cotton,
Everett Sloane and Agnes Moorhead

Probably more has been written about the first film by Orson Welles than any other movie; it has often been voted



CITIZEN KANE

the best film of all time. Welles had established such a reputation in radio and theatre by the age of 25 that RKO gave him carte blanche and unprecedented control over script, production and editing.

The central character, Charles Foster Kane (Welles) was modelled after Hearst, who successfully suppressed the film's distribution in many areas. Kane's dying word, "Rosebud," sets a reporter off on a search into the meaning of the man's life. He obtains five views of various events: his building a journalism

empire; his abortive political campaign; his two marriages; his loneliness and death in the palatial estate, Zanadu.

The elaborate constructing of Welles and Herman Mankiewicz's Oscar-winning script alone made *Kane* unusual. But the film is also famous for Gregg Toland's deep-focus photography and striking use of black and white ("chiaroscuro lighting"); the overlapping dialogue; Bernard Herrmann's brilliant music; the bold editing (by Robert Wise and Mark Robson); the subtle performances by actors all new to film.



JOHN HANCOCK

Shakespeare's *A Midsummer Night's Dream*. The short film *Sticky My Fingers*, *Fleet My Feet* (also to be screened at REFOCUS) which he co-authored, produced and directed, received an Academy Award nomination in 1970, in addition to other awards. Another feature film to his credit is *Let's Scare Jessica To Death* released in 1971.

The latest film to feel the touch of his artistry is *Ruby Red*, now in production. William Price Fox, author of *Ruby Red* is also appearing in person at REFOCUS.

BANG THE DRUM SLOWLY

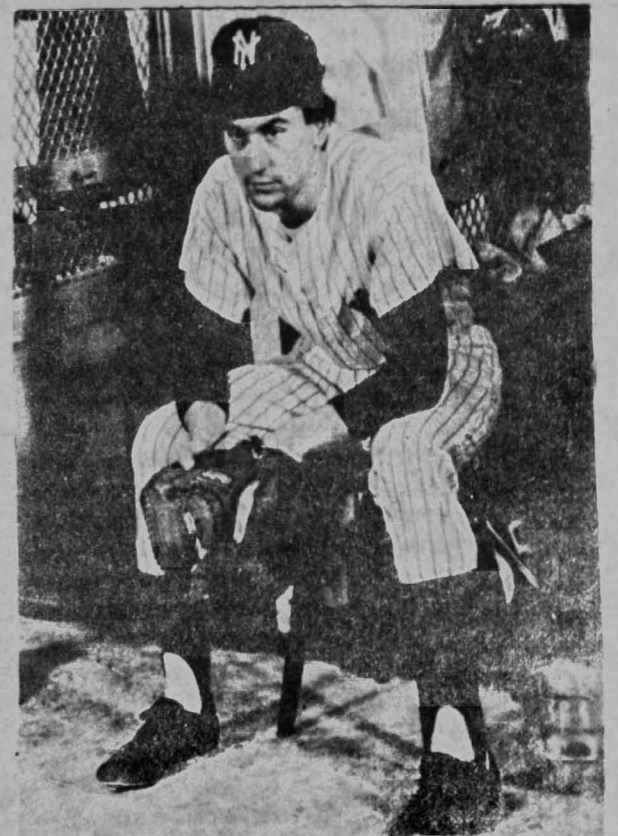
Directed by John Hancock
Written by Mark Harris
Cinematography by Richard Shore
With Robert De Niro, Michael Moriarty and
Vincent Gardenia
Produced by Maurice and Lois Rosenfield
for Paramount Pictures

John Hancock's newest film recently received a 1974 Academy Award nomination. Utilizing the world of professional baseball as a backdrop to explore human relationships and friendships, *Bang the Drum Slowly* is indicative of Hancock's subtle control and rare ability to guide actors "without their really knowing it." Other feature films to his credit include *Let's Scare Jessica To Death*, released in 1971 and William Price Fox's *Ruby Red*, now in production.

"It emerges as a touching, amusing and heart-warming picture."

—Variety

John Hancock



BANG THE DRUM SLOWLY

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Ralph Bakshi

Ralph Bakshi is often referred to as the "new Walt Disney" but a "decadent" one, for his animated full-length cartoons. His most notorious are the X-rated *Fritz the Cat* (1972), his first major film, and more recently, *Heavy Traffic*.

Bakshi creates very real characters and, unlike Disney, participates personally in all phases of his productions. He was born in Brooklyn, and first worked for CBS Terrytoons and later at Paramount Pictures. In 1972 he teamed with producer Steve Krantz for *Fritz the Cat* and, shortly thereafter, finally got the freedom he needed to make *Heavy Traffic* (to be shown at REFOCUS).

Bakshi's new film, *Coonskin*, changes *The Song of the South's* Bre'r Rabbit and Bre'r Fox into Southern blacks who literally



HEAVY TRAFFIC

Bogade, who plays a "modern Macbeth." The music was composed by two-time Oscar winner Maurice Jarre (*Lawrence of Arabia*, *Dr. Zhivago*). Photographer Pasquale de Santis won an Oscar for *Romeo and Juliet*.

"A shattering experience... unforgettable." —Judith Crist *New York Magazine*

"The year's ultimate spectacle...extraordinary..." —Vincent Canby *N.Y. Times*

"Made to be seen and seen again!" —Playboy

"The most beautiful...movie I have ever seen!" —Liz Smith *Cosmopolitan*

lyn born writer-director has a unique approach to the feature film. He has blended live footage of New York streets with animation, and has recorded actual dialogue from bars and restaurants, then synchronized them to the speech of his characters. He did this both for *Heavy Traffic* and his new film *Coonskin*. Michael Corleone, the lead character in *Heavy Traffic*, has been called "an updated Pinocchio".

MAHLZEITEN

Directed and Written by Edgar Reitz
Cinematography by Thomas Mauch
With Heidi Stroh and George Hauke
Produced by Edgar Reitz for Kuratorium Junger Deutscher Film

A new generation of German filmmakers came alive in the sixties after twenty years of near collapse. *Mahlzeiten* (or *A Taste for Love*) captured both a large audience and a prize for the best film at the Venice Film Festival, although it only cost \$75,000 to produce.

Mahlzeiten is essentially a look at the social mores that bind people together in marriage and those social pressures that disintegrate it. Edgar Reitz, its director and screenwriter, has put together a disciplined, sensual counterpart to Kluge's more intellectual *Abschied Von Gestern*. The film dialogue is based on tape recordings of real-life conversations. It was made without rehearsals, and each actor was encouraged to infuse ideas and views.

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With Kerwin Matthews and Torin Thatcher

After having turned down Ray Harryhausen's storyboard for *The Seventh Voyage of Sinbad*, producer Edward Small was stunned to find that *Seventh Voyage* was one of the biggest money-makers of 1958. He therefore decided to do his own monster and hero saga. Reuniting the director (Nathan Juran), the hero (Kerwin Matthews), and the villain (Torin Thatcher), from *Seventh Voyage*, Small produced *Jack the Giant Killer*, a story of a peasant boy who ends up saving England from an evil sorcerer, while battling two-headed giants, harpies, and sea monsters.

Much of the animation in this epic was created by Jim Danforth.



THE DAMNED

HEAVY TRAFFIC

Directed, written and animated by Ralph Bakshi

Ralph Bakshi's X-rated, feature-length animation creates very real characters; its freedom is taken from reality unlike past animators. The characters include pimps and whores, Mafiosi and transvestites, lonely and hurt people. The Brook-

MONTEREY POP

Directed by D.A. Pennebaker

The International Pop Festival held in 1967 in Monterey, California included performances by the late Janis Joplin, the Mamas and the Papas, the Who, Otis Redding, the "Airplane", and Ravi Shankar, among others. This film conveys the mood and feelings of the converging youth masses at the festival. Its presentation features the work of D.A. Pennebaker, one of the founding fathers of American cinema verite. His style and approach to film has influenced a whole generation of filmmakers, centering on audience believability and truth.

Pennebaker also created *Don't Look Back*, filmed during Bob Dylan's tour of England in 1965. *Monterey Pop* was a collaboration with cameraman Ricky Leacock, who shot Flaherty's *Louisiana Story*. They've also teamed on films for Time's "Living Camera" series. Pennebaker has also worked with Norman Mailer on *Wild 90* and has done some shooting for Goddard.

"Unforgettable brilliance." —Judith Crist

"Mind blowing...dazzling..." —William Wolf Cue

THE DAMNED

Directed by Luchino Visconti
Produced by Alfred Levy and Ever Haggiag
Screenplay by Luchino Visconti, Nicola Badalucco and Enrico Medioli
Cinematography by Armando Nannuzzi and Pasquale de Santis
With Dirk Bogarde, Ingrid Thulin, Helmut Berger and Charlotte Rampling

The Damned probes deep into the German soul and decadence during the rise of Nazism in the 1930's. Visconti, the dean of Italian filmmakers, focuses on one family's lust for power. *The Damned*, released in 1970, stars an international cast, including

SLAUGHTERHOUSE-FIVE

Directed by George Roy Hill
Written by Stephen Geller
Cinematography by Miroslav Ondricek
With Michael Sacks, Ron Leibman, Eugene Roche and Valerie Perrine
Produced by Paul Monash

Winner of the 1972 Cannes Film Festival Jury Prize Award (the only American film to be so honored), *Slaughterhouse-Five* is a success because of the combined efforts of many talents. Director Hill (*Butch Cassidy and the Sundance Kid*, *Hawaii*, and recently *The Sting*) received wide acclaim for his interpretation of Geller's screenplay, based on Kurt Vonnegut, Jr.'s 1969 novel *Slaughterhouse-Five or The Children's Crusade*. The editing was done by REFOCUS speaker DeDe Allen, editor of many major Hollywood films. Music is by Glenn Gould. The story is a satirical fantasy centered around the life of one man, Billy Pilgrim, who is hurled backward and forward through time and space. The cast, including Michael Sacks in the lead, is a major part of this "unique novel-to-screen achievement."

"One of the year's major movie events." —William Wolf Cue

"A masterly film...a testament to the art of filmmaking..." —Judith Crist *New York*

LAST OF THE WILD MUSTANGS

Directed by Norman Muse
Narration by Orson Welles

Last of the Wild Mustangs won the 1972 Academy Award for Best Documentary Short for its creator, Norman Muse. The film depicts the senseless tracking down and shooting of mustangs in the West by both farmers and poaching entrepreneurs. Narrator Orson Welles is also appearing in person at REFOCUS.

Muse, a respected television filmmaker, also shoots commercials for the giant Leo Burnett Advertising Agency. His newest film is *Chief Joseph and the Nes Perce Indians*, now in production.

Muse will appear in person and conduct a documentary film workshop after screening *Last of the Wild Mustangs*.

RED PSALM

Directed by Miklos Jancso
Written by Gyula Hernadi
Cinematography by Janos Kende
With Andrea Drahota and Lajos Balazsovits

Hungarian Miklos Jancso won Best Director Award at the 1972 Cannes Film Festival for *Red Psalm*, one of the most important and critically acclaimed films to come out of Eastern Europe in years. It was also selected for exhibition at both the New York and San Francisco Film Festivals.

Jancso, probably the most original and talented filmmaker in the Soviet bloc, also created *The Red and the White*, *Silence and Cry*, *The Confrontation*, and *Lamb of God*, the newest of his previous films about the shifting balances of power between revolutionary and counter-revolutionary forces. The setting for *Red Psalm* is Hungary in the 1890s, which saw the emergence of agrarian socialist movements; the poor peasants dedicated to removing feudalism's last remnants. The Jancso trademark of long takes conveys a feeling almost of ballet.

"an exhilaration of movement...no parallel in cinema..." —N.Y. Film Festival Program

"graceful...spectacular." —N.Y. Times

"...an extraordinary, formal and stylistic work..." —Jonas Mekas *Village voice*



BEFORE THE REVOLUTION

Directed and written by...
With Francesco Barilli...
Produced by Iride Cine...

Italian movie prodigy Bertolucci wrote and directed *Before the Revolution*, a romantic comedy with the author's own perspective and experience. The film is derived from Stendhal's *Life in Parma*, but brings to new views of life. The rebellious aristocrat revolutionaries, filled with revolutionary struggle, searching youth. The main character, Fabrizio (Francesco Barilli), himself a Marxist, and his incestuous young...

"...a richly romantic work...ful..."

"a young man's film, but it ends...a distinctively person..."



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"One of the year's major movie events."
 —William Wolf
Cue

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 —N.Y. Film Festival
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 —Jonas Mekas
Village voice



LOVE AFFAIR

BEFORE THE REVOLUTION

Directed and written by Bernardo Bertolucci
With Francesco Barilli and Adriana Asti
Produced by Iride Cinematografica

Italian movie prodigy Bernardo Bertolucci wrote and directed *Before the Revolution*, a romantic work integrated with the author's own prizewinning poetic sense and experience. The surprise of the 1964 New York Film Festival, it was derived from Stendhal's *The Charterhouse of Parma*, but brings to the screen its own, new views of life. The plot reveals a young rebellious aristocrat revolting against the bourgeois life, filled with disillusion and revolutionary struggle. His is a gesture of searching youth. The main characters are Fabrizio (Francesco Barilli), who fancies himself a Marxist, and Gina (Adriana Asti), his incestuous young aunt.

"...a richly romantic work...extravagantly beautiful..."
 —Pauline Kael

"a young man's film, but it has large social references...a distinctively personal visual approach..."
 —Eugene Archer
N.Y. Times

LOVE AFFAIR, or THE CASE OF THE MISSING SWITCHBOARD OPERATOR

Directed and Written by Dusan Makavejev
Cinematography by Aleksandar Petkovic
With Eva Ras and Ruzica Sokic

Love Affair may be called a bold, bizarre and comic love story. It has been said to have found "poetry in the most ordinary actions...banality and boredom in the face of violent death." This 1967 Yugoslavian film is one of the most imaginative films to come from Eastern Europe in recent years. Its protagonists are a charming young switchboard operator (Eva Ras) and a rat exterminator (Ruzica Sokic) whose love affair is undercut by a grotesque, ironic shadow. The film is also known as *Love Dossier* and *An Affair of the Heart*.

"It stands on its own merits..."
 —Clifford Ridley
National Observer

SAVAGE MESSIAH

Directed and produced by Ken Russell
for MGM
Screenplay by Christopher Logue
Cinematography by Dick Bush
With Dorothy Tutin, Scott Anthony
and Helen Mirren

Directed by Britain's controversial and successful Ken Russell (D.H. Lawrence's *Women in Love, The Boy Friend, The Devils, The Music Lover*) this film creates a powerful, yet strange and uncommon love story; an unconventional approach to "people I believe in," and every man's dream. The movie deals with a sculptor and the complex relationship of individual creativity to art. Logue's screenplay is based on the book by H. S. Ede.



SAVAGE MESSIAH

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Directed, written and produced by
Werner Fassbinder
Photography by Dietrich Lohmann
With Irm Hermann and Hana Schygulla

The Merchant of Four Seasons was hailed as "best film of 1973" by Village Voice film critic, Andrew Sarris. Fassbinder also has been hailed as "the greatest director to emerge in the past ten years" and has been called the "German Godard" by virtue of the similar speed and confidence with which he turns out films. This one, shown at the New York Film Festival, is remarkably similar to Godard's *Pierrot Le Fou*, which also has as its hero the "little guy born loser". During the film the insecure are exposed, their self-destructive motivations uncovered, their destinies unfolded. The superb ensemble acting is a Fassbinder trademark, as is the "moderne" visual style.

"the most important new director of the past decade."

—Andrew Sarris
Village Voice

"Moving beyond all expectation."

—Roger Greenspun
N.Y. Times

"A haunting, baroque study."

—William Wolf



MERCHANT OF FOUR SEASONS

BEZHIM MEADOW / SERGI EISENSTEIN / PIER PAOLO PASSOLINI

Three films of uncommon significance will be shown in a special program at REFOCUS.

Bezhin Meadow is the Eisenstein film (based on the Ivan Turgenev short story) which had to be abandoned, and was subsequently almost totally destroyed, prior to the director's death. Former colleagues managed to reconstruct the unfinished work using blow-ups of extant footage and still photographs taken during production. This story, concerning Russian youths on a collective farm, was scripted by Alexander Rzheshevsky and photographed by Edouard Tisse.

Sergi Eisenstein is an important documentary of the famous director of the Russian classics *Strike*, *Potemkin* and *Alexander Nevsky*. Eisenstein's pioneering direction is subject for study in film classes everywhere.

Pier Paolo Passolini is a 1970 documentary which explores the life and work of the controversial Italian novelist, poet and filmmaker. Passolini's films include *The Hawks and the Sparrows*, *The Decameron* (to be shown at REFOCUS), *Accattone* and *Oedipus Rex*. The documentary was directed by Carlo Hayman-Chaffey and photographed by Gordon Gardner.

THE DECAMERON

Directed and Written by Pier Paolo Pasolini
Produced by Alberto Grimaldi
Cinematography by Tonino Delli Colli
With Granco Citti, Ninetto Davoli and Angelo Luce

Pier Paolo Pasolini has taken eleven of Giovanni Boccaccio's tales and woven them into one of the most innocent dirty movies ever made. Although it won the Silver Bear Award in the 1971 Berlin Film Festival, for "artistic rigor...earthy humor and irony", *Decameron* was initially turned down as being too "sexplicit." It is a complicated film, full of imaginative humor and visuals. The scene is fourteenth century Naples; includes graverobbing, sexual marathons, sainthood and scheming.

"Strikes the senses like an early spirit of spring..."
—Washington Post

"An accomplishment of grandeur...a breathtaking lesson in social history..."
—John L. Wasserman
S.F. Chronicle

"Irreverent romp...stupendous visuals..."
—Variety

WHY DOES MR. R RUN AMOK?

Directed by Rainer Werner Fassbinder

Fassbinder, whose latest release, *The Merchant of Four Seasons* was hailed as "best film of 1973" by Andrew Sarris, film critic for the Village Voice, is also known to German audiences as an actor and playwright. He is considered to be one of the most important directors in the last ten years, often compared to Godard.

Why Does Mr. R Run Amok?, completed in 1969, is one of Fassbinder's earliest works. His other films include *The Bitter Tears of Petra Von Kant*, *Recruits in Ingolstadt*, *The American Soldier* and *Beware of the Holy Whore*, among many others in a relatively short span of years.

The film is being presented by REFOCUS in cooperation with the West German Embassy, Washington, D.C.

BUTCH CASSIDY AND THE SUNDANCE KID

Directed by George Roy Hill
Music by Burt Bacharach
With Paul Newman, Robert Redford, and Katherine Ross

George Roy Hill (*The Sting*, *Slaughterhouse Five*, *Hawaii*), who will appear at REFOCUS, teamed with box office smashers, Paul Newman and Robert Redford to create the entertaining *Butch Cassidy and the Sundance Kid*.

Newman(Butch) and Redford(Sundance), two extremely likable, amiable bank-train robbers flee to escape a posse and the closing of the 1905 Western frontier. They pick up Ross, Sundance's school teacher-mistress, and the trio sets forth on a memorable tour.

The dialogue is sharp, humor abundant and witty, photography is imaginative, and Burt Bacharach's music unforgettable in this achievement in direction by George Roy Hill.

VIRIDIANA

Directed by Luis Bunuel
Written by Bunuel and Julio Alejandro
Cinematography by Jose Aguayo
With Silvia Pinal, Francisco Rabal and Fernando Rey
Produced by Gustavo Alatriste

After a 23 year exile, Luis Bunuel returned to Spain to direct this film which won the Grand Prize at the Cannes Film Festival, and which is considered his masterpiece.

The movie, a devastating and outrageous attack on religion and society, was promptly banned in Spain by Franco. It is filled with erotic and religious imagery, everything held sacred is demolished in art, sequence by sequence. In a climactic scene, beggars fight, dance, and make love, while Handel's *Messiah* plays in the background and Leonardo's Last Supper is recreated with a blind man beggar as Christ.

"A bold film...strikingly written...its artistry is unquestionable."

—Hollis Alpert
Saturday Review

UGETSU (Monogatari)

Directed by Kenji Mizoguchi
Produced by Masaichi Nagata
Screenplay from the classic stories of Akinare Ueda
Cinematography by Kazuo Miyagawa
With Machiko Kyo, Masayuki Mori and Kinuyo Tanaka

One of the most "perfect" movies in the history of Japanese cinema, this Mizoguchi-directed film has deservedly received much praise, including a Silver Lion Award at the Venice Film Festival. A year earlier, Mizoguchi's *Life of a Woman by Saikaku* won the Venice International Prize. The director, although an early contributor to the art of film (approaching it through the related arts of painting and literature) didn't receive the recognition due him until late in his life.

Ugetsu is based on a classic story by Akinare Ueda, a timeless legend about a peasant potter caught in the civil wars of 16th century Japan. Miyagawa's camerawork is imaginative and artistic.

"Suberb."

—Newsweek

"Unforgettable."

—Saturday Review

"Full of beauty."

—N.Y. Times

THE PASSION OF ANNA

Directed and Written by Ingmar Bergman
Cinematography by Sven Nykvist
With Liv Ullman, Bibi Andersson, and Max Von Sydow

A mystery element underlies Bergman's 1970 color film, thirtieth in a distinguished career which ranks him among the greatest film directors and screenwriters of all time.

The movie probes into the vagaries of human relationships between man and woman, and their inability to "reach" each other. It was filmed on the bleak island of Faro, the location Bergman also chose for *Shame*. Bergman's cast includes his "stock company" of Ullman, Andersson and Sydow, among the best the film industry has to offer. This Swedish production makes excellent use of Nykvist's cinematography, also seen in Bergman's famous *Cries and Whispers*.



THE PASSION OF ANNA

NINE O'CLOCK IN THE AFTERNOON

Directed, written and produced by Diane Peterson

This feature length film, shown at Refocus 73 (local counterpart of the

REFOCUS National Fe
lowa City by Diane Pe
ceived and edited the f
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over three years. Shot
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City artist, scholar, and
expert, designed the au
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the future."



THE DEVIL STRIKES

Directed and produced
With Mario Adorf, Clau
Hannes Messemer

Robert Siodmak's film from a fascinating and a mass murderer running Hitler's Germany. An it is based on the case of half-wit killer of some The case was so inexpect Nazi government's plan suppressed almost comp approaches the situation polish and authentic at his earlier classics: *The case*, *The Phantom Lad Killers*.

"Certainly the best German World War II."

THE BLUE LIGHT

Directed by Leni Riefenstahl
Written and produced by Riefenstahl and Bela
Cinematography by Har
With Leni Riefenstahl

The 1932 film *The Blue Light* was creatively produced and enstahl and Bela Balazs, film critic. REFOCUS the only copy of this ra exist in the United Stat Based on an ancient Italian Dolomites, the f of Mount Cristallo, whi

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an important docu- s director of the Rus- Potemkin and Alexan- ein's pioneering direct- dy in film classes every- i is a 1970 documen- the life and work of alian novelist, poet and i's films include *The rows, The Decameron FOCUS), Accattone* and documentary was dir- man-Chaffey and photo- Gardner.

RUN AMOK?

Werner Fassbinder e latest release, *The seasons* was hailed as "by Andrew Sarris, film e Voice, is also known es as an actor and play- dered to be one of the ctors in the last ten red to Goddard. *Run Amok?*, completed assbinder's earliest works ude *The Bitter Tears of recruits in Ingolstadt, The nd Beware of the Holy y others in a relatively presented by REFOCUS the West German Em- D.C.*

UGETSU (Monogatari)

Directed by Kenji Mizoguchi
Produced by Masaichi Nagata
Screenplay from the classic stories of Akinare Ueda
Cinematography by Kazou Miyagawa
With Machiko Kyo, Masayaki Mori and Kinuyo Tanaka

One of the most "perfect" movies in the history of Japanese cinema, this Mizoguchi-directed film has deservedly received much praise, including a Silver Lion Award at the Venice Film Festival. A year earlier, Mizoguchi's *Life of a Woman* by Saikaku won the Venice International Prize. The director, although an early contributor to the art of film (approaching it through the related arts of painting and literature) didn't receive the recognition due him until late in his life.

Ugetsu is based on a classic story by Akinare Ueda, a timeless legend about a peasant potter caught in the civil wars of 16th century Japan. Miyagawa's camerawork is imaginative and artistic.

"Suberb."
—Newsweek
"Unforgettable."
—Saturday Review
"Full of beauty."
—N.Y. Times

THE PASSION OF ANNA

Directed and Written by Ingmar Bergman
Cinematography by Sven Nykvist
With Liv Ullman, Bibi Andersson, and Max Von Sydow

A mystery element underlies Bergman's 1970 color film, thirtieth in a distinguished career which ranks him among the greatest film directors and screenwriters of all time.

The movie probes into the vagaries of human relationships between man and woman, and their inability to "reach" each other. It was filmed on the bleak island of Faro, the location Bergman also chose for *Shame*. Bergman's cast includes his "stock company" of Ullman, Andersson and Sydow, among the best the film industry has to offer. This Swedish production makes excellent use of Nykvist's cinematography, also seen in Bergman's famous *Cries and Whispers*.



THE PASSION OF ANNA

NINE O'CLOCK IN THE AFTERNOON

Directed, written and produced by Diane Peterson

This feature length film, shown at Prefocus 73 (local counterpart of the

REFOCUS National Festival) was shot in Iowa City by Diane Peterson. She conceived and edited the film herself, financially backed (in part) by a group of Iowa farmers. The film was in production for over three years. Shot in 1969, it deals with the occult, predicting the Charlie Manson phenomena and the Jesus movement that has occurred since. The film is a fantasy, in pagan setting, based on the 22 tarot cards. Jerry Mansheim, an Iowa City artist, scholar, and Frank Lloyd Wright expert, designed the authentic cards. The film has also been shown at the Whitney Museum and Bleeker Street Theatre in New York, as well as in Paris, and on German television.

"...exciting, novel and actually cosmic in meaning. ...an exceptional series of unique excursions into the future."

—John Schulze
U of I School of Art



THE WILD CHILD

THE DEVIL STRIKES AT NIGHT

Directed and produced by Robert Siodmak
With Mario Adorf, Claus Holm and Hannes Messemer

Robert Siodmak's film classic starts from a fascinating and ironic premise: a mass murderer running rampant in Hitler's Germany. An offbeat thriller, it is based on the case of Bruno Luedke, half-wit killer of some eighty women. The case was so inexpedient to the Nazi government's plans that it was suppressed almost completely. Siodmak approaches the situation with the same polish and authentic atmosphere as his earlier classics: *The Spiral Staircase, The Phantom Lady* and *The Killers*.

"Certainly the best German picture... since World War II."

—N.Y. Herald Tribune

THE BLUE LIGHT

Directed by Leni Riefenstahl
Written and produced by Leni Riefenstahl and Bela Balazs
Cinematography by Hans Schneeberger
With Leni Riefenstahl

The 1932 film *The Blue Light* was cooperatively produced and scripted by Riefenstahl and Bela Balazs, famous Hungarian film critic. REFOCUS 74 will be showing the only copy of this rare film known to exist in the United States.

Based on an ancient legend of the Italian Dolomites, the film tells of the peak of Mount Cristallo, which radiates a marvel-

ous blue light each full moon, luring all the young villagers to it. Even though their superstitious parents try to keep them behind closed window shutters and doors, they escape and fall to their deaths among the rocks. Only Junta, a gypsy girl played by Riefenstahl, is said to reach the light safely, so she is considered a witch and persecuted for it. *The Blue Light* precedes her famous *Triumph of the Will* by two years.

THE WILD CHILD

Directed by Francois Truffaut
Produced by Marcel Berbet
Cinematography by Nestor Almendros
With Jean-Pierre Cargol and Francois Truffaut

A 1970 French release, starring its director, Francois Truffaut, *The Wild Child*

is a "must" film. It is a classic teacher/learner narrative about a boy who is reared by wolves, captured and turned over to be tortured in the ways of the civilized world. The film, winner of the 1970 Valladolid Film Festival in Spain, is set in 19th century France. The screenplay of Truffaut and Gruault is based on the 1806 memoirs of Dr. Jean Itard. The wild child is played by Jean-Pierre Cargol, Truffaut's "gypsy actor."

THE GOOD, THE BAD AND THE UGLY

Directed by Sergio Leone
Written by Sergio Leone and Luciano Vicenzoni
Cinematography by Tonino Delli Colli
With Clint Eastwood, Lee Van Cleef and Eli Wallach
Produced by Alberto Grimaldi

Sertio Leone's first two "spaghetti westerns", *A Fistful of Dollars* and *For a Few Dollars More*, were huge box office draws, making Clint Eastwood an international star as well as the most popular celebrity in Italy. *The Good, the Bad and the Ugly*, the third, is packed with murder and sadism, violence and lust. Leone's strong visual sense, effective close-ups and long shots, and unique style make the film, based on a story about the Civil War, a "must" experience.

"skillful camera work...sharp attention to the details of shape and texture..."
—Time

"a curious amalgam of the visually striking..."
—Variety

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THE GOLDEN VOYAGE OF SINBAD

HAPPY BIRTHDAY, WANDA JUNE

Directed by Mark Robson
Written by Kurt Vonnegut, Jr.
Produced by Lester M. Goldsmith
Cinematography by Fred Koenekamp
With Rod Steiger and Susannah York

After 143 performances off-Broadway, this film version of Kurt Vonnegut, Jr.'s first play was the first of his works brought to the screen. It blends black humor and savage satire with a creative imagination. In short, a world famous sportsman unexpectedly returns to his wife's apartment in New York after disappearing in the Amazon jungles for eight years. He faces new suitors to his wife, changes that have gone on in the civilized world, and, more disturbingly, deep transformations in her personality.

"Some of the funniest lines this side of Neil Simon..."

—Arthur Cooper
Newsweek

"Funny lines and genuine outrage..."

—Vincent Canby
N.Y. Times

"A creative imagination rarely encountered these days."

—Judith Crist
New Yorker

OLYMPIA

Directed by Leni Riefenstahl
Music by Herbert Windt

Directed and produced by German film great Leni Riefenstahl, *Olympia* is one of the best known documentaries in the world. This masterpiece covers the 1936 Munich Olympics, during which over a million feet of film was shot. The film is divided into two parts, each complete in itself. Part I, including an abstract introduction, tells the origins of the modern Olympic Games in ancient Greece, and attempts to transfer its prestige and mythic quality to the Nazi movement. The events evoke a classical spirit of competition. The second part centers on more events, shot for their beauty rather than documentary record.

Riefenstahl's editing talent provides a unique flow of movement, her style an unparalleled sports film. *Olympia* was com-

missioned by the Nazi government, and although Riefenstahl had some interference, she was given a comparatively great deal of artistic freedom.

"...a heroic, superhuman feat; a kind of ritual."

—Ulrich Gregor

"...dazzling quality...a film that moves..."

—Pauline Kael

A NIGHT AT THE SUNSET / GREASE

Two films, samples of the fine work produced by independent student filmmakers at the University of Iowa.

A Night at the Sunset, written and directed by senior Paul Newell, is a half-hour narrative depicting one night at a Chicago drive-in theatre. Completed only a few months ago, the film won a First Place Award at the New York Underground Film Festival, a Silver Hugo award at the Chicago International Film Festival and a regional award in the Motion Picture Academy of Arts and Sciences Student Competition. Newell, in the original cast of *Grease*, has also been active in theatre at the university.

Grease, created by film major Chuck Hudina, is a "direct cinema-simulated documentary of the present-day situation in urban areas". The film, winner of a special award at the Humbolt College Festival, has been selected for presentation at the Los Angeles Filmex.

Hudina's fine documentary *Leave Yesterday Behind* was made for Cleveland television, his *Paint* was shown at the Ann Arbor and Bellvue Film Festivals and toured the Underground Cinema 12 circuit, *Self Portrait* was screened at the Chicago Art Institute, and his co-directed *Apple Pie* won First Place at Prefocus 73.

IT HAPPENED HERE

Directed, Written and Produced by Kevin Brownlow and Andrew Mollo
Cinematography by Peter Suschitzky
With Pauline Murray, Sebastian Shaw,
Honor Feherson and Fiona Leland

Brownlow and Mollo were mere school-boys when they began writing, directing and producing *It Happened Here* ten years

prior to its release. Filmed originally in 16mm, the negatives were later blown up to 35mm. The film couldn't be distributed until a six minute sequence, in which actual youths belonging to the British National Socialist Party portraying young Nazis discussing their racist philosophy, was cut.

The film, clearly controversial and frank, unconventional and unusual, deals with the Nazi war machine and fascist violence on both sides, posing the argument that Nazism is still possible and, in fact, existing everywhere. Brownlow also edited this unusual film experience.

"...a tremendous task..."

—Variety

"eye-popping...complete authenticity..."

—Bosley Crowther
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"ferocious frankness...the force of history."

—Time

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Screenplay by Brian Clemens
Co-produced by Ray Harryhausen and Charles Schneer
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Directed by Jan Kadar and Elmar Kloss
Produced by Barrandov Film Studios
Written by Jan Kadar, Elmar Kloss, and Ladislav Grossman
Cinematography by Vladimir Novotny
With Josef Kroner and Ida Kaminska

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This 1965 tragicomedy, set during the early days of Nazi occupation of Czechoslovakia, witnesses the relationship of an elderly Jewish woman and her "aryan controller." It is a sensitive, compassionate work of two great performers, Kroner and Kaminska, who received a nomination for an Academy Award for their efforts. The screenplay is based on a story by Ladislav Grossman. Music is by Zdenek Liska.

"Knocked us out of our chairs..."

—N.Y. Times

"Brilliant in performance and extraordinary in accomplishment... Its scope is remarkable... its achievements rare... one of the fine films of our time..."

—Judith Crist

IN PERSON

DEDE ALLEN

Dede Allen is respected as the best film editor in the business, and deservedly so. She's imaginatively edited many major American films in the past eight years, including *Butch Cassidy and the Sundance Kid*, *Serpico*, *Slaughterhouse Five*, (whose director, George Roy Hill, and writer, Kurt Vonnegut, Jr., appear at REFOCUS), and several enterprises with director Arthur Penn, *Little Big Man*, *Alice's Restaurant*, and *Bonnie and Clyde*, which critic Pauline Kael said exemplified "the best editing in an American movie in a long time."

In *Rachel, Rachel*, Paul Newman's first directing effort, Allen's "wonder working" turned an enormous amount of footage into a fine film. Her remarks promise to be a fascinating exploration into the vitally important—but relatively little-known—world of editing major Hollywood productions.

MARVIN BELL

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The multi-talented critic, former guitarist and lead singer for a New York rock group, holder of a M.A. in English from San Francisco State College, now teacher of photography in no less than three institutions, is an important—perhaps the important—critical voice in U.S. photography today.

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Jose Nuneo Del Rio, maker from Mexico, v

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Fox is the author of

Moonshine Bright, *Do*

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The director of *The Sting*, which currently holds ten 1974 Academy Award nominations, including Best Director and Best Picture of the Year, has a substantial body of films to his credit.

They include *Period of Adjustment*, *Toys in the Attic*, *Thoroughly Modern Millie*, *Hawaii*, *Slaughterhouse Five*, and *Butch Cassidy and the Sundance Kid*, which received numerous British film awards and personifies contemporary American cinema in its oblique interest in violence. Hill began his Hollywood career in theater and television direction.

BUD LEE

Internationally known freelance photographer Bud Lee travels extensively on assignment for *Esquire*, *Nova*, *Twen*, *Macleans*, the *London Sunday Times Magazine*, and many others. His photographs have been exhibited in New York, London, and Rome and have appeared in Time-Life books.

Lee has been named *Life* Photographer of the Year, and has received the Los Angeles Art Directors Award. An interest in filmmaking as well as photography led to his spending five months as the official photographer for one of Italian director Fellini's recent productions.

Lee gained the attention and respect of many U of I students last year as Guest Lecturer at the School of Journalism here.

PAULINE KAEI

In the early 1950's, Pauline Kael was running America's first twin theatre in Berkeley and making radio broadcasts for KPFA in San Francisco. Today she is New Yorker and a vital force in film criticism. She has been called the most influential film critic in the United States and has brought several important films and filmmakers to the attention of millions, including director Robert Altman's first films and the acclaimed *Last Tango in Paris*.

Her insight is exemplified in *The Citizen Kane Book*, *I Lost It at the Movies*, *Kiss Kiss Bang Bang*, *Deeper & Deeper Into Movies* and *Going Steady*. She writes regular features as *New Yorker* film critic and has a long list of magazine essays and reviews to her credit.

CAVALLIERE KETCHUM

Cavalliere Ketchum is a Midwest photographer whose work depicts the life-styles of poor whites. He has studied at Arizona State College and at the University of New Mexico in Albuquerque.

He has participated in numerous exhibitions, and has had one-man shows in the Sandia Art Center and Madison Art Center, group shows in the George Eastman House, Focus Gallery, Friends of Photography Gallery, Museum of New Mexico, University of Nebraska Art Galleries and Festival d'la Images in Paris, among others. His work is represented in several collections including the National Gallery of Canada, University of New Mexico and George Eastman House. Mr. Ketchum lives in Madison, Wisconsin.

Among the projects undertaken by his students at the University of Wisconsin is the production of printed catalogues and portfolios of their own work. These projects employ all facets of typesetting, printing, binding, and design to creatively display their photography.

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Danforth is also the developer of the Magnascope process, and received Academy Award nominations in 1965 and 1972.

JOSE NUNEO DELRIO

Jose Nuneo DelRio, documentary filmmaker from Mexico, will present his recently completed film *Los Coras* at REFOCUS 74.

The film, made during a holy week festival of the Cora tribe in Santa Thresa, Nayarit Province, illustrates sociological adaptation of the tribe to present day civilization. The event is a religious and pagan festival, which includes sexual overtones and puberty rites.

DelRio and a three-man crew of independent filmmakers visited the tribe, located in a remote region of Mexico-accessible only by light plane, to film the ceremony for television. The project was made possible by a grant from the Mexican government.

ROGER EBERT

Roger Ebert, Film Critic for the *Chicago Sun-Times*, is numbered among those few who can be said to truly shape the form of current American cinema. His reputation—and his influence—stretches from New York to Hollywood and beyond.

Among his other literary accomplishments is the screenplay for *Beyond the Valley of the Dolls*, a satire that managed to offend a greater number of American moviegoers and critics than any other film in recent movie history.

ROBERT FORTH

Robert Forth is photographer-teacher and philosopher at the California College of Arts and Crafts in Oakland. During the 1960's he was Dean of the Maryland Institute of Art in Baltimore, and originally studied with Henry Holmes Smith at Indiana.

He has lectured and written many provocative essays on photography and has been a real force in the world of photographic education for fifteen years. He is the originator and former Chairman of the Society for Photographic Education (SPE).

WILLIAM PRICE FOX

Internationally-known writer William Price Fox is currently working with director John Hancock (*Bang the Drum Slowly*) on the film *Ruby Red*, based on Fox's latest novel.

Fox is the author of *Moonshine Light*, *Moonshine Bright*, *Doctor Golf*, *Southern Fried plus Six* and *Ruby Red*. His books have been published internationally in both paper and hard cover, and have been purchased for film and television. His short stories have been published in *The Saturday Evening Post*, *Harper's*, *Cavalier*, and *Sports Illustrated*.

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et, written and directed by Newell, is a half-hour film shown at a Chicago film festival only a few weeks ago. It won a First Place award at the Chicago Underground Film Festival.

Hugo award at the Chicago International Film Festival in the Motion Picture Sciences Student Film Competition, in the original cast members active in theatre.

film major Chuck Brown. The cinema-simulated documentary-day situation in the film, winner of a special award at the Chicago International College Festival, has its presentation at the Los Angeles International Film Festival.

documentary *Leave Yes* made for Cleveland was shown at the Ann Arbor Film Festivals and toured in a Cinema 12 circuit, screened at the Chicago International Film Festival.

Produced by Kevin Mollo

Peter Suschitzky

Sebastian Shaw,

and Fiona Leland

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PHOTOGRAPHY STUDENTS

resents a show of photography of Iowa art students in the Foyer of the Art

re photographs by six will be included in a group of shows organized by the States Information University of Florida

HOW

"is" is the theme of a week emphasizing people's interaction from 11a.m. to 5p.m. of multimedia workshops in the direction of Dr. public performance cultural activities using a during the workshops. ce will use television, video, film, lighting, and live held at the Lindquist (consult Informa-ils) on Thursday, April direct the open perfor-wo lectures during the otographs, a "photo-be exhibited.

MAKERS SEMINAR

he day seminar will be con- effects in filmmaking by Bolex technical expert. professional photographer photographer before ted in filmmaking. ecial Effects in Filming, during the seminar. The y Ernst Wildi, Bolex es- is in detail the production nsitions as fades, dissolves, id focus transitions, and dis- ects such as double ex- een, and freeze frame ef- enes, superimposed titles of color transparencies. short course in movie explores filming possi- atte box accessory. Crox- filmmaking techniques and s posed by those atten-. Filmmakers are invited to o illustrate specific tech- ey are encountering. presented through the ard, Inc. of Linden, N.J., istributor of Bolex, Hassel- in equipment.

AGERY

phenomena" (or cinematic andala structures, as Joseph Edward Small refer to their at certain persistent forms of time may be the product system. an animation camera, Small photographed a white spot red on every other frame on picture film. When pro- white circle appeared, seem- t after longer observation, tric patterns were "seen" ese patterns continually n and color to resemble ures, which exist in the re- any cultures. Flickering used before to cause hallu- consistently employed.

VIDEO/LASER III

Video/Laser is a sophisticated, multi-color laser projection system was constructed at the University of Iowa and in Berkley, California, in 1971-72. A similar, simpler system was seen by millions at the 1970 World Exposition in Osaka, Japan.

This is the third such system to be designed by Lowell Cross, member of the U of I Center for New Performing Arts (CNPA), U of I Music School Faculty, and Carson Jeffries, sculptor and physicist at the University of California at Berkley.

The laser show uses 16 colored beams—four at any one time—controlled by "scanning" and "chopping" devices driven by a 12-channel amplifier, which deflect and project the saturated colors onto a screen to a musical accompaniment. Many of the system's components are custom-fabricated. New electronic equipment, designed by CNPA digital designer Thomas Mintner, has recently been added to the system.

Video/Laser is being presented through the cooperation of CNPA and William Hibbard, Director of the Center.

MIDWEST PHOTOGRAPHERS INVITATIONAL EXHIBIT

An outstanding exhibition of 240 photographs by 24 Midwest photographers. Organized by the Walker Art Center in Minneapolis, where it opened last fall, the show will tour three other Midwest art centers after leaving the University of Iowa.

Walker Art Center curator Richard Koshalek assembled the exhibition after a review of the works of more than 200 Midwest photographers. The styles vary, and no single theme or technical approach dominates the selection. The show reveals the enormous amount of talent to be found in the photographic medium the Iowa, Minnesota, Illinois, Wisconsin, Indiana and Michigan areas, from which the works came.

LEICA PHOTOGRAPHY SCHOOL

The famous Leica Photography School is an intensive, technical two-day course presented by two experienced professional photographers.

The seminar will discuss both rangefinder and SLR cameras from a professional viewpoint. Technique (including "making a perfect print") will be emphasized. Light usage, exposure methods, available light photography and many other techniques will be demonstrated and explained using slides, displays and other visual aids.

Both Bill Pierce and Walter Heun, professional photographers conducting the course, will answer questions posed by those attending.

Pierce, whose articles appear regularly in *Camera 35*, *Popular Photography* and other publications, is a freelance photographer who lives in New York City when not on assignment for *Time*, *Playboy*, *Sports Illustrated*, the Smithsonian Institute or one of his other clients. Also a technical expert, he contributed four chapters to the authoritative *Leica Manual*.

Heun has taught photography at the Leitz factory in Wetzlar, Germany and at the Leitz School for Franchised Dealers and Professional Photographers in New York. A seasoned photojournalist, he has served as an instructor at the National Press Photographers Association's NPPA Flying Short Course, and has been honored by the NPPA and the Professional Photographers of America. He has covered such major news events as the Apollo launches and President Nixon's inauguration, and the Olympic games.

ELLEN LANDWEBER

Ellen Landweber is a former student and instructor at the University of Iowa's School of Art. In recent years, her schedule has included numerous lectures at California institutes and workshops, including positions as visiting lecturer and instructor. Her expanding work includes photographs in collections at the Pasadena Museum of Modern Art, and the National Gallery of Canada.

She has established an impressive list of accomplishments, including shows at past REFOCUS festivals, the University of New Mexico, George Eastman House, Bergman Gallery, Oakland Museum, Sheldon Art Gallery, San Francisco Museum of Art, Ohio Silver Gallery and the Center Gallery. Her work has also been published in several top American photography magazines.

NORMAN MUSE

Norman Muse is the director of the 1972 Oscar Award winning documentary film *Last of the Wild Mustangs*. This film, narrated by Orson Welles, deals with the senseless tracking down and shooting of Mustangs in the West by both farmers and poaching entrepreneurs. Muse is executive vice president of Leo Burnett, the second biggest advertising agency in the country. His accomplishments include numerous television commercials such as the "Out of Schlitz" campaign, Marlboro cigarettes, Cheer and Mateus Wine. Chief Joseph and the Nespers Indians are the subject of his next film.

ART SINSABAUGH

Art Sinsabaugh is now head of Photography at the University of Illinois in Champaign. A recent recipient of a Guggenheim grant, he is world famous for his photo-

graphs on the Midwest, USA, and the city of Chicago. He is presently working on 'vacuum formed' and 'machine generated image' creations, and is one of the originators of the Society for Photographic Education. He studied with Moholy-Nagy at the Institute of Design in Chicago.

MELVIN VAN PEEBLES

Sweet Sweetback's Baadassss Song, (1971) was an instrumental step in breaking the traditional black stereotype film roles in American movies. The sexually assertive black male 'buck hero' makes his way onto the screen, triumphant over the corrupt white establishment. A tremendous box-office success, the film is a striking social document, playing on the philosophies of the late 60's and 70's, attuned to a new black sensibility and glamorization of the ghetto.

Van Peebles not only directed *Sweet Sweetback's Baadassss Song*, but has written the screenplays for all his productions, as well. His other films include the European-made *The Story of a Three-Day Pass*, (based on his novel about an interracial love affair) and *Watermelon Man* starring Godfrey Cambridge.

KURT VONNEGUT, JR.

Former staff member at the University of Iowa's Writer's Workshop and currently teaching at C.C.N.Y. in New York, Kurt Vonnegut, Jr. is the author of an incredible collection of novels and has become a prominent figure in the cult that has sprung up around him and out of the characters in his books. They include such

widely popular readings as: *Cat's Cradle* and *Slaughterhouse Five*, *Sirens of Titan*, *Welcome to the Monkey House*, and *God Bless You Mr. Rosewater*. His work has been transformed into at least three films, including the compendium *From Time to Timbuktu*. His most recent book is the best seller, *Breakfast of Champions*.

VILMOS ZSIGMUND

Vilmos Zsigmund is the renowned Czechoslovakian cinematographer who has worked with Robert Altman in *McCabe & Mrs. Miller*, *Images*, and *The Long Goodbye*, which won him the New York Film Critic's Award for best cinematographer. In the film he uses the technique of "flashing" to squeeze as much speed as possible from his film. One scene is lit by a single cigarette.

His credits also include the filming of *Deliverance*, *Scarecrow*, the just finished *Girl From Ptovka* (starring Goldie Hawn), and *The Hired Hand* (with Peter Fonda starring and directing). His just released *Sugarland Express* is the first full length feature ever to be shot with the Panoflex 25 lb., 35 mm camera).

In April he will begin *Funny Lady*, (his first musical comedy, starring Barbara Streisand. He was nominated as one of the best ten cinematographers of this year for *Cinderella Liberty*).

Zsigmund escaped from Hungary with Laslo Kovacs (*Easy Rider*) and a few days before their escape, filmed the Russian takeover of Hungary while bullets whizzed around them.

RUBY RED

EARL WILSON



Please Sing Off Key



NEW YORK—Movie director John Hancock is combing the nation for a girl singer who doesn't sing good.

"I know hundreds of them," I told him as he outlined his needs at Gallagher's.

"Wait," he said. "She must be luscious, and able to carry a tune just badly enough that we can understand why she never soared right to the top. If she happens to sing well, it won't be held against her, but it might be a handicap."

She'll become the star of "Ruby Red," about a country music vocalist from down Memphis and Nashville direction. And since she's unknown now, she might duplicate the career of others who were found in talent searches.

Where are you RUBY RED?

... Hollywood's looking for you, sweet thing.

We're having a RUBY RED TALENT HUNT, at BART'S PLACE, Saturday, April 6th at 9:30 p.m. John Hancock (the director) and Bill Fox (the author) will be there to look over gals that pick and grin, love and sin... winner gets a walk-on part in the movie RUBY RED.

Send your application to:

JIMMY LEE RIDEOUT
REFOCUS '74
IMU
ACTIVITIES CENTER
IOWA CITY, IOWA 52240
319-353-5090

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AND...

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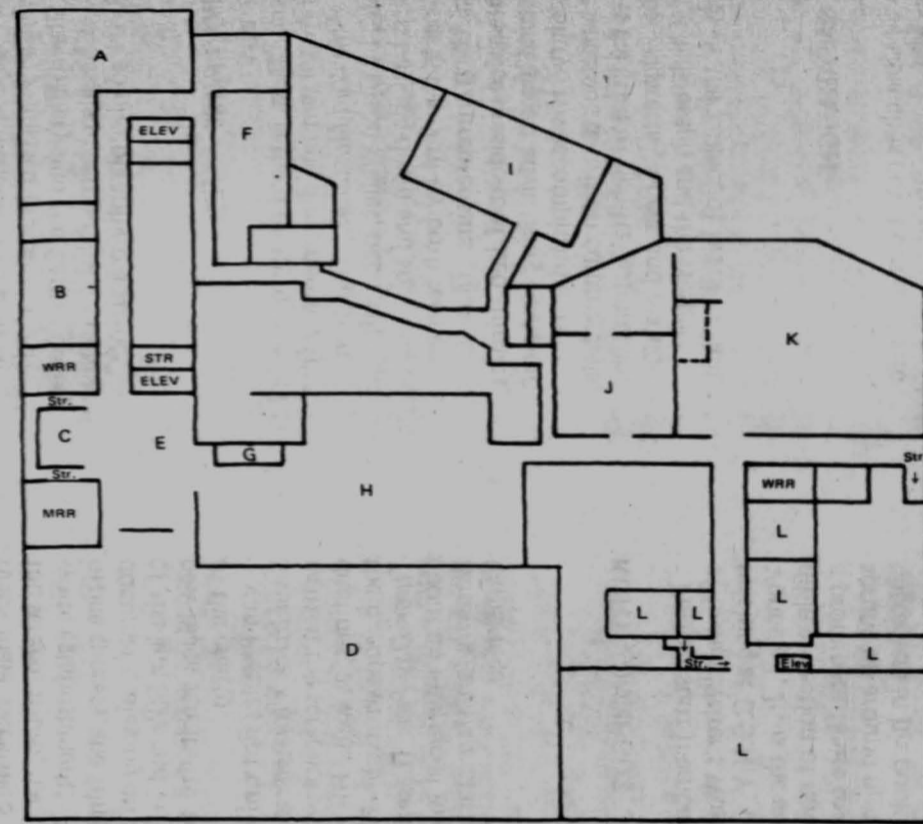
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Ground Floor

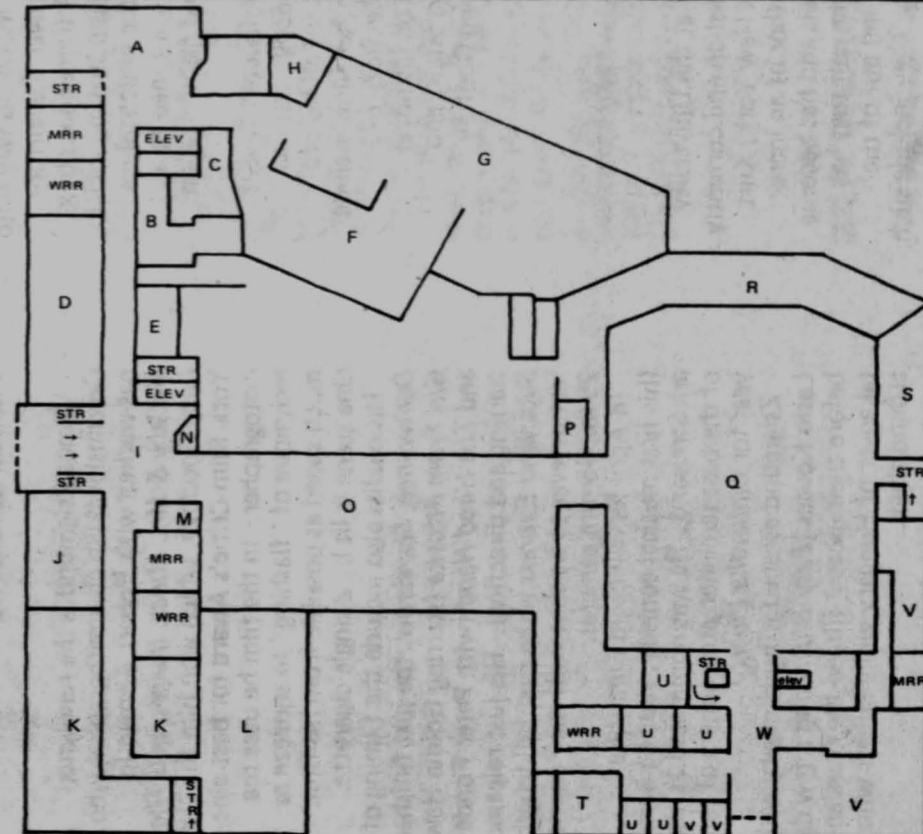
The Iowa Memorial Union

- A. Craft Center
- B. Barber Shop
- C. Vending Area
- D. Recreation Area
- E. Landmark Lobby
- F. Receiving Area
- G. Postal Station
- H. Landmark Room
- I. Hawkeye Room
- J. Meal Mart Service
- K. Wheel Room
- L. Activities Offices and Activity Center



First Floor

- A. Iowa House Lobby and Desk
- B. Food Service Offices
- C. Event Services Office
- D. State Room
- E. French Room
- F. Cafeteria Service
- G. River Room Cafeteria
- H. Cafeteria Dining Room
- I. South Lobby
- J. "I" Store
- K. University Alumni Association
- L. University of Iowa Foundation
- M. Paperback Bookstore
- N. University Box Office
- O. Campus Information Center
- P. Terrace Lounge
- Q. Lost and Found/Building Superintendent
- R. Main Lounge
- S. Sun Porches
- T. Old Gold Room
- U. Dean of Students
- V. Activities Offices
- W. University Counseling Center
- X. East Lobby

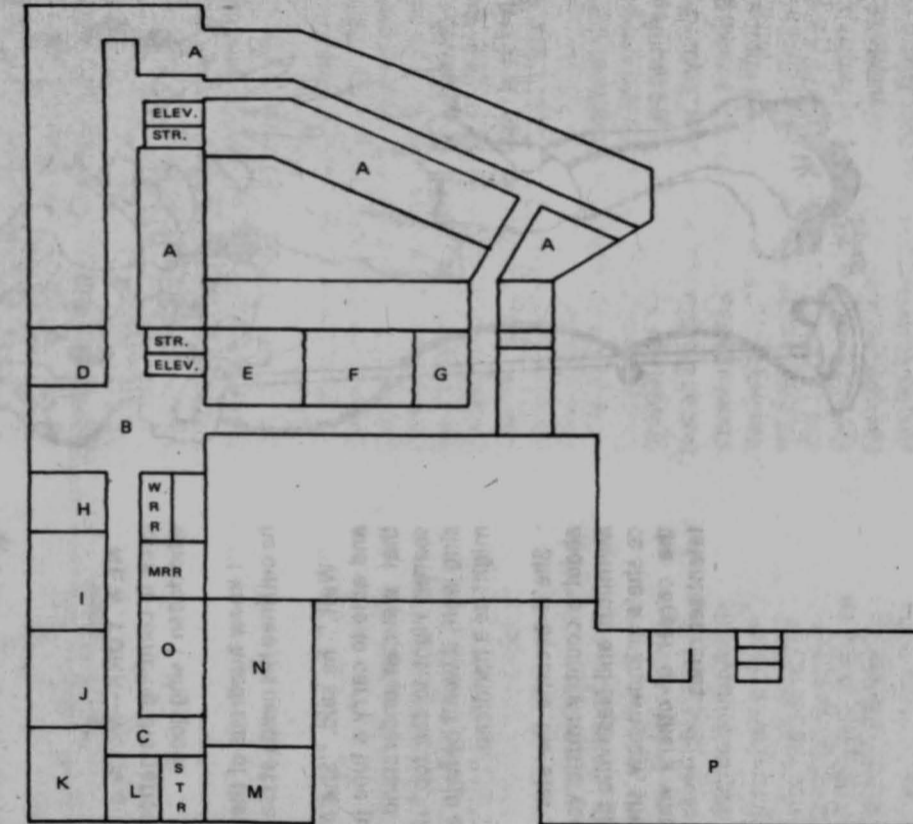


Third Floor

REFOCUS 74
Registration/Information Desk
telephone (319) 353-4248

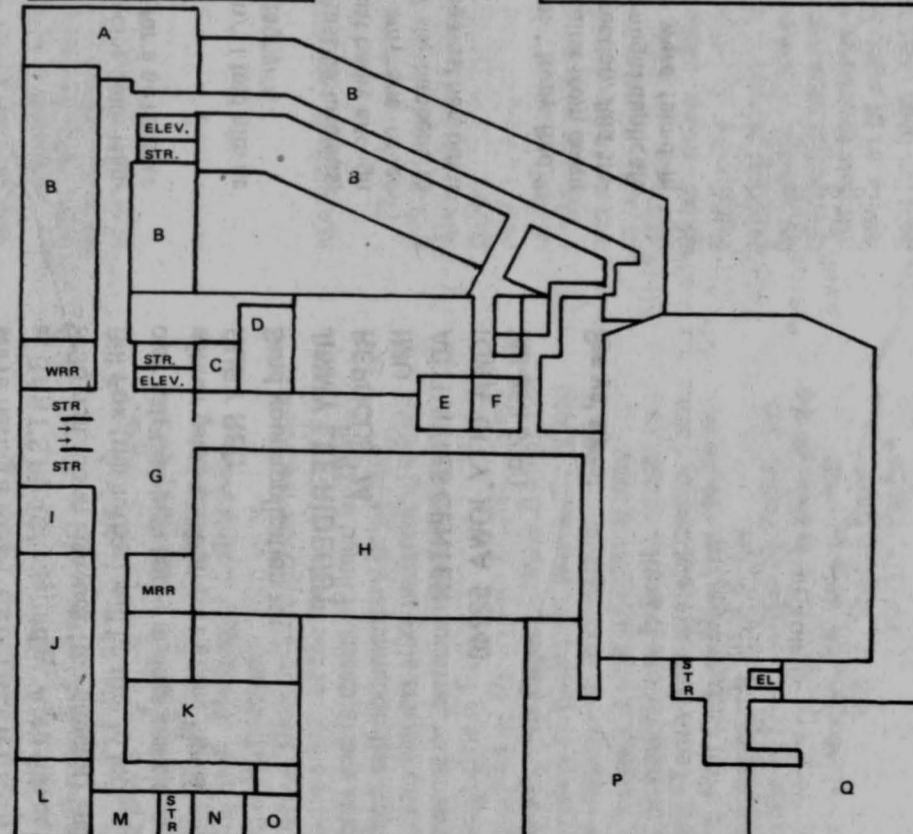
- A. Guest Rooms
- B. Big Ten Lounge
- C. Chicago Lobby
- Meeting Rooms
- D. Wisconsin
- E. Harvard
- F. Yale
- G. Princeton
- H. Purdue
- I. Ohio State
- J. Northwestern
- K. Minnesota
- L. Michigan State
- M. Michigan
- N. Illinois
- O. Indiana
- P. Triangle Club

Fourth Floor (not shown)
Guest Rooms



Second Floor

- A. Accounting/Manager's Office
- B. Guest Rooms
- Private Dining Rooms
- C. English
- D. Oriental
- E. Colonial
- F. Spanish
- G. Ballroom Lobby
- H. Ballroom
- I. Coat Check
- J. Conferences and Institutes Office
- Meeting Rooms
- K. Lucas/Dodge
- L. Grant Wood
- M. Hoover
- N. Kirkwood
- O. Miller
- P. Triangle Club
- Q. Career Counseling and Placement



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REFOCUS 74 wishes to acknowledge the support of the organizations above, without whose support our Tenth Anniversary Festival would not be possible. A word of thanks to them from our many film and photography friends will be appreciated by REFOCUS 74.

Urban renew

By BILL ROEMERMAN
Associate News Editor

Iowa City voters rejected by a narrow margin Thursday what was probably the biggest bond issue in the history of the city in terms of dollar value and significance to the future of the city.

Voter turnout was heavy in all but the student precincts with 9,558 voters going to the polls, only slightly below the record Iowa City vote of 10,325 set in the 1971 City Council elections.

The voters gave a 53.6 per cent favorable vote, but it takes 60 per cent approval to pass a bond issue.

As a result of the referendum's failure, the urban renewal plan proposed by Old Capitol Associates will be discarded, and it appears that Old Capitol itself may fold.

Wilfreda Hieronymus, chairwoman of

Old Capitol, was unavailable for comment Thursday night.

Mayor Edgar Czarnecki indicated that due to the referendum's failure future plans for urban renewal in Iowa City are hazy.

Czarnecki, who was out of town but phoned in his comments, said that the voters' decision is "restrictive on options open to the council."

He indicated that the city would probably return to the concept of allowing individual developers to rebuild the downtown lot-by-lot, a prospect that he seems not to be looking forward to.

"The advantages of the single developer concept will be difficult to duplicate in any alternative plan," he said. "I still feel that this concept is basically superior to the individual parcelization and I will do what I can to retain the advantages of this con-



Poll watchers

Photo by Dale Ha

Among the many curious citizens at the Johnson County Courthouse watching referendum results Thursday night was City Councilwoman deProsse.

Rate of \$35 or \$42 per day

UI officials suggest

By MAUREEN CONNORS
Staff Writer

Student Health Infirmiry rates of \$35 or \$42 per day have been suggested by University of Iowa officials this week.

Currently, students hospitalized at Student Health are not charged.

Student Health, University Hospitals and UI administrative officials have met jointly concerning the possibility of instituting hospitalization rates.

Dr. Harley Feldick, director of Student Health, said hospital costs have gone up and he feels student hospitalization should

be paid for. Feldick said the UI is the only Big Ten school which does not charge for hospitalization.

Feldick said insurance policies would cover the costs, and the university sponsors a reasonable policy for those who don't have an insurance policy. However, those who do not have insurance would have to pay the hospitalization rate.

Today Student Health officials, administrators, student leaders and representatives from the Puritan Company (which sponsors the UI insurance plan) will discuss and possibly finalize the hospitalization rates.

Support for the student hospitalization

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in the news briefly Environment

WASHINGTON (AP) — The Nixon administration told Congress Thursday it will ask for legislation waiving environmental impact statements for energy projects.

Chairman Russell W. Peterson of the Council on Environmental Quality said that after considering the matter, the administration has concluded that the statements do not unduly impede the production of new energy.

"Right now we know of no energy project being delayed because of the preparation of an environmental impact statement," said Peterson in testimony before a Senate subcommittee considering the agency's 1975 budget proposal.

After the hearing, Peterson said the energy industry has been pressuring both Congress and

the administration to exempt its projects from the Environmental Policy Act requiring federal agencies to assess potential impact before construction begins.

He said the industry has argued that because of energy shortages, the public interest is served by expediting new energy projects by waiving the statements.

Nuclear plant

DES MOINES, Iowa (AP) — Representatives of a nuclear generating plant on the River near Cordova, Ill. said Thursday they will prove its waste discharges don't harm the river, but the Izaak Walton League doesn't agree.

The opposing views came at a hearing of the Iowa Water Quality Commission, a Chairman Robert Buckmaster, Washington, said. "We're somewhat kicking around again."

The plant's owners, Commonwealth Co. and Iowa-Illinois Gas and Electric Co., have asked the commission to extend by one year the deadline to discontinue using con-