

in the news Briefly

Veterans

WASHINGTON (AP) — House and Senate conferees agreed Wednesday on a compromise bill to increase school benefits for Vietnam era veterans by 23 per cent.

In addition, the bill would establish a loan program of \$600 for each veteran and would extend from 36 to 45 months the time an undergraduate could receive benefits.

The total cost of the compromise bill would be \$1.48 billion.

The conferees met for the first time Wednesday since a deadlock developed last month and a previous conference agreement was rejected by the House.

A single veteran now getting \$220 a month would receive \$270 monthly under the compromise bill, with the amount effective retroactively to Sept. 1.

A veteran with a wife would have benefits increased from \$261 to \$321 a month. A veteran with a wife and child would get \$366 instead of \$298 and would also get \$23 instead of \$18 for each dependent over the age of two.

Nixon

LONG BEACH, Calif. (AP) — No signs of hidden cancer have been detected in tests being conducted to determine the cause of former President Richard M. Nixon's phlebitis, his doctor said Wednesday.

In his daily written statement, Dr. John C. Lungren said Nixon continued to respond well to treatment and that he is still scheduled to go home at the end of the week.

The doctor said tests have confirmed his earlier opinion that cancer is not the cause of the phlebitis, a vein inflammation in Nixon's left leg. "The tests conducted have failed to reveal any hidden malignancy," Lungren said.

Phlebitis is sometimes a symptom of hidden cancer in the stomach, lungs or pancreas.

CIA

WASHINGTON (AP) — The House Foreign Affairs Committee has gained assurances from Secretary of State Henry A. Kissinger and CIA Director William E. Colby that it will be advised in advance of any future covert operations abroad.

"We wanted to get this first step done," Rep. Dante B. Fascell, D-Fla., a principal proponent of broader House review, said in an interview Wednesday.

"The other issue that ought to be examined now as a matter of national policy is whether our country should be involved in such operations," he said.

Until now, on the House side, the Central Intelligence Agency has briefed only an armed services subcommittee headed by Rep. Lucien Nedzi, D-Mich. As a result, Fascell said, the foreign policy implications of CIA operations such as the activities in Chile against former President Salvador Allende were not reviewed.

Kidnap

AUGUSTA, Ga. (AP) — The wife of a rural banker found dead in the trunk of a car Wednesday died from carbon monoxide poisoning while her husband was trying to meet ransom demands, an autopsy shows.

The FBI said it is pursuing several leads in its search for three gunmen wanted in the kidnaping-death of the woman. But it said it expected no arrests imminently.

A pathologist's preliminary report indicates Jean R. Reville, 51, died of carbon monoxide poisoning while she was locked in the trunk of her car, just hours after her kidnaping Monday. Her husband had paid an undisclosed amount of cash in a futile attempt to gain her freedom.

Authorities said they discovered Mrs. Reville's body after an anonymous caller told them where they could find her blue 1969 sedan, which had been the subject of a massive search since Monday.

Slaughter

STEPHENVILLE, Tex. (AP) — About 400 ranchers and dairymen herded cattle before a bulldozed trench Wednesday, then junked plans for a mass slaughter after an 11th-hour appeal from the White House.

The stockmen were protesting inflationary costs and low income, a squeeze they said could be best dramatized by shooting some 800 animals, mostly calves, and burying them in a mass grave carved in a pasture at the Jack Beyer Dairy north of here.

A telephone call from a White House aide and an appeal from Texas Agriculture Commissioner John C. White just before the shooting was to start interrupted the planned slaughter. The cattlemen said they were told that they would get a meeting with President Ford.

Showers 60s

"Mr. Chairman, in my letter I recommended that The Daily Iowan weatherperson be dropped from the roles of the Johnson County Democratic Party."

"What! Drop a weatherperson from our roles without a mandate from the voters! Unheard of!"

"But Mr. Chairman, She's predicting partly cloudy and warmer weather with a chance of scattered showers, and highs in the 60s and lows in the mid 40s, weather clearly contrary to aims and principles of the Democratic platform."

"Sit down and shut up, Dick. It's an election year."

Refuses to cut pension

House slashes Nixon expenses

WASHINGTON (AP) — The House voted overwhelmingly Wednesday night to slash former President Richard M. Nixon's expense money to \$200,000, but it rejected efforts to deny him everything, even a pension.

Despite sometimes strongly worded denunciations of the former president, the House rejected 344 to 46 a cut-off of the \$55,000 pension.

Rep. Jerome R. Waldie, D-Calif., said his measure would be the House's only chance to register its verdict that Nixon's "service was not honorable, not deserving of reward."

President Ford's \$850,000 request for Nixon had been chopped to \$398,000 in committee, and the additional cuts to \$200,000 were proposed by Rep. Joseph P. Addabbo, D-N.Y.

Addabbo said that would be enough to cover Nixon's essential expenses and still encourage the former

President to cooperate in making his White House tapes and papers available to the courts and eventually the public.

The Nixon money is in an \$8.4-billion supplemental appropriations bill that appeared headed for Ford's veto because the House boosted it by \$384 million above his budget.

The House passed the over-all appropriations bill, 317 to 72, and sent it to the Senate.

An amendment by Rep. Sidney Yates, D-Ill., to prohibit transporting Nixon's tapes and papers from federal custody until Congress votes on a measure to make them public property was approved by voice vote.

An effort by Rep. James V. Stanton, D-Ohio, to prohibit any funds for Nixon until he makes restitution for \$92,000 in federal funds used for his San Clemente, Calif., and Key Bis-

cayne, Fla., homes was ruled out of order.

Hours before the House voted, Ford's historic appearance before a House Judiciary subcommittee was scheduled for a week from Thursday. The three major television networks said they would provide live coverage.

Sketchy historical records indicate that Abraham Lincoln was the only other sitting president to testify before a congressional committee.

The House cut the \$398,000 to \$200,000 in two separate Addabbo amendments. His amendment to cut \$145,000 was approved 342 to 47 and his amendment to trim \$53,000, was approved, 321 to 62.

In one of the most severe denunciations, Rep. John E. Moss, D-Calif., said Nixon's Watergate activities constitute "the greatest betrayal of the nation by a man given

its highest office" and said Nixon deserves no compassion.

"He engaged in the most reprehensible kind of misconduct when there was no need to," Moss said. But Rep. Howard W. Robison, R-N.Y., urged the House to "end this vengeful spirit."

"It is time to close the books on this sorry chapter in our history and look to the future," Robison said.

Ford has promised to answer personally 14 questions before the subcommittee. The questions included whether former White House chief of staff Alexander Haig Jr. initiated negotiations before Nixon's Aug. 9 resignation, what conditions and promises were made and whether Ford had any evidence on Nixon's mental or physical health.

The questions in two formal "resolutions of inquiry" also ask for

any notes or transcripts on Haig's involvement, if any, in the negotiations, and any medical reports on Nixon's health.

Chairman William Hungate, D-Mo., said the subcommittee will not put Ford under oath.

House Minority Leader John Rhodes said he originally advised against Ford's appearance before the subcommittee but now thinks it is probably a wise decision.

Rhodes said on reflection he felt the questions raised about the pardon bore on Ford's credibility and therefore could best be answered by the President himself.

Rhodes, who travels extensively on behalf of Republican congressional candidates, said the pardon is still hurting the party. "As an issue, its intensity is waning," he said, "but I don't think it ever will be an asset."

the Daily Iowan

Thursday, October 3, 1974

Iowa City, Iowa 52240

Vol. 107 No. 66

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Cites 'double jeopardy'

Ehrlichman seeks dismissal of case

WASHINGTON (AP) — District Judge John J. Sirica completed the first phase of his search for an impartial jury in the Watergate cover-up trial Wednesday, while one of the defendants, John D. Ehrlichman, claimed double jeopardy as ground for dismissal of his case.

By the end of the trial's second day, Sirica had narrowed several hundred prospective jurors to 144 and was ready to start more detailed questioning on Thursday.

Ehrlichman said the White House plumbers case, in which he already stands convicted, is so inextricably linked to the Watergate cover-up that the separate accusations violate his constitutional rights.

He said in a memorandum that as soon as jury is chosen he will petition the court to dismiss the Watergate charges of obstructing justice and conspiring to obstruct.

The prosecution, meanwhile, disclosed that it has linked one more person to the alleged conspiracy.

Special Prosecutor Leon Jaworski filed a statement that as a result of newly discovered evidence made known to the defendants on Monday, another person had been named an unindicted co-conspirator.

A source close to the case identified the addition as Richard A. Moore, the former special counsel to Nixon, whose resignation from the White House was announced Wednesday.

Moore testified at the Senate Watergate hearings that counsel John W. Dean told Nixon the Watergate cover-up story at his urging after Moore urged him to do so.

He was involved in some of the conversations recorded by the White House and his testimony probably will be used in connection with the tapes.

The list of unindicated co-conspirators has never officially been made public, except for

acknowledgement that former President Richard M. Nixon was one of those named.

Jaworski also filed a response on behalf of the Central Intelligence Agency to a subpoena filed by Ehrlichman demanding CIA documents.

The prosecutor said the agency would provide voluntarily some of the material subpoenaed but asked that the subpoena be dismissed.

Without identifying the specific items subpoenaed, the response described the demand as "a blanket request for every piece of paper in the agency's files that mentions or in any way refers to" individuals linked to Watergate.

Jury selection on the second day of the cover-up trial of former Nixon administration and campaign aides closely followed the pattern set on Tuesday.

Sirica told prospective jurors the cover-up trial might last three or four months and that the 12 jurors and six alternates would be separated from their families for the entire period.

When the judge asked for a count of those who felt service would be a hardship, 81 persons stood up. One by one they were called to a room behind the large ceremonial courtroom to tell Sirica why they wished to be excused.

The judge hoped by the end of the day to have a large enough panel — about 150 persons — to move on to individual, private questioning to weed out those prejudiced by the massive publicity generated by the Watergate scandal.

After the first day, 65 persons were on the panel.

Meanwhile, word was awaited from former President Nixon on whether he would obey subpoenas demanding his appearance as a defense witness for former White House aide John D. Ehrlichman and as a prosecution witness.

Herbert J. Miller, Nixon's Washington attorney, said last week he would submit material

to the court by Thursday. But Miller declined to say publicly whether his submission would be a motion asking dismissal of the subpoenas or a statement on the former President's health.

Earlier this week, Dr. John C. Lungren, who has been treating Nixon for a recurrence of phlebitis, said it would be weeks before the former president would be well enough to travel.

The five defendants at the cover-up trial, including three men were among the closest to Nixon during his first term as president, are charged with conspiring to block the investigation of the June 1972 Watergate break-in.

In addition to Ehrlichman, they are former White House staff chief H. R. Haldeman, for-

mer Atty. Gen. John N. Mitchell, former assistant Atty. Gen. Robert C. Mardian and Kenneth W. Parkinson, onetime attorney for Nixon's re-election committee.

In a nearby courtroom, a guilty plea was entered for the Greyhound Corp. on a charge that officials of the company made a total of more than

\$16,000 in illegal campaign contributions during the 1972 presidential campaign.

Lawyers for the firm said the money went to both Nixon and his Democratic opponent, Sen. George McGovern of South Dakota.

The charge carries a maximum fine of \$5,000. Sentencing was deferred.



Words of warning

Deputy Foreign Minister Chiao Kuan-hua of China addresses the United Nations General Assembly Wednesday in New York. Kuan-hua sided with oil producers and advised "imperialists" to

accept high oil prices. "To fly into a rage is futile," he said. "To bluff is also futile."

Vogel calls county business 'neglected'

By MARC SOLOMON Staff Writer

Robert Vogel did not reduce the spiciness of Hillcrest's quick-serve, mass-feed, dinner-time offerings Wednesday evening when he, as any candidate must, attacked his opponent.

Vogel, an independent candidate for the Johnson County Board of Supervisors, running against incumbent Robert Burns, met with over 100 students in Hillcrest's dining room and charged that "county business is being neglected."

He said that "unless there is concentrated effort by everybody involved, nothing gets done...county business is big business...the taxpayers aren't getting their fair share."

Vogel, who owns Doctor Supply, Inc., a medical hardware retailing operation in Iowa City, recommended that county government be run like a business.

The casually dressed Vogel said that he has lived in Johnson County all his life; that he has the time and the staff to get the job done.

Vogel summed up his reason for speaking to UI students the following way: "Johnson County votes Democratic when the students are away, but during the school-year, the county votes independent. The student vote is a big vote," he said.

He attributed his loss to Robert Burns in the primary to his lack of student support.

Vogel asked for student support and asked independents to register to

vote. Edward Thomas, Hillcrest head resident, said the purpose of Vogel's visit was for the candidate to provide insights into county problems and to "expose himself to students."

During Vogel's explanation of conflicts over the SEATS mini-bus program for the elderly, he charged Burns with "refusing to take a stand on the program one way or the other." He also charged Burns with vacillating on the restoration of Chalmers Close Mansion.

Referring to those controversies, Vogel said, "It's just like urban renewal; you're either for it or against it."

Vogel also accused Burns of making personal attacks on Richard Bartel.

He commented that "the Democratic party crucified, just crucified Bartel. I think it's unjustified."

When Vogel was asked if there is any corruption in Johnson County government, he answered that he didn't know, but that there are a lot of unanswered questions.

He said he wants to know more about appraisals that he alleged to be missing from county files.

Half way through his presentation one student stopped the candidate and asked him what his name was.

Vogel also spoke of losses to his farm caused by the operation of the Coralville Dam. He said that his 680 acre farm one mile north of Iowa City hasn't brought in a crop in three years because of flooding caused by the

"inefficient operation" of the dam. Vogel said he would have lost his farm if he hadn't had his business in Iowa City to rely upon.

Vogel noted that the flooding made bridge and road maintenance in the area around the dam extremely costly.

He said, "there are answers to everything," and threatened "to close the roads in order to get federal action to fix flood drainage."

When asked about providing more parks in Johnson County, Vogel replied that parks take land off the tax rolls.

At the end of the meeting, one person clapped once and almost everyone filed immediately out of the tile and stainless-steel dining area.

Postscripts

Deadline

The University of Iowa has extended the deadline for applying for the exchange program with Tuebingen University in Germany. Applications will be accepted through Oct. 15 from undergraduates and graduates who are proficient in German. Candidates who were turned away because of the earlier deadline are encouraged to contact the Office of International Education, 316 Jessup Hall (353-6249) for more information and application forms.

Bike tag

Campus Security and Iowa City Police officers will license bicycles for a \$1 fee from 11 a.m. to 3 p.m. Saturday at the Hawkeye Apartments' housing service building, 1100 Hawkeye Dr. Bicycles may also be registered at the Iowa City Central Fire Station at Gilbert and Washington streets between 8 a.m. and 5 p.m. Monday through Friday.

Legal services

The new telephone number for Student Legal Services is 353-6537. Calls can no longer be transferred to that office through the Union Student Activities Center.

Memorial

A tree will be planted at 11 a.m. Saturday at the northeast side of the University Theater building as a living memorial to Jon A. Hillebrand, a University of Iowa student who drowned this past summer. There will be no formal ceremony, but friends are invited to attend.

Blood pressure

Blood pressure will be measured from noon to 8 p.m. today through Sunday at Drug Fair in Coralville.

WOMANVIEW

Volunteers who would like to provide housing for out-of-towners, or usher at WOMANVIEW films should contact the REFOCUS office in the Union Student Activities Center, 353-5090.

Ecology

NEWSLETTER-ENVIRONMENT is a nationwide ecology magazine published in Iowa City. Steve Freedkin, editor and publisher, is looking for writers, researchers, artists, circulation and advertising staff, and general volunteer help. Contact Freedkin at 220 N. Dubuque St., 338-1264.

AFSCME

The October membership meeting of the University of Iowa Employees Union, AFSCME Local 12, will be devoted to a "Candidate's Night." Among those attending will be: Arthur Neu, Lt. Governor, representing Governor Ray; Don Gibson, Ed Mezvinsky's Campaign Manager; and James Leach, Republican candidate for Congress.

The meeting will begin at 7:30 p.m. at the Knights of Columbus Hall, 328 E. Washington St.

Farm trip

A bus trip to three Iowa farms is planned for Saturday, Oct. 12. The Washington County extension agent will conduct the tour of a cattle farm, a hog farm and a crop farm. Participants should prepare a sack lunch; beverages will be provided. Reservations (\$3.00, paid in advance) can be made at the Office of International Education and Services, 316 Jessup Hall.

Apology

We wish to correct and apologize for the inaccurate and insensitive account of Lee Frank's absence from a concert at Hancher Auditorium reported in The Daily Iowan "Police Beat" Oct. 2. Frank is currently being hospitalized for depression at the Psychopathic Hospital and left the concert during the performance as was reported, but was not "apprehended" by either the Iowa City Police or Campus Security. Instead, he voluntarily returned to the Psychopathic Hospital on foot. We regret our flippant and unkind report of this incident and apologize to Lee Frank and his family for the distorted account we gave of it.

Campus notes

TODAY
HIGHER EDUCATION FORUM—"International Education Exchange: Its Impact" is the title of today's forum, noon to 1 p.m. in the Union Conference Dining Room.
VIGIL—12:30 to 1 p.m. at Clinton and Washington streets to focus on unconditional and universal amnesty and the plight of political prisoners in South Vietnam.
PERISHING RIFLES—Pledge meeting at 5:30 p.m. in Room 16 of the Field House. Full company will meet at 8 p.m. in the Recreation Building. Uniform will be fatigues.
CORDELIERS—Meeting in the Recreation Building at 6:15 p.m.
ANGEL FLIGHT—Meeting at 6:30 p.m. in the Field House. Dress is casual.
WATER SKI CLUB—Meeting at 7 p.m. in the Union Indiana Room. Films will be shown.
BIBLE STUDY—Revelation will be discussed at 7 p.m. at the Lutheran Student Center, Church and Dubuque streets.
REVOLUTIONARY STUDENT BRIGADE—Meeting at 7:30 p.m. in the Union Lucas-Dodge Room. "A Luta Continua" (The Struggle Continues) will be screened, part of the African Liberation presentation.
IOWA THEATER LAB—"The Naming" will be performed at 8 p.m. in the North Hall of the Old Music Building on N. Gilbert Street. Tickets are \$2 at the door and may be reserved by calling 353-3346 from 10 a.m. to noon.

Given till Nov. 1 to stop sex discrimination

14 associations face loss of recognition

By **PATTY KELLEY**
 Special to The Daily Iowan

Fourteen student organizations, charged with sex discrimination, will lose university recognition unless they comply with Student Association guidelines by Nov. 1.

Activities Board Chairperson Leslie McKinley, A4, S323 Currier, said Tuesday that the organizations—all honorary and professional societies—must change their constitutions to allow both female and male members. Otherwise, the organizations

will lose rights to use university facilities and receive no office space in the Activities Center, she said.

Based on the UI Student Association (UISA) Constitution, Article 5, a "student concern shall not discriminate in their membership on the basis of race, age, sex or national origin."

McKinley said Activities Board, the UISA commission which recognizes student organizations, was guided by the constitution in their decision.

The decision was made Monday following a meeting when

eight of the 14 professional and honorary societies presented arguments supporting single-sex organizations.

Several of the women's groups representatives argued that their organizations helped to develop women as leaders in the confusion of changing sexual roles.

A business fraternity representative stated that allowing women to join their organization would fail to make them equal, saying that since men would control the organization, women would remain in inferior roles.

After hearing the organizations' positions, the board members said the statements showed all groups wished to remain discriminatory and indicated no desire to comply with UISA guidelines.

Activities Board did agree to give the organizations another month to integrate. Most of the organizations were informed last spring that their constitutions didn't meet UISA standards.

At the time, organizations were informed that they were sexually discriminating, and were reduced to temporary

recognition, ending Oct. 1. Temporary status is non-renewable and only allows an organization to use UI facilities.

McKinley said the extra month was granted so organizations could have one more chance to change their positions.

There are several other avenues of action open to the organizations, McKinley indicated. Both would require an amendment to the UISA Constitution.

The groups could appeal the Activities Board decision to UISA for consideration. Or, McKinley said, the UI ad-

ministration could intervene and allow the groups to use university facilities.

In that case, UISA would have to go through constitutional changes to comply with the administration policy.

McKinley added that after Nov. 1 if a group wishes to comply with UISA guidelines, it could re-apply for recognition.

"In the future," McKinley predicted, "all these organizations will have to change their positions—not necessarily because of activities board—but because of social pressures."

MIU officials respond to funding criticism

FAIRFIELD, Iowa (AP)—Officials of Maharishi International University (MIU) replied on Wednesday to Fairfield ministers who last week urged Gov. Robert Ray to not endorse the new institution.

The ministers met with Ray last Thursday and asked him to "refrain from publicly supporting" the university located on the defunct Parsons College campus in Fairfield.

They said the university is teaching the Hindu religion and support by government officials would be a breach of powers separating church and state.

The Rev. Darrell Bridgewater of the Church of Christ said he and two other ministers told Ray that MIU is attempting to use the Fairfield public school system as a "base for recruiting."

"The transcendental meditation (TM) instructors at MIU won't admit that they are teaching a religious belief," the Rev. Bridgewater said.

He said he didn't object to a private institution teaching religion, but added, "They cannot teach it in the public schools."

He said the MIU instructors had visited a Fairfield junior high school. "I don't know what they were doing in the classroom," he said. "It might have been just a lecture. But religion cannot be taught in public schools."

Steven Drucker, MIU director of relations, said Mr. Bridgewater's "contention is completely false and in no way corresponds with the fact and with the life experience of hundreds of thousands of meditators."

"It is very clear to those knowledgeable about TM that it is not a religion, dogma, code of ethics or philosophy. It has no special association with any political, social or national group."

Drucker also said that, through transcendental meditation, each MIU student "increases in intelligence and creativity."

Drucker named a number of leading religious leaders who he said practice transcendental meditation. He said most of the larger churches in Fairfield support the school and its goals.

Flanigan, Kalmbach testimonies differ

WASHINGTON (AP) — Former White House aide Peter M. Flanigan denied under oath Wednesday that he offered ambassadorships in exchange for contributions to former President Richard M. Nixon's campaigns.

Flanigan's testimony to the Senate Foreign Relations Committee, which is considering his nomination to be ambassador to Spain, conflicted with that given to House impeachment investigators by Herbert Kalmbach, former lawyer for Nixon.

Sen. J. W. Fulbright, chairman of the Foreign Relations Committee, did not indicate any attempt to resolve the differences.

The charge of selling ambassadorships was one of several raised before the committee by Sen. Thomas F. Eagleton, D-Mo., who said Flanigan is unfit to hold such a high post because of his role in the ITT antitrust affair, the ambassadorships allegation and his reputation of being the White House go-between for businessmen seeking favors.

Senate Democratic Whip Robert C. Byrd has said the ITT case alone is enough to convince him that Flanigan is unfit.

"Most of these matters have been looked into at great length by the Watergate special prosecutor... and his response is that they know about these things and they have no charges against me," Flanigan said in response to Eagleton's allegations.

Flanigan, 54, specifically denied any unethical role in the ITT case, any attempt to sell ambassadorships, and any allegation that he used his position as presidential adviser to financially enhance himself.

Flanigan said no charge of buying an ambassadorial post could be raised in connection with his nomination because he gave only \$25 to Nixon in 1972.

But he did not dispute Fulbright's accounting that he gave \$2,560 over a four-year period, his parents gave \$39,856 and his brothers \$4,190.

In the Justice Department's antitrust case against ITT, Flanigan said his only role was to find a consultant, at the request of Antitrust Division chief Richard McLaren, to write a report on consequences of blocking the ITT-Grinnell merger.

Flanigan said the consultant was suggested by McLaren himself, although it turned out to be Richard Ramsden, a former associate of Flanigan's in the brokerage firm of Dillon, Read and Co.

Eagleton contended Ramsden was hired to pressure McLaren into going easy on ITT.

The ITT controversy surfaced in 1970 with accusations the conglomerate had promised a \$400,000 subsidy to the Republican National Convention in return for a favorable settlement in the merger case.

Pastore said the bill had become a "hodge podge" with restrictive amendments and that perhaps the committee could bring out a bill after the November elections that makes sense.

Griffin also spoke of further action "hopefully after the election," asserting that the bill had become "a political punching bag."

Sen. Hubert Humphrey, D-Minn., floor manager of the bill, accused the administration of not wanting the bill because of legislative restrictions built in for what he said was "a sorry lack of planning on the whole policy of foreign assistance."

"If the administration would back this bill, we might have a fighting chance," he asserted.

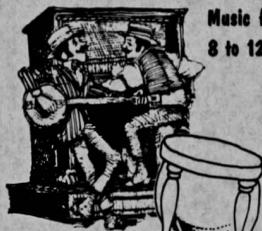
WASHINGTON (AP) — The Senate rejected Wednesday a \$2.5-billion foreign aid authorization bill containing restrictions opposed by the Ford administration.

By a 41-39 vote, on a motion by Sen. John O. Pastore, D-R.I., the bill was returned to the Senate Foreign Relations Committee for further study.

Sent back with it to committee was an amendment passed earlier in the day to require a report to Congress before the CIA undertakes a covert operation. A move to abolish such operations lost.

A previous recommittal motion by Senate assistant Republican Leader Robert P. Griffin, R-Mich., who warned the votes were not available for passage of the bill, failed by a 43-39

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GREENHOUSE

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KRNA 93.5

New FM station may finally 'air'

By BETH SIMON
Asst. Features Editor

The Federal Communication Commission (FCC) willing, Iowa City's newest FM radio station—KRNA, at 93.5—will be on the air Friday morning, after two years of trying.

The station has yet to receive its license from the FCC, so the planned Friday starting day may have to be postponed.

Elliot Keller, the station's general manager, described the problems of the last two years as "incredibly bad luck, and perhaps poor timing."

Keller said the station tested its equipment Monday: "The equipment basically works. We're finally going on the air."

The problems have been due, in part, Keller said, to "red tape, FCC delays." They began on Feb. 1, 1972, when "We filed

for a 100,000 watt FM assignment"—an opening on the channels.

But the assignment was changed to 3,000 watts, and so KRNA needed to find a new transmitter site, Keller said.

The station is now at its fourth and hopefully permanent transmitting site, on Rochester Avenue. The station's offices and studios are on Hollywood Boulevard, next to K-Mart.

KRNA will broadcast at 3,000 watts, powerful enough to draw an audience within a 40 mile radius of Iowa City.

Robbie Norton, KRNA program director and self-described "third biggest investor—also chief engineer," explained KRNA programming as "taking the best of the progressive, super groups. Current sales status has nothing to do with it. We don't even subscribe to Billboard. We've researched the most popular progressive albums in the country and we're going to play the most popular songs off those albums."

Norton said that the station will begin with "500 cartridges" for the air. "I got everything by the Stones and the Beatles already on tape." He said according to research they've done, the three most popular groups in Iowa City are The Grateful Dead, the Beatles and the Stones, in that order.

Norton said there will be a request line, so listeners can call and let the station know what they want to hear.

No jazz right now, though: "We don't have anything deeper

than Blood Sweat and Tears—if you want to call that jazz. It's not commercially viable," Norton added.

The KRNA news department will not be affiliated with any network audio service, but will have a United Press International (UPI) broadcast wire.

Daryl Woodson, KRNA's news director, is a graduate of the UI School of Journalism and has had professional news experience at WSUI in Iowa City and KCRG in Cedar Rapids.

Keller is also a graduate of the UI School of Journalism. It was while in school that Keller "checked into what it really takes to put a station on the air." During 1970 he and some other friends "decided that it was an excellent opportunity, that we understood the market, and so we decided to try."

So in 1972 Keller and 13 other investors filed for a license. According to Keller, there are currently 22 investors, and "no individual owns more than about 20 percent." He said that, in terms of "actual dollars expended, and equipment and labor" KRNA is presently worth "about \$150,000."



High and mighty

Photo by Jim Trumpp

Is it the bird of peace or the great dove of doom? Whichever, it takes the sun blissfully on the roof of the First Presbyterian Church, waiting for Herky to swoop down.

Police beat

By MARIA LAWLOR
Staff Writer

Iowa City Police charged an Iowa City man Wednesday with unlawful use of a telephone in connection with a series of harassing phone calls made to an Iowa City woman.

Apprehension of the man, George Hanley, 611 S. Clinton St. was made possible by the alertness of the victim, the co-operation of the Northwestern Bell Telephone Co., and the use of technical equipment which was activated after police obtained the consent of the victim, Public Safety Director David Epstein said.

"This demonstrates that attempts to locate such persons are possible," Epstein added. "Our job is made much easier with the more information we get concerning incidents of this nature."

LSD investigation

In continuing their investigation into the recent rash of acute reactions to LSD abuse in Iowa City schools, Iowa City police detectives are urging persons with knowledge related to the incidents to contact the police department.

Information may be given anonymously by calling 354-1800, extension 295, Epstein said.

At least 13 junior high school and high school students have been treated since Sept. 20 for symptoms of severe hallucinogen overdose after taking capsules or tablets sold as LSD.

Kitchen accident

A Quadrangle kitchen worker was taken to University Hospitals after being caught in a tray conveyor in the kitchen area for more than an hour Tuesday.

Connie Lamka, A2, 2246 Quadrangle, was freed from the conveyor by maintenance workers after she caught her arm in the conveyor when she tried to prevent a tray from slipping off.

Lamka was taken to the hospitals by a Johnson County ambulance, where she received stitches for a gash in her arm and before being released.

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the Daily Iowan



Interpretations

Bartel's Censure

The censure vote Tuesday night by the Johnson County Democratic Central Committee (JCDC) of Richard Bartel, Chairman of the Johnson County Board of Supervisors, was a necessary action brought on by Bartel's public conduct.

This action was in direct response to the manipulative and demagogic tactics Bartel has employed against his fellow Democratic members of the Board of Supervisors, which culminated in Bartel's letter to the JCDC asking the committee to withdraw support for Robert Burns, the legally chosen Democratic candidate for the fall election to the Board of Supervisors.

This reporter has seen Bartel in his public career continually attempting to double-talk and manipulate the press and the voting public in the arrogant pursuit of his own political career.

Some would respond cynically that this is done by all politicians. However, in the case of Bartel,

his cheap theatrical tricks with the press and at the Board of Supervisors, and his vindictive personal attacks against fellow members of the board, go far beyond the borders of good taste and political ethics.

However, the JCDC censure vote was conducted in a poor manner. The overdrawn debate over procedural questions on how to censure Bartel began to take on the appearance of two executioners arguing over which ax to use. In the end they chose the duller one.

In its haste to register its official disapproval of Bartel's public actions, the JCDC passed a vague, poorly-written statement which did not really speak to the detailed issues.

The JCDC's censure comes after a long trail of abuses of good manners and political ethics on the part of Bartel. It is unfortunate that it could not have been done with a sharper ax.

William Flannery



U.S. FOREIGN POLICY—1974

The Causes of the Tentative T.A.

There's a curious gray area of responsibility in college teaching. The people in this area are students and therefore responsible for their own learning. But they're also teachers, and that makes them responsible for the education of others. I'm talking, of course, about teaching assistants—the t.a.'s.

One of the things which weighs most heavily on a t.a. is the matter of grades. As a student, grades mean one thing—you have to have 'em to become a t.a.; you have to keep 'em to remain one. As a teacher, they mean something

structure which everyone criticizes and nobody changes.

Given this, the liberality of a liberal education is a function of the Core curricula for most UI students, that the bulk of the Core courses are in the hands of the teaching assistants, and that the quality of the Core program is a function of what those teacher-students think about grades. I think it is time for a manifesto. It is time to say, "this I believe," and have the rest of the teaching profession respond.

Grades are not empty numbers on a yellow academic record sheet. Grades are indicators of a student's performance.

A student's performance is not a function of how other students perform, but a function of how well he masters the subject matter of a course.

The mastery of a course's subject is something which is at once absolute and subjective. A subject is either mastered or it is not. It may be that the control of a subject can be delineated into categories of "better-than-average" (B) or "excellent" (A). But with respect to most undergraduate courses, there is usually a clear indication of not knowing enough about sociology, psychology, the modern novel, rhetoric. There is no place for the grade "D" if it means sort-of-not-mastering-but-still-better-than-nothing. This is the absolute: that it can be determined if a student has mastered the subject of a course or not.

The point of mastery, however, is something which must be determined solely by the instructor, using criteria which, in most cases, can only be described as subjective. It is we who are supposed to know what the goals of our courses are. It is we who must decide if a student has met them. Not if he has met them as well as most of the class, or better, or best, but whether or not he has met our goals at all. If he has met them, then we can get into questions about whether he has fulfilled our expectation to a greater or lesser

degree. If none of the class meets our goals, then we must fail all of the class and either re-adjust our goals down, (if we can justify it to ourselves) or ask that the class repeat the course until they achieve the appropriate level of mastery.

If all of the class meets our goals then we must pass all of the class, and either re-adjust our goals upward (again, if we can justify it) or consider not teaching the course at a college level. These things I believe.

I think that the case is most clearly exemplified in the rhetoric program. Here is the one course all UI grads have to either take or pass out of. Here is the most basic skill which can be expected of a college graduate: the ability to communicate—with all that that implies in terms of being able to reason, to formulate propositions, to express opinions, to criticize faulty opinions, to detect invalid reasoning. Here also is a program staffed primarily by t.a.'s.

The rhetoric department allows each t.a. the freedom (and the responsibility) to decide what communication is going to mean to him, and what his goals are going to be. There are guidelines, but they are minimal—not in the sense that there aren't many of them, and in the sense that what guidelines there are meant as a ground upon which the t.a. may build.

I heard recently that a study, using a control group of students who were excused from taking rhetoric, showed that, by and large, rhetoric made little difference in the ability of college seniors to write. I suggest that this study dramatizes the problem of the t.a.'s area of responsibility. The question is not whether rhetoric made a difference, but whether or not all of those senior papers showed a level of competence acceptable to a rhetoric t.a. If they did, then rhetoric is not essential in a college education at the University of Iowa. But if they did not, then all those seniors should be prohibited from graduating because

they could not fulfill the requirements of the degree which they sought: they could not write at a college level.

On a practical level, then, the question becomes how do you keep them from obtaining certification to which they are not entitled? You can't fail them in chemistry because they are not competent in rhetoric. You have to fail them in rhetoric. That may sound harsh, since most rhetoric students are not seniors but freshman. But for many students, the rhetoric t.a. is the only person standing between him and the certification that he can, indeed, write at a college level.

Do you see the dilemma? As long as rhetoric is not required at all stages of a liberal arts program, the rhetoric t.a. alive to all the responsibilities of shaping the quality of a liberal arts education, must judge freshmen as if they were seniors.

"Whaddaya mean can they communicate? They can talk can't they? They can read a book. Some of them write. Of course they can communicate."

"He just wants to go on to med school..."

"Five per cent of your class must have A's. Twenty per cent will have B's. Forty per cent C's..."

"If you fail all your students, you'll lose your job."

"It's an illiterate world anyway. Let them go into it as they are."

Those are all cop-outs. Maybe it's the last vestige of the '60's I'm feeling, the last traces of that feeling that there are things which can be stood up for. Or maybe I'm preparing to ease my conscience as I manipulate a perfect bell-shaped curve.

But tough as it is to build a better world, and as hazy and uncertain as the responsibilities are, I think there's a bottom line here, and a line which can be held.

And I believe the t.a.'s, if they'll let themselves, can hold it.

Doug Wilhite
55 EPB

Letters

Bikes

TO THE EDITOR:

I was very happy to see the article "The Bike Psyche" which appeared in the Sept. 27 issue of the DI. Such features, I believe, can only help in stimulating more interest in cycling.

However the author, Mr. McAuliffe, only touched upon one facet of biking in his description of the "hard-core" bike-cycle touring. Although this description was excellent, it failed to mention in any detail the ultimate hard-core bike—the racer. Perhaps in the future, the DI might see fit to inform the public about the grueling yet little known sport of bicycle racing at the University of Iowa.

Bicycle racing is a growing sport and will probably be a Big 10 event someday. There are a few of us bike racers around now, and we would like to see more.

Mark Beattie A2
Kate Daum

Ella

TO THE EDITOR:

I don't think I've ever read an article in the Daily Iowan that I enjoyed more than Chris Brim's piece on Ella Fitzgerald (DI Sept. 30). It was well-written, excellently written really. The way Ms. Brim handled the journalist-beat-it syndrome was very understanding and sympathetic to both sides of the issue. Neither herself or Ms. Fitzgerald seemed to lose any grace in her reporting of the usually antagonistic affair.

What I like best about the article is the way she let Ella Fitzgerald speak alone, without editorial comments slipped in over her shoulder. A wise thing to do since the lady can certainly speak by herself and interest people.

Rose Rockafellow
225 N. Lucas
Iowa City

The articles in the DI by Ms. Brim, John Bowie and a few others have forced me to read the paper almost everyday this semester and it's been weeks since I last referred to the DI as the Daily Idiot.

Paul Lanaghan
512 N. Gilbert St.

Student Tickets

TO THE EDITOR:

Saturday is another home football game, and how many students are going to have to beg, borrow, or steal another student's I.D. to get their date into the game with them?

This problem came to my attention this last weekend when my son, a UI student, wanted to take his date, a girl from Iowa City but from another college. When buying season tickets he was informed that his date must also show a University of Iowa I.D.

My daughter was also faced with the same problem only in reverse. Her date was a student at the UI and she was a non-student but a resident of Iowa City.

This hassle is encouraging the dishonest acquisition of identification as mentioned above. What's more just who is this rule suppose to benefit? Otherwise DATELESS UI students!

Should this rule remain in effect the UI stands to lose the student support they now have. Should the rule be abolished, the UI stands to gain the support of their own students plus the support of their chosen companions.

The Hawks need all the help they can get!

Transcriptions

bob wang



Land of Opportunity?

Since the latter half of 1973, the U.S. government has made certain crucial policy changes concerning foreign students in the United States.

The first of these changes was that of altering the guidelines with regard to the financial responsibility of foreign students prior to their matriculation at an American college or university. Originally, prospective foreign students were only required to have funds "available, or means of obtaining such funds, to provide for all expenses during his first year of study."

However, the Foreign Affairs Manual of July 25, 1973 published a revision of this guideline. It now stands that "an alien applying for a student visa must establish by appropriate evidence that sufficient funds are, or will be, available to him to defray all expenses during the entire period of his anticipated study in the United States."

Following this announcement, the U.S. Dept. of Justice—Immigration and Naturalization Service—withdrew as of April, 1974 the authority of school officials, i.e. foreign student advisors, to issue temporary summer work permits to foreign students. Instead, foreign students must now apply directly to Immigration and Naturalization Service district offices for work permits.

What this procedural change means in effect is that the opportunity for foreign students to earn some money during the summer in order to defray educational expenses would be significantly reduced. In the past, permits were granted to nearly all foreign students who applied for them. This past summer, only half of the approximately 60 students who had applied for work permits from the University of Iowa were issued such permits.

In brief, the tightening of financial requirements coupled with the drastic reduction of work permits issued to foreign students limits the type of foreign students who would be able to study in the United States. Henceforth, only those rich enough or those able to obtain scholarships will be welcomed as foreign students in the U.S.

Foreign students who seek to "work through college," or to obtain scholarships after "proving themselves" academically during the first year would be virtually eliminated if the policy changes were to prove successful. After all, how many average families abroad, particularly in the developing countries where the per capita income is almost uniformly under \$600, can afford sending their sons and daughters to study in the U.S. at the cost of more than \$4,000 annually?

According to Lee T. Hoppes, the Immigration and Naturalization Service district director in Omaha, the recent decision to reduce the number of summer work permits issued to foreign students is "intended to protect work opportunities for American youths, including Vietnam veterans and members of minority groups."

However, as Gary Althen—UI foreign student advisor—pointed out: "a sizable proportion of those foreign students who have had summer work in the past have found employment in their specialized fields where they have qualifications generally not found among young minority Americans. Many others have worked in Chinese restaurants, where American blacks and Chicanos seldom look for employment. And while the concern for unemployed veterans is well justified, there has been no showing that the veterans are looking for temporary, summer work."

It would seem that in many cases, instead of depriving young Americans of job opportunities, foreign students were in fact providing needed skills for American businesses. In general, then, the "net cost" of allowing foreign students to gain summer employment seems relatively insignificant.

In view of the above, one cannot help but

reflect on the increasingly tarnished image of America as the "land of opportunity." One recalls that throughout American history, the influx of new immigrants had met similar obstacles. Thus, the Anglo-Saxon Protestant sought to keep out the Irish Catholics who threatened to share this "land of opportunity." And so it came to pass with the Italians, Blacks, Asians, and Puerto Ricans...

Now it seems that the all-too-familiar use of "foreigners" as scapegoats for national economic ills has once again surfaced. While it is understandable that American immigration policies would become progressively more restrictive, one wonders if such stringent measures applied to foreign students is really necessary. Has the "land of opportunity" fallen to such depths as to begrudge a handful of foreign students the opportunity to "work through college"?

Moreover, one is prompted to question the logic of U.S. foreign policy when on one hand hundreds of millions of dollars are spent each year for foreign military and economic aid, while on the other hand, the summer employment of a handful of foreign students is considered an intolerable burden on the American economy. The pettiness of the latter threatens to undermine the expressed goals of the former.

the Daily Iowan

—Thursday, October 3, 1974, Vol. 107, No. 66—

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Published by Student Publications, Inc., 111 Communications Center, Iowa City, Iowa, 52242 daily except Saturdays, Sundays, legal holidays, and days of university vacation. Second class postage paid at the post office at Iowa City under the Act of Congress of March 2, 1879.

Subscriptions rates: Iowa City and Coralville 3 months \$6.00, 6 months \$10.00, 1 printing year \$18.00. Mail subscriptions 3 months \$8.50, 6 months \$14.00, 1 printing year \$22.00.

The Daily Iowan is an independent newspaper written and edited by students at the University of Iowa. The Associated Press is entitled to the exclusive use for republication of all local as well as all AP news and dispatches.

Please dial 353-6203 if you do not receive your paper by 7:30 a.m. Every effort will be made to correct the error by the next issue. Circulation office hours are 8 a.m. to 3 p.m. Monday through Friday.

The opinions expressed on this page are the opinions of the signed authors, and may not necessarily express the opinion of The Daily Iowan.

Faculty members divided over what bargaining agreement. One faction, report campus faculty, favor faculty governance. Another group discussion from such and non-retention. Leading the all-in-on the Association of Un... Culver called th...

Mideast threat

TEL AVIV (AP) — The extraordinary session wave of Palestinian-Israeli that threatens chances. Guerrilla war between Palestinians has recent round of raids and revenge into a fortress and south wasteland.

In a further sharpen Premier Yitzhak Rabin's students that Israel population centers if missiles at Israeli town.

Rabin's warning follow Syrian Defense Minister declaring Syria possesses any point in the Jewish question. Rabin said, "I to that is to say: If you us your populous areas will need to detail how."

No details of the cabinet, but with U.S. Kissinger due to visit the

... ..

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The Hawks need all the help they can get!

Rose Rockafellow
225 N. Lucas
Iowa City





By a Staff Writer

Faculty members at the University of Wisconsin are divided over what should be included in the collective bargaining agreement presently being debated.

One faction, reportedly representing most of the Madison campus faculty, favors separating economic matters and faculty governance matters.

Another group argues that to separate the salary discussion from such things as merit increases, promotions and non-retention policies is a "fairlyland approach." Leading the all-in-one approach is Jerry Culver, president of the Association of University of Wisconsin Faculty.

Culver called the push for separation a move by

"privileged and elite faculty on the Madison and Milwaukee campuses" (Culver apparently is not a faculty member at either of those two campuses).

The issues of who the bargaining agent will be for the faculty and whether each campus will appoint its own agent were also discussed at a Wisconsin Board of Regents task force meeting.

Further discussion is slated for an Oct. 23 meeting.

Daily Cardinal
Univ. of Wisconsin
Madison, Wis.
Sept. 30, 1974

University of Illinois administrators have decided that no freshman will be admitted to the Champaign-Urbana campus for the spring semester, citing an unexpectedly large fall enrollment.

The move is being made, the director of admissions said, so the university will not be forced to cut-back the number of students to be admitted in the fall of 1975.

Fall enrollment figures are unavailable as of yet, the Daily Illini reported, as are the number of potential students the move will affect.

The Daily Illini
Univ. of Illinois
Champaign, Ill.
Sept. 26, 1974

Faculty members at Washington State University in Pullman are up in arms over a rating and evaluation service called "profscan" that has been less than charitable to some of them.

The service was begun by three former WSU students, who conducted the survey last spring. The results were published this fall and distributed free to all WSU students.

One disgruntled faculty member, unnamed by agreement

with the Daily Evergreen, said he plans to sue the company that distributed "profscan."

"I think I have been wronged," he said. "My stock-in-trade has been damaged," adding that university administrators would use negative reactions as an excuse to dismiss faculty members.

WSU's executive vice president, Wallis Beasley, said that isn't the case, however, because of a "survey like this without a great deal more study."

Students were questioning the study's results also after it was pointed out by the Daily Evergreen that several professors, on two year sabbaticals, were given the highest rating even though they had been away from the campus the entire time.

The Daily Evergreen
Washington State Univ.
Pullman, Wash.
Sept. 24, 1974

Austin, Texas was "unnerved" recently by the opening of the city's first massage parlor for women only. Operated by a former dancer at a local bar for women, the "New Ms." has averaged two customers a day.

The owner, B.J. Larison, told the Daily Texan that business hasn't been that bad "considering the small amount of advertising that we've done."

Equipment provided includes a massage bed, a steam bath and a sun lamp. A 30 minute massage costs \$10, Larison said; other services are extra.

Those extras are within the laws, however, Larison emphasized.

The Daily Texan
Univ. of Texas
Austin, Texas
Sept. 27, 1974

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Mideast guerrilla warfare threatens peace chances

TEL AVIV (AP) — The Israeli cabinet met in extraordinary session Wednesday to deal with a wave of Palestinian-Israeli terror and reprisal that threatens chances for Mideast peace.

Guerrilla war between Israel and the Palestinians has recently flared into a deadly round of raids and revenge that has turned Israel into a "ortress and south Lebanon into a partial wasteland.

In a further sharpening of tensions, Israeli Premier Yitzhak Rabin warned in a talk with students that Israel would attack Arab population centers if the Arab states fired missiles at Israeli towns.

Rabin's warning followed a speech Tuesday by Syrian Defense Minister Maj. Gen. Mustafa Tlas declaring Syria possessed weapons that could hit any point in the Jewish state. Replying to a question, Rabin said, "I believe the only answer to that is to say: If you use them — the missiles — your populous areas will suffer and there is no need to detail how."

No details of the cabinet discussion were announced, but with U.S. Secretary of State Henry Kissinger due to visit the region later this month,

Israelis appeared concerned the Palestinian attacks could hinder Kissinger's forthcoming peace mission.

Both Arab and Israeli diplomats have said chances for a Mideast settlement were never brighter than after Kissinger's disengagement accords on the Sinai and Golan Heights fronts signed last January and May.

"But all that has changed now," said an Israeli official, as the Jewish state moved to stem the new upsurge of terrorist bombings, shootings and incursions that has rocked the country from the northern border to the occupied Jordanian West Bank to the Gaza strip.

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Schlesinger defends Kissinger's use of CIA in Allende's overthrow

OFFUTT AIR BASE, Neb. (AP)—Secretary of State Henry Kissinger, currently under fire for directing U.S. involvement in the internal affairs of Chile, got vigorous support here Wednesday from Secretary of Defense James R. Schlesinger.

Holding a news conference during a visit here, Schlesinger also denied reports that he and Kissinger have irreconcilable differences.

Responding to a question on the Central Intelligence Agency's (CIA) role in last year's overthrow of Communist Salvador Allende's regime in Chile, Schlesinger devoted most of his answer to Kissinger's role.

"Dr. Kissinger did exactly what his responsibilities called upon him to do," said Schlesinger, who directed the CIA during part of the time the agency tried to influence Chilean politics.

Schlesinger said that since the "Bay of

Pigs" operation, it has been a requirement that intelligence carefully review any similar operations with representatives of the president.

"We take a paradoxical view in the United States that we want officials who are responsible to be knowledgeable. Yet, at the same time, we criticize them because of their knowledgeability. I think that is not an appropriate way to view the problem," Schlesinger said.

However, Schlesinger, who moved to the Pentagon in mid-1973, refused to discuss what he termed "details of intelligence operations" in Chile.

Schlesinger also flatly denied reports that he was determined that either Kissinger or he would have to leave the Ford cabinet.

"I think there's no foundation for that speculation," he said.

He also spiked rumors that Kissinger is calling all the shots in the formulation of

the United States' position in the upcoming, second round of the Strategic Arms Limitation Talks (SALT) in Geneva.

"The whole question of development of the United States position under President Ford is an issue that goes through the National Security Council," Schlesinger noted. "The guidelines that were given to our delegation...were harmoniously agreed to by all parties within the government."

Schlesinger added that he and Kissinger were not at odds over the nuclear balance between the United States and the Soviet Union.

Both are "agreed that essential equivalence is a necessity," Schlesinger said.

Schlesinger returned to Washington Wednesday after nearly a day of conferences at SAC Headquarters.

DOONESBURY

by Garry Trudeau



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FARAH BLUE JEANS regular \$12.50 values for **ONLY \$8.50**. Sizes 30 to 40 waist up to 36" inseam. Reduced prices—excellent values. Friday only.

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<p>QUEEN CASUAL SPORTSWEAR Polyester separates in denim blue, hunter green. Sizes 8 to 18. Save 1/3 Values to \$27</p>	<p>MISSY UNTRIMMED COATS In regular and pants coats lengths. From a famous maker. 8-18 \$44.90 Reg. \$70</p>
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<p>LADIES' FAMOUS SLEEPWEAR Warm brushed gowns and pajamas. Pastels in sizes S-M-L \$3.88 Reg. \$5</p>	<p>ARGYLE STRETCH KNEE-HIS Classic argyle in assorted fall shades. One size fits all. 77¢ Reg. \$2</p>
<p>FAMOUS MAKER BRAS Soft cups, contours, some underwires. In A to D cups. \$1.99 Reg. to \$6</p>	<p>FAMOUS LEATHER BILLFOLDS Ladies' and men's. Fr. purses, checktaries, cases. Save 1/2 Reg. to \$15</p>
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<p>FAMOUS BRAND WATCHES Ladies, and mens 17-jewel movement, full factory guarantee. \$22.90 Reg. to \$59.95</p>	<p>60" SINGLE KNIT FABRICS Permanent press poly-cotton in solids and prints. \$1.99 Reg. \$4 yd.</p>
<p>NEW FALL HANDBAGS Swaggers, totes, zipper compartments; flap tops, top handles. \$5.44 Reg. \$7, \$9</p>	<p>60" POLYESTER DOUBLEKNITS Dark tones in rich fall prints. Save over half now! \$2.49 Reg. \$6 yd.</p>
<p>48" DRAPERY REMNANTS Waverly-Schumacher finest quality cotton fabrics. \$2.00 yd. Values to \$9 yd.</p>	<p>MAYFAIR UPHOLSTERY FABRICS New shipment of bolt ends. Velvets and Merculons. \$4.99 & \$5.99 Values to \$19.99 yd.</p>
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<p>WEAR EVER 8-PC. COOK SET 1, 2-qt. covered saucepans, 5-qt. Dutch oven, 7" 10" fry pans. \$22.88 Reg. \$29.97</p>	<p>MONOPOLY OR GNIP GNOP Parker Brothers favorite fastpaced games on sale now! Your choice \$5.27 Reg. \$7.95</p>
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USE YOUR CHARGE CARD

UI's S
By BILL HUFF Staff Writer

Who is the most...
woman athlete to...
the Iowa City-UI area...
10 year—or for that...
last century?

Well, if you know...
athletes and anything...
about tennis, you'll...
come up with Mona Se...
an answer.

Four or five ye...
Schallau was the...
tennis player in the...
Iowa. Today she is...
on the Virginia Slims...
member of the 1974

Jackson Walters

Both good and ba...
practice Wednesday...
take on the No. 9...
The Hawks disc...
will be able to pl...
bruise that was exp...
after the Penn State...
Another injury, th...
will further weaken...
left ankle during ye...
termen is expected...
The team is pract...
of on the artificial...
Coliseum where the...
two fields Iowa will...
face.

Netters

The UI men's te...
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The nine-man s...
teams in the Not...
Four freshmen are...
in college compo...
Hodgman, Jeff Sc...
with team Captai...
McKeever, Jim Ho...
Competing team...
Illinois, Illinois Sta...

Baltin knew

DETROIT (AP)—...
along that his Bal...
League East title...
much of the way a...
Aug. 29.

"I never thought...
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ingless game with...
The Orioles capt...
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New York Yankees...
Baltimore won t...
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Weaver said the...
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There were other...
Jim Palmer from...
by Boog Powell.

"When I put Bay...
ning streak," Wea...
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lineup. Powell was...
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"If you have eno...
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next year, maybe i...

IN

Women's league...
Little blue devils...
Buddies 0...
Moxie 32, Ninth Floo...
2

Fraternities league...
Sigma Nu 24, Delta...
Delta Chi 27, Lambd...

Men's dorms...
Slater 9 27, Rienow



Cubs blow it in ninth, give Pirates pennant

PITTSBURGH (AP) — Manny Sanguillen's infield single with one out in the 10th inning drove in the winning run, giving the Pittsburgh Pirates a 5-4 victory over the Chicago Cubs Wednesday night and the National League East Division championship.

Sanguillen's bases-loaded hit bounded to third baseman Bill Madlock but Madlock could not make a play.

The victory eliminated the St. Louis Cardinals from the division race. Pittsburgh wound up 1½ games ahead of the Cards, who were rained out at Montreal.

That game would have been played Thursday, only if the Cubs had lost Wednesday night.

The Pirates started the 10th against Cub reliever Ken Frailing when Al Oliver tripled into the left field corner with one out. Willie Stargell and pinch hitter Gene Clines were walked intentionally and Oscar Zamora

replaced Frailing.

Sanguillen then dumped a slow roller down the third base line and the Cubs had their 18th come-from-behind victory of the year.

The Pirates tied the game with two runs in the ninth inning, the second one coming when Cubs' catcher Steve Swisher turned a game-ending strikeout into a run-scoring passed ball.

The wild ninth inning was delayed several times as raucous Pittsburgh fans tossed whisky bottles on the field. Pirate Manager Danny Murtaugh and his players had to go on the field to plead with the fans for order.

Chicago took a 4-2 lead into the bottom of the ninth but walks to Richie Zisk and Manny Sanguillen and a sacrifice bunt by Ed Kirkpatrick put the tying run in scoring position.

Pinch runner Miguel Dilone scored when pinch-hitter Dave Parker grounded to second for the second out.

Rhubarb plate

Umpire John Kibler and Pirate Skipper Danny Murtaugh both point to plate where outfielder Richie Zisk, center, was called out. Murtaugh lost.

UI's Schallau enjoying pro tennis, travel

By BILL HUFFMAN Staff Writer

Who is the most successful woman athlete to come out of the Iowa City-UI area in the last 10 years—or for that matter the last century?

Well, if you know your pro athletes and anything at all about tennis, you'll probably come up with Mona Schallau for an answer.

Four or five years ago Schallau was the women's tennis player in the state of Iowa. Today she is a regular on the Virginia Slims Tour, a member of the 1974 Wightman

Cup team, and a professional player for the Minnesota Buckskins.

"It's really exciting to be playing with the Buckskins," said Schallau, in a telephone conversation with The Daily Iowan from her room in Houston, Tex. She is presently competing in the Virginia Slims of Houston.

"Yeah, playing with the pros is great but that's over with. Where have you Iowa sports writers been anyway?"

"Right now I'm getting ready to go to England and play on the Wightman Cup team in Wales. That's what is big in my life

right at the moment."

And well it should be, for Schallau is only one of five American women playing in the prestigious event. Her team included captain Julie Heldman, Jeanne Evert (Chris's sister), Janette Newberry, and Betsy Nagelson.

"We win the Cup almost every year but it is no sure thing," said Schallau. "It's my first selection to the team—it's quite an honor."

Then the thoughts flew back to Houston.

"Right now my doubles partner, Pam Teeguarden and myself are the defending champs down here at Houston."

One of the top four doubles teams on the Virginia Slims tour this year, Schallau and her partner are due for a win.

"We haven't won this year—but we will."

Schallau speaks from experience. Her winnings average about \$1,000 a week on the tour and that's saying nothing about her salary with the Minnesota Buckskins.

"I can't tell you how much I make with Minnesota. Let's put it like this. I make somewhere between \$5,000 and \$100,000. That's what the salaries range between."

It's big money, but it's also a busy life.

"Today I'm going shopping. That's not my average day, however. Usually it's play at night, get up in the morning, which is a slight break, then nap, then practice tennis and then I start the cycle all over again."

That's just the daily routine.

In between all of her tennis playing Mona has to catch planes, move in and out of motels and hotels, and occasionally jump continents.

"It's a busy, busy schedule. I play on the Virginia Slims tour about half the season and that means a new city every week.

For instance, this week I'm in Houston, next week I'll be in Phoenix, and the next in L.A. After that I pack my bags and fly to England. Remember, that's all just this month's schedule."

It's been a long time since Mona has played in those small Iowa amateur tournaments. Today Mona Schallau is a busy tennis pro, playing for big money, in the "hottest game in town."

Jackson will make trip; Walters sprains ankle

Both good and bad news came from the Hawkeye football practice Wednesday afternoon as the UI team prepares to take on the No. 9 ranked team in the nation this Saturday.

The Hawks discovered that linebacker Andre Jackson will be able to play against Southern Cal. despite a knee bruise that was expected to sideline him for at least a week after the Penn State trouncing.

Another injury, this time to starting tackle Rod Walters, will further weaken the Hawkeye line. Walters sprained his left ankle during yesterday's practice, but the two-year letterman is expected to see action this Saturday.

The team is practicing on a natural grass surface, instead of on the artificial turf in Kinnick stadium. The Los Angeles Coliseum where the Hawks will play the Trojans, is one of two fields Iowa will play on this fall which has a natural surface.

Netters to Irish meet

The UI men's tennis squad will travel to Notre Dame this weekend, taking a team heavily loaded with young players.

The nine-man squad will compete against eight other teams in the Notre Dame Invitational tennis tournament. Four freshmen are on the team and this will be their first test in college competition. The four, Mark Morrow, Greg Hodgman, Jeff Schatzburg and Doug Brown will play along with team Captain Steve Dickinson, Rick Zussman, Mike McKeever, Jim Houghton and Craig Petra.

Competing teams include Ohio State, Purdue, Southern Illinois, Illinois State, Indiana State and Cincinnati.

Baltimore's Weaver knew it all along

DETROIT (AP) — Manager Earl Weaver said he felt all along that his Baltimore Orioles would win the American League East title this season, even though they struggled much of the way and were eight games out of first place on Aug. 29.

"I never thought (about losing) because we had a month to go," he said Wednesday, before Baltimore's nearly meaningless game with Detroit.

The Orioles captured their fifth Eastern crown in six years when they beat the Tigers 7-6 Tuesday as the second-place New York Yankees lost 3-2 at Milwaukee.

Baltimore won 27 of 33 games since Aug. 29 to take the crown.

Weaver said the main twist in the turnaround came when he moved outfielder Don Baylor to first base in late August. There were other things, too, including the return of pitcher Jim Palmer from the disabled list and a revival at the plate by Boog Powell.

"When I put Baylor at first base, we started a 10-game winning streak," Weaver said. "I did it because I had to see if he could play there next year. And I put Enos Cabell in the lineup. Powell wasn't in the lineup because he hadn't been hitting. Then, when Powell got back in, he carried us."

"If you have enough guts when you're in a pennant streak, you've got to do that (make a major move). If it's good for next year, maybe it's good for this year. Who knows?"

IM Scores

Women's league	Independent
Little blue devils 7, Busom Buddies 0	Cumquats 33, Wrecking Crew 0
Moxie 32, Ninth Floor Knuckles 2	Coralville Express 19, Vestal Virgins 7
Fraternalies league	Coed League
Sigma Nu 24, Delta Upsilon 0	Rienow 6 7, 1200 Burge 0
Delta Chi 27, Lambda Alpha 14	Bordwell-fenton 20, Program 0
Men's dorms	Mixed Bag 19, Slow Screws 12
Slater 9 27, Rienow 1 19	Staisfaction Buaranteed 20, Lambda Chi Alpha 6

The Harmon Football Forecast

1—OKLAHOMA	6—TEXAS TECH	11—ARIZONA STATE	16—MARYLAND
2—MICHIGAN	7—NOTRE DAME	12—OKLAHOMA STATE	17—ILLINOIS
3—ALABAMA	8—AUBURN	13—KANSAS	18—SOUTHERN CAL
4—OHIO STATE	9—TEXAS A & M	14—PENN STATE	19—U.C.L.A.
5—NEBRASKA	10—FLORIDA	15—TEXAS	20—N.C. CAROLINA ST.

Saturday, October 5 — Major Colleges

Alabama	33	Mississippi	7
Arizona State	27	U.T.E.P.	6
Arkansas	28	T.C.U.	0
Auburn	17	Miami, Fla.	9
Baylor	37	Florida State	6
Bowling Green	21	Toledo	6
Brigham Young	15	Colorado State	14
Colorado	24	Air Force	14
Cornell	31	Bucknell	14
Florida	17	L.S.U.	15
Georgia Tech	21	Virginia	18
Georgia	29	Clemson	14
Harvard	23	Rutgers	6
Holy Cross	17	Pacific	22
Houston	21	Dartmouth	13
Illinois	33	South Carolina	13
Iowa State	22	Idaho State	10
Kent State	21	California	7
Lamar	24	New Mexico	14
Louisville	27	Western Michigan	17
Maryland	17	SW Louisiana	14
Miami (Ohio)	22	Wichita	10
Michigan	40	Syracuse	14
Michigan State	14	Kentucky	10
Missouri	20	Kansas State	20
Navy	21	Wisconsin	7
Nebraska	35	Boston College	19
New Mexico State	22	Minnesota	6
North Carolina State	28	Fresno State	14
North Carolina	23	East Carolina	12
North Texas	23	Pittsburgh	20
Notre Dame	38	Pittsburgh	17
Ohio State	33	Washington State	10
Ohio U.	20	Northwestern	15
Oklahoma	64	Army	13
Oregon	24	Brown	6
Oregon State	17	Columbia	13
Penn State	41	Duke	10
Pennsylvania	22	Florida	9
Princeton	25	Long Beach State	6
Purdue	30	Iowa	17
Richmond	21	San Diego State	10
San Jose State	35	Oregon State	17
Southern California	17	West Texas	0
Southern Illinois	20	Northwestern	15
S.M.U.	31	Marshall	10
Southern Mississippi	31	Appalachian	20
Tampa	41	Tulsa	16
Tennessee	22	Oklahoma State	21
Tennessee Tech	32	Washington	14
Texas	23	Utah	6
Texas A & M	26	V.M.I.	17
Texas Tech	30	Indiana	14
Texas Tech	30	The Citadel	14
U.C.L.A.	40	Yale	7
V.P.I.	23		
West Virginia	20		
William & Mary	18		
Yale	25		

Other Games — South and Southwest

Abilene Christian	38	SW Texas	6
Allegheny	25	Bethany, W. Va.	7
Angelo State	30	Tarleton	7
Arkansas State	25	Eastern Michigan	20
Catawba	22	Emory & Henry	9
Delta	25	North Alabama	10
East Texas	21	Howard Payne	17
Eastern Kentucky	23	Austin	13
Elon	24	Carson-Newman	17
Gardner-Webb	20	Guilford	14
Glenville	23	Fairmont	20
Grambling	31	Prairie View	12
Hampden-Sydney	17	Bridgewater	13
Henderson	23	Harding	6
Howard	28	Virginia State	0
Jackson State	33	Omaha	14
Jacksonville	24	SE Louisiana	17
Kentucky State	22	Lincoln	13
Lenoir-Rhyne	21	Newberry	17
Middle Tennessee	24	Chattanooga	16
Mississippi College	14	Martin	8
Morgan State	17	No. Carolina Central	15
NE Louisiana	24	NW Louisiana	20
Northwood, Mich.	27	Georgetown, Ky.	22
Presbyterian	21	Presbyterian	15
Randolph-Macon	21	Washington & Lee	12
Salem	31	Concord	0
Southwestern, Tenn.	24	Principia	21
Texas A & I	21	S.F. Austin	7
Trinity	21	Ouachita	16
Troy	27	Livingston	21
Tuskegee	23	Albany State	14

Other Games — East

West Va. Tech	15	West Va. Wesleyan	13
Western Carolina	20	Morehead	15
Western Kentucky	34	East Tennessee	7
Albright	27	Delaware Valley	7
American Int'l	20	Amherst	17
Boston U.	21	Northeastern	20
Bridgeport	24	Central Connecticut	22
Clarion	42	Lock Haven	0
Coast Guard	15	Norwich	14
Colby	23	Tufts	15
Connecticut	22	New Hampshire	14
Cortland	23	Montclair	12
Edinboro	21	Indiana U.	8
Franklin & Marshall	24	Johns Hopkins	13
Glassboro	23	Trenton	13
Ithaca	28	Alfred	13
John Carroll	17	Carnegie-Mellon	14
Lafayette	21	Gettysburg	12
Massachusetts	38	Vermont	0
McNeese	27	Delaware	24
Middlebury	23	Worcester Tech	13
R.P.L.	16	Muhlenberg	14
Rhode Island	22	Maine	15
Slippery Rock	34	Spingburg	6
Southern Connecticut	28	Springfield	23
Trinity	20	Bates	12
Wagner	34	Ursula	7
Washington & Jefferson	19	Case Reserve	13
West Chester	25	Millersville	10
Widener	20	Western Maryland	8

Other Games — Midwest

Baldwin-Wallace	23	Ashland	14
Ball State	26	Indiana State	20
Bethel, Kan.	15	Southwestern, Kan.	14
Central Methodist	27	Northwestern, Kan.	17
Central Michigan	28	Illinois State	23
Chadron	20	Colorado Mines	6
Culver-Stockton	20	Iowa Wesleyan	7
Defiance	21	Manchester	13
DePauw	20	St. Joseph's	10
Doane	23	Nebraska Wesleyan	6
E. Central Oklahoma	28	Panhandle	16
Evansville	22	Indiana Central	16
Franklin	17	Maryville	14
Graceland	20	Baker	7
Heidelberg	23	Muskingum	21
Hillsdale	21	St. Norbert	20
Illinois Wesleyan	22	Central Oklahoma	17
Marietta	14	Ohio Northern	6
Midland	21	Hastings	13
Millikin	23	West Park	7
Missouri Valley	33	Tarkio	0
Mount Union	23	Kenyon	6
North Dakota	31	Northern Iowa	17
NE Oklahoma	26	Central Missouri	14
Ohio Wesleyan	14	Otterbein	13
South Dakota State	25	No. Dakota State	10
SE Missouri	22	Arkansas Tech	21
SW Missouri	24	Missouri Southern	12
SW Oklahoma	27	SE Oklahoma	20
State College	31	EM Missouri	12
Taylor	19	Wilmington	17
Washington U.	28	Centre	6
Wayne, Mich.	24	Valparaiso	23
Western Illinois	34	Western Illinois	0
Wheaton	15	Illinois Wesleyan	13
William Jewell	20	Missouri Western	19
Wittenberg	35	West Liberty	13
Wooster	26	Hiram	14
Youngstown	28	Northern Michigan	7

Other Games — Far West

Boise State	34	Nevada (Reno)	14
Cal Lutheran	32	Claremont	6
Cal Poly (SLO)	27	Riverside	13
Central Washington	19	Oregon Tech	7
Chico State	27	Humboldt	15
Colorado College	30	Friends	7
Eastern New Mexico	26	Fort Hays	7
Eastern Oregon	21	Western Washington	6
Fullerton	28	Los Angeles	14
Lewis & Clark	21	Pacific	16
Montana State	23	Northern Arizona	17
Nevada (Las Vegas)	28	Santa Clara	16
Northern Colorado	27	Southern Colorado	14
Oregon College	31	Eastern Washington	12
Pacific Lutheran	34	Whitman	0
Puget Sound	24	Portland State	10
Sacramento	26	Hayward	20
San Francisco State	21	Southern Oregon	13
Whittier	22	San Diego U.	20
Whitworth	21	College of Idaho	7
Willamette	23	Linfield	22

(**Friday games)

imported FABRICS

BY THE YARD AT THINGS THINGS THINGS

We still haven't quite finished licking our wounds from "Black Saturday" a couple of weeks ago. Can't remember when ten members of our Elite Twenty all took their lumps on the same day.

The Top



Photo by Jim Trumm

All Iowa

Robyn Linn, left, a UI P.E. graduate student and Sue Bouk, a UI senior, will compete with members of the All Iowa College field hockey team which takes on the National Touring Team from Wales next Tuesday.

Homerun king Aaron says he's made decision

ATLANTA (AP) — Henry Aaron, grappling with what he calls "the most major decision of my life," was set to participate Wednesday night in perhaps the final game of his illustrious major league career when the Atlanta Braves and Cincinnati Reds closed their 1974 seasons.

Completing the 21st season of his career, the 40-year-old Atlanta slugger began having second thoughts about calling it quits after the Braves returned home last week from their final road trip.

Aaron had said in Los Angeles last week, "Quitting will be the hardest thing I ever had to do."

He insisted he had no mixed emotions about the decision being the right one. "None whatsoever," he said. "I've made the right choice."

But then last Sunday CBS Television interrupted the start of its professional football regional telecasts to show nationwide what was believed would be Aaron's retirement announcement.

Instead, the game's all-time home run king talked about the sad feeling he had going to the ball park that day and said, "I want to say I have not yet made up my mind about retirement."

Aaron completes his 21st season with 18 major league records and eight National League standards, but the one he'll be most remembered for is the one many thought would never fall—the all-time home run mark.

baseball standings

Not Including Night Games

American League				National League			
Regular Season Ends				East			
	W	L	Pct.		W	L	Pct.
x-Baltimore	91	71	.562	Pittsburgh	87	74	.540
New York	89	73	.549	St. Louis	86	75	.534
Boston	84	78	.519	Montreal	79	82	.491
Cleveland	77	85	.475	Philadelphia	79	82	.491
Milwaukee	76	86	.469	New York	71	90	.441
Detroit	72	90	.444	Chicago	66	95	.410
West				West			
x-Oakland	90	71	.559	x-L. Angeles	101	60	.627
Texas	84	76	.525	Cincinnati	98	63	.609
Minnesota	82	80	.506	Atlanta	87	74	.540
Chicago	80	80	.500	Houston	81	80	.503
Kan City	77	85	.475	San Fran	72	90	.444
California	67	94	.416	San Diego	60	102	.370
x-Clinched division title				x-Clinched division title			
Wednesday's Games				Wednesday's Games			
Baltimore 5, Detroit 4				San Diego 9, San Francisco 5			
Texas 2, Minnesota 1				Chicago at Pittsburgh, N			
Chicago 5, Kansas City 4, 12				Cincinnati at Atlanta, N			
innings				Philadelphia at New York, N			
Cleveland 8, Boston 6				Los Angeles at Houston, N			
New York 2, Milwaukee 1				St. Louis at Montreal, ppd.			
Oakland at California, N				rain			

International field hockey

Welsh squad will take on Iowa's best

By KRIS CLARK
Asst. Sports Editor

One of the world's best field hockey teams is coming to the UI campus next Tuesday, creating an opportunity for players from all over Iowa to show their skills and help promote the still obscure sport.

The visiting squad, the National Touring Team from Wales, will take on the All-Iowa College team starting at 4 p.m. on the Recreation Building practice field.

The Welsh team is composed of the 14 best field hockey players in Wales, (taken from a pool of several thousand). The National team has experience dating back to 1961. All have played on national touring teams, Welsh Reserves teams,

or Welsh All School girl teams at different times during their hockey careers.

As far as UI women's Athletic Director Chris Grant knows, "this is the first time a national women's team has ever been on campus."

For those unfamiliar with field hockey, it's a sport played on a 100-yard field structured similar to a soccer field. 11 players, five on offense and six on defense, try to push a small ball over their opponent's goal line. Players maneuver the ball with one side of a wooden stick and use speed, skill and strength to endure the two 30-minute halves of continuous play.

The Welsh team is similar to a national team sponsored by the

United States which tours around the world competing with different nations. Worldwide, 32 nations sponsor touring teams. The pool from which the United States national team is chosen is comprised of over 10,000 competitors, including members of the UI field hockey squad.

The closest the Hawkeyes have come to placing a woman on our national team was last year when Caroline Emrich was chosen at the Midwest sectional competition in St. Louis as an alternate to the National competition on the East coast. Emrich will get a chance to play against the Welsh team.

She is one of three Hawks and former Hawks who are mem-

bers of the All-Iowa College team. Emrich, a UI graduate in physical education, now employed in Cedar Rapids, was chosen for the team at the state meet at Graceland College last fall. She is joined on the squad by Robyn Linn, a UI P.E. grad from Decorah and now a graduate student in the P.E. department. Also representing the Hawks will be Sue Bouk, a senior from Cedar Rapids, who's a starter on this year's UI squad.

The Welsh team, uniformed in red shirts, navy kilts and white socks consists of seven P.E. teachers, six students and one civil servant. 10 are from South Wales, two from both West and North Wales. The team is managed by Mrs. Margaret

Birchmore and captained by Anne Ellis, a P.E. teacher from South Wales. Vice-captain is Lynne Thomas, a P.E. instructor from West Wales.

The Iowa Field Hockey Association President, UI senior Liz Ullman, anticipates an excellent match.

"We'll see the highest level of competitive field hockey skill on the Welsh team," she said. "The natural grace of the players and tremendous skills will make it worth seeing."

The All-Iowa team is composed of players from member schools of the Iowa Field Hockey Association. These include UI, UNI, Luther, Grinnell, Iowa Wesleyan and Graceland. Over 250 women from these teams competed for

the 13 spots on the top team.

In addition to the UI players on the team, tentatively coached by Betty Welsh of Graceland, are Nancy Burns, Iowa Wesleyan; Jane Heldebrand, Luther; Lori Kluber, UNI; Linda Rowe, Graceland; Jackie Wright, Luther; Denise Haggatt, Luther; Terry Allen, UNI; and Mary Taylor, UNI.

A final member of the squad, Dian Braun, a goalie from UNI, was selected last year to play at the Nationals after having moved up through regional and Midwest sectional competition.

Admission to the match is 50 cents for university students and \$1 for the public. Tickets may be purchased at the Women's Gym or at the gate.

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HAMM'S DARK

BY RIC

"Jesus Christ! Fifty... Chris Dewey... playing Jack Kennedy... he's working-up a... and be impetuous... slow you can count... Just outside Plant... Florida cattle country... Chris Dewey is person... my screenplay. Altho... Group and has lecture... on the principles of m... been the producer of a... it.

Two tons of humped... at the road through... Chris's head. "Dig the... hours a day every day... the steering wheel sit... "Tomorrow, I'm leadi... in line?" The shooti... caravan led by Allan... Douglall is a small Ca... of pretensions. Like... he was hit hard by the... business. Three mont... production executive... Now he's making \$60... in and he knows he's... advantage of this rec... of their low-budget... scared: MacDougall... 50 mph so no one can... can see the giant Ci... carrying the camera... ahead of it in the hot... Bob Koster in his Fla... the director. The top... talking hard at Bob... head up and down... open—he's the awkw... producer. Joe waves... and gives the peace... der his grubby glasses... "All present and acc... "Fuck you, Wheelw... Chris lets up on the... floor down into secon... we're riding in one... mechanics who built... day in style. It's a '6... We're sitting inside... steel piping that sup... steel inside—no back... the windows. Chris m... The huge four-barrel... ches of racing engine... whistle asthmatically... suit of MacDougall's... "Sheeit!!!" wails... four high-performan... People. Everybody's... Reaching far down... release knobs. Exhaust... thunder. Baroomooom... pressure. The Chev... bred coming out of... wagon. Chris tailgate... pop-up. The Chevell... Blam! Blam! Blam... Chris Dewey gri... he's only twenty-six... everyone, only twent... the reaction. "Kenne... MacDougall's stati... brakes hard to make... cattle ranch dominat... a southern mansion... decorator Doric colu... farm road leading... tenant shack a quart... only location that ful... set in the eastern F... where hard-bitten h... born and bred. Bec... money and the movi... for summer release... tucky hills sacrific... However, this tenant... shotgun shack.

Two weeks ago, I... to listen to Joe Manc... for shooting. Very I... place himself after... characters and stor... analyzing my scrip... wasted. After agree... until we both felt... problem is to get it... Joe knew what he... and her home had be... "The count's a var... Cobb explains the sit... nine men follow Joe... "We'll leave the pa...

THE RIVER CITY COMPANION

MIDDLEMAN

BY RICHARD WHEELWRIGHT

"Jesus Christ! Fifty miles an hour with no goddam cars in sight." Chris Dewey is twenty-six years old and loves playing Jack Kennedy, brilliant young leader. Right now he's working-up a cussing mad so he can leap from the car and be impetuous all day. I help him out. "We're going so slow you can count the oranges on the trees."

Just outside Plant City, heading north through central Florida cattle country with three miles to go to location. Chris Dewey is personally producing the movie *Jump* using my screenplay. Although he is President of The Cannon Group and has lectured luncheons of motion picture moguls on the principles of making low-budget movies, he has never been the producer of a picture. He needs to prove he can do it.

Two tons of humped-back menace, a Brahma bull glares at the road through five strands of barbed wire. He turns Chris's head. "Dig those balls. I could make it twenty-four hours a day every day if I was hung like that." Chris punches the steering wheel six quick ones with the side of his fist. "Tomorrow, I'm leading this parade. Are the bastards still in line?" The shooting company left the motel in a single-file caravan led by Allan MacDougall, the unit manager. MacDougall is a small Canadian with a big moustache and a lot of pretensions. Like everyone else in the shooting company, he was hit hard by the 1970 recession in the motion picture business. Three months ago, MacDougall was a highly paid production executive with a major industrial film company. Now he's making \$60 per week with room and board thrown in and he knows he's lucky to be working—Cannon has taken advantage of this recession to hire cheap, part of the secret of their low-budget approach. Consequently, everybody's scared: MacDougall leads the caravan at an overly cautious 50 mph so no one can get lost. Looking out the rear-window, I can see the giant Cinemobile trailing with stationwagons carrying the camera, sound and light crews cruising lazily ahead of it in the hot morning sun. Immediately behind us is Bob Koster in his Fiat sports car chauffeuring Joe Manduke, the director. The top is down on the tiny car and Joe is talking hard at Bob, the assistant director, who shakes his head up and down with his mouth sagging slightly open—he's the awkward son of a famous Hollywood producer. Joe waves his hand in disgust at Koster, sees me and gives the peace sign. I flip him the finger. Joe grins under his granny glasses.

"All present and accounted for, sir."

"Fuck you, Wheelwright. I'm getting this outfit moving." Chris lets up on the accelerator and slaps the four on the floor down into second. This is a stockcar racing movie and we're riding in one of the prop cars. Chris rushed the mechanics who built it so he could drive to location the first day in style. It's a '64 Chevelle entirely rebuilt for racing. We're sitting inside the safety cage of heavy gauge tubular steel piping that supports the body. There's nothing but bare steel inside—no back seat, no interior paneling, no glass in the windows. Chris mashes the accelerator against the floor. The huge four-barrel carburetor feeding air to 454 cubic inches of racing engine inhales with a rasp. 500 horses gasp, whistle asthmatically, miss. The Chevelle staggers in pursuit of MacDougall's Dodge stationwagon.

"Sheeit!" wails Chris Dewey. "We invest thousands in four high-performance prop cars and not one runs right. People. Everybody's out to screw us."

Reaching far down the steering column, Chris pulls two release knobs. Exhaust cut-outs flip wide open. Straight pipe thunder. Barooooom!!! Baaaarooooom!!!! Free of back-pressure, the Chevelle leaps like a two-year-old thoroughbred coming out of the chute and roars toward the stationwagon. Chris tailgates MacDougall and lets the accelerator pop-up. The Chevelle explodes a string of backfires. Blam! Blam! Blam! Blam! Startled, MacDougall steps on the gas. Chris Dewey grins. He's got the company moving. And he's only twenty-six years old, he keeps repeating to everyone, only twenty-six. "Incredible!" is supposed to be the reaction. "Kennedy Dynamism!"

MacDougall's stationwagon eats up the last two miles, brakes hard to make the sharp turn into the Crum estate, a cattle ranch dominated by a modern builder's conception of a southern mansion out of House Beautiful complete with decorator Doric columns. Chris bounces us down the sandy farm road leading to our location: the asbestos-shingle tenant shack a quarter mile behind the mansion. This is the only location that fully satisfies me. The original script was set in the eastern Kentucky coal country around Hazard where hard-bitten hotshoe dirt-track drivers are actually born and bred. Because the State of Florida put up some money and the movie had to be shot in January to be ready for summer release, flat sand country replaced rugged Kentucky hills sacrificing an important visual element. However, this tenant home closely resembles a mountaineer shotgun shack.

Two weeks ago, I came out here with the production crew to listen to Joe Manduke describe how he wanted it dressed for shooting. Very little had to be done. Joe selected this place himself after much searching. He's deeply into the characters and story—those days we spent in New York analyzing my script line by line, word by word weren't wasted. After agreeing on the revisions, I sweated over them until we both felt Chet Jump's story was there. Now the problem is to get it on film.

Joe knew what he wanted, but did Mrs. Cobb realize she and her home had become part of somebody's movie?

"The count's a vampire and the girl doesn't know it," Mrs. Cobb explains the situation on the afternoon TV movie while nine men follow Joe through her four small rooms.

"We'll leave the paint the same. Her ironing stays and her



ironing board. When Jump comes through the kitchen door, the camera has to track into the living room. Check to see if the door frame has to come off. Do something with the refrigerator motor so it doesn't interfere with sound. It's going to be tight in here. Put the government commodity food cans under the sink with the Department of Agriculture labels facing out... Be sure the peanut butter's in front."

"That girl isn't going to live to see the end of this," Mrs. Cobb drags on a Salem—she's overweight and obviously enjoys the sweet menthol taste—without taking her eyes off the TV screen. I ask her how long she's lived here.

"We moved in the winter of '54. I believe it was."

"Live in Florida all your life?"

"No. We came down from Kentucky after the war."

"Did you farm up there?"

"Mr. Cobb raised some tobacco, but he did mining too."

"Your people still back in Kentucky?"

"No. It's too poor there. Most of them went to Akron to work the rubber plant. They're saving to come down here to live. But I don't know if they'll make it."

Mrs. Cobb adds to her cigarette chain as George Manasse, the assistant producer, and I raise eyebrows at each other: Yeah, Mrs. Cobb is the real life double for Ernestine Jump, Chet Jump's mother... and I'm back home again.

George Manasse answers a knock at the front door. An insurance agent steps in. For the first time, Mrs. Cobb gets off the sofa and tries to move through the mob of men. Impossible. George quickly takes over and asks Big John Murray, the head gaffer, to hand her the second policy book from the string of six hanging from a shelf above the sink. Rooney the grip fetches her purse from the bedroom.

The agent collects the weekly 75 cents due on Mr. Cobb's term life policy.

Term insurance agents I've known gather in bars after finishing collection rounds and swap funny stories about their client's lousy lives. Now I'm here to collect from Mrs. Cobb, too. If the Hopi Indians are right about a snapshot stealing your soul, what the hell does a movie camera do, ripping off twenty-four frames per second?—motion pictures devour people who never step before the hungry lens of the big Mitchell BNC Reflex.

Thirty-five mm cameras are gourmands demanding gourmet treatment. Today, Chris Dewey parks his stockcar next to the Cinemobile that resembles a Greyhound Bus standing beside the barn.

"No more caravans. Everybody goes too slow," Chris is playing high-powered exec. "Tomorrow we send Rudi out a half hour in advance."

Rudi operates the Cinemobile, Faud Said's revolutionary conception for trucking the 35 mm camera out of the studio and into the land in the grand manner to which it is accustomed. Rudi studied engineering at a German university and knows the complex equipment aboard the Cinemobile like Wernher von Braun knows the Saturn Rocket. At the moment he's making the final inspection of the 1000 watt D.C. generator deep in the Cinemobile's bowels.

"Is everything ready for shooting, Rudi?"

"I am ready whenever your crew is ready," spoken in a thick, intimidating German accent. Due to the movie business slowdown, Cannon got the Cinemobile cut-rate. Rudi knows and carries a hint of condescension in his manner at all times.

A Hollywood crew fills a couple of buses. The Cannon crew pulls up in three Avis stationwagons driven by assistant grips. They immediately start carrying out the plans laid down during our visit two weeks ago. Equipment pours from up and down both sides of the Cinemobile. Carrying a small black leather valise containing his personal set of 35 mm camera lenses and filters, Greg Sandor, director of photography, hurries into the house followed by his camera crew—Mrs. Cobb, wearing the same grey cotton print dress she had on during our visit, comes out and sits on the porch rocking chair. Python thick electrical cable snakes from the Cinemobile generator to the mini-brute lights set up in the yard to glow through windows and doors as substitute sunshine.

Soundmen lug in large aluminum suitcases filled with tape recorders, mixers and mikes. Two large doors swing open at the center of the Cinemobile. The Mitchell BNC camera rolls nobly down its specially engineered ramp on a precision made dolly with four grips in attendance. They wheel it gently to the porch, carefully lift it up the rickety wooden steps and guide it into the house which has had its front door removed—Mrs. Cobb retreats to a camp chair just outside the circle of actors rehearsing with Joe Manduke. Joe, having a great deal of Broadway and Hollywood experience, respects actors and devotes as much time as possible on location to rehearsals, placing a great deal of responsibility for lighting and camera on Greg Sandor. Joe's attitudes toward actors contrasts with many low-budget movie directors who learned their craft in television, leaving the acting to the actors, concentrating instead on blocking scenes so they can be shot quickly for economic expedience.

Mrs. Cobb listens very closely to Sudi Bond, who specializes in playing wacky southern women, do the role of Jump's mother, Ernestine. Sudi is not in costume, yet. She's wearing white bell-bottom hip-huggers and is braless under a tight, tomato-red, semi-see-through blouse. But on cue, the face under the bug-eye sunglasses puckers into a mountain woman squint and out of her mouth comes a perfect eastern Kentucky accent. "I will increase your labor and your groaning, and in labor you shall bear children." That's the wife's place. You've got to share with her. Ya can't buy your way into Heaven, son."

Mrs. Cobb's face has taken on a mountain woman squint like Sudi's. And I see for the first time what often occurs on location: someone recognizing a fictional character that closely resembles him. Mrs. Cobb seems shocked and confused that all this nonsense actually relates to her life. I feel the same way for the opposite reason.

The actors are called on the set and Mrs. Cobb is driven off to visit friends for the day. She appears happy to leave and I

feel slightly less incriminated.

"Quiet on the set! This is a take!" yells Drew Denbaum, production assistant.

Noon. The tiny kitchen is crammed with camera, camera crew, lights, scrims, mikes, director and assistant director, gaffers. Bob Koster yells, "Roll'em!" From the living room the soundman answers, "Speed!" A pause. Joe Manduke says, "Action!"

The kitchen screendoor squeaks open and Tom Ligon, playing Chet Jump, steps in from the back yard. The camera follows him silently as he crosses to the sink and pulls out the government commodity peanut butter while talking to Conrad Bain playing Lester, Jump's father. The action takes forty seconds.

"Cut! That's great. Let's do it again, but this time, Tom, look directly into Conrad's eyes when you deliver your line."

The entrance is shot two more times from this camera angle. Camera, sound, lights, acting all work together on the third take. Everyone packed into this kitchen gets a feeling of rightness and the sense that they are beginning to flow in some kind of group harmony.

"Cut! Perfect. Print it."

Listening to the dialog over earphones and watching the action on a closed-circuit TV system with the soundman in the living room, Chris Dewey gives a look of relief to the script girl and George Manasse. George shakes his head in agreement: not bad, it's not costing too much for the first day. Two hours of shooting has resulted in three takes of forty seconds of scene No. 30—scenes are not shot in plot sequence for economic reasons: Conrad Bain playing Jump's father has been hired for one week only; under the old Hollywood system he might have been kept on location for a month. This makes acting more difficult because the actor's response to dramatic development can be lost, which justifies the time Joe Manduke demands for rehearsal and extra takes.

"Beautiful," says Chris, taking command as producer. "let's break for lunch."

It's a surprise stepping outside to see thoroughbred horses grazing fifty yards away in a field, trees and barns, real sunlight and blue sky—the interior of the house has quickly taken on the artificial atmosphere of a set. The camera requires it. These people lining up for a buffet lunch spread over shaky collapsible tables are experts at this transformation. Today they're dining alfresco, later they'll be eating in a hot alley behind a tenement, in a honky-tonk parking lot, the service bay of a garage, the pits of a speedway. They don't care. They live to please the camera.

The Kerwins over there rummaging through the fried chicken pan are a typical motion picture family. Barbara—The Duchess—is wardrobe mistress. Tom Ligon wanted to play Chet Jump wearing his own well-worn Levis. That wouldn't do for the Duchess, She aged three pair so that they look identical: if something happens to a pair during shooting, the replacements will match in the next shot. Tom wears them... under protest, "Damn Duchess has to do a number on everybody!"

Searching for low-calorie pieces of chicken Betty—sister of the Duchess—has a sedentary job that keeps her Spandex ski pants billowing: she's the script girl. She rehearses actors, helps them recall lines during a shot, reminds the director of his blocking and camera angles. She's the steady force on the set that prevents chaos from exploding.

Fresh from acting in a motorcycle movie, long hair tied in a matador's knot, Bill Kerwin is husband to the Duchess and brother-in-law to Betty (Betty's husband is elsewhere in Florida working on another picture). He's number one grip. He rooneys. Want a thirty foot ramp for a tracking shot? Bill rooneys it. Bill is so good at rooneying that it has become his nickname. "Rooney, that streetlight is in the shot. Put a rooney on it."—Bills throws a rock and knocks it out.

Besides being an actor and a grip, Rooney is a stuntman, directs, owns a porno film company, and writes horror scripts. "This mad painter kills his models and puts them in a deep freeze so they're frozen in the pose he wants. One night during a terrific thunderstorm the electricity goes off...". In a recent acting job, Rooney was supposed to throw a bottle through a furrier's display window, dash in and steal the furs off the display models. It was a low-budget movie and breakaway glass was too expensive. The bottle only made a small hole in the glass. The camera was running and the director was desperate for a one shot take. Rooney hurled himself through the plate glass window and ran away with the furs on gashed and bleeding legs. "To make it in this business, baby, you've got to be a pro. Give it everything you got on every job."

Rooney recalls in the first shot Conrad Bain. "Held the cigarette in his right hand and turned the radio off with his left. The second shot he did it just the opposite. They won't match."

Betty shakes her head. "They weren't careful about keeping the bourbon bottle in the same place on the table, either. It's going to hop all over." The old pros aren't impressed with the way the young Cannon outfit is running the show.

At the end of the lunch line, Jeff Devlin, production assistant, MA in cinema, Dartmouth '70 to Drew Denbaum, directors' assistant, BA in dramatic art, Yale '70.

"I think it's going to be a good scene, don't you? I mean Conrad Bain did an incredible acting job and everybody seemed to get it together."

"It was okay, I suppose. But I'm reserving judgment until the dynamics of the complete scene are present."

"Aw Drew, come on."

(continued on page ten)

THE RIVER CITY COMPANION

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Best

ts on the top team.
on to the UI players
team, tentatively
by Betty Welsh of
are Nancy Burns,
Wesleyan; Jane
nd, Luther; Lori
UNI; Linda Rowe,
d; Jackie Wright,
Denice Haggatt,
erry Allen, UNI; and
lor, UNI.

member of the squad,
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Oct. 3-6, 1974.

(continued from page nine)

"No, I mean it. You can't judge a scene on the first shot."
Intellectualizing makes Chris Dewey uneasy. A former prep school star quarter miler, holder of the New England record, he's still lean enough to wear Levi Slims and is restless. We take a walk to the highway to get close to the semi-rigs blasting by loaded high with oranges. SPEED! EXCITEMENT! Chris is a kid who knows what he wants to be when he grows up: the popular image of the old time Hollywood producer. The big shot who makes things happen fast and all the world takes notice. He hounds his press agent to get him mentioned in gossip columns. He's currently after Hugh Hefner for a spot in Playboy's "On the Scene" section.
But like his young production assistants, Chris is still trying on his role and can't quite believe he's entitled to play it. (Drew Denbaum hasn't as yet learned how to say "Quiet on the set!" with any authority).
So Chris worries a lot. He believes that the success of Joe Cannon's hit picture, was a bit of luck.

"Peter Boyle. Want to know how Peter Boyle became a star?"
"Sure."
"Hollywood spends a lot of money on bullshit. That's why they can't make pictures at a profit. Too much overhead. Wardrobe. Fuck Edith Head. We buy stuff off the rack at Macy's. So we start looking for a guy to play Joe. Right?"
"Right."
"We audition this Hollywood star of the 40's—he was some studio's answer to John Garfield—and he's perfect. He's been an alcoholic for twenty-five years and aged so he looks like your local hard hat—straight from central casting. O.K.?"

"We give him the part and hire Peter Boyle, who'd done nothing but friendly plumbers on TV, to play a bartender. We tell this old Hollywood fart to report to wardrobe boy on Tuesday and he'll take him to Macy's to buy his costumes. Guess he thought that was bush, 'cause he showed up drunk. Wardrobe boy takes him over anyway. They're going up the escalator. At the second floor landing this bastard turns around, unzips his fly, and pisses down the escalator. The electrical motor shorts out. The escalator stops. Macy's plunges into an uproar and Peter Boyle is Joe."

There's more than luck involved in making movies fit for distribution on rock bottom budgets. Chris and his company of kids know how to cut every corner and come out ahead. Our motel looks like a Disneyland project that flopped. To get to the parking lot you have to cross over a moat on a drawbridge and pass between two pink stucco imitations of the Tower of London. Across the street at the Holiday Inn, bellboys silently zip room service meals to the customer's door in seconds aboard electric golf carts equipped with heated ovens. At our motel, the lone bellboy-waiter-chaufer-laundryman brings a meal if he's got the time held on a tray above his head while he pedals to the room on a bicycle with a rattling loose chain guard and no brakes—he stops by dragging his feet. Chris' kids scoured Tampa looking for large motels having financial difficulties. When King Arthur's Round Table Inn was discovered to be in the worst shape of all, a room and board deal was negotiated on the spot.

Annie Wedgeworth, who has won a number of Broadway awards playing dissipated southern whores, was selected as leading lady for Jump. Two days before she was to begin work, she was taken ill. Colin Wilcox-Horne was called in from Hollywood to replace her. Cannon stars do their own make-up to save the expense of an expert. That was too much. Colin not only had to develop the role overnight, but also had costume fittings and special rehearsals to attend. She didn't have time to invent make-up for the character. A professional from Miami would cost \$300 weekly plus expenses. Cannon hired a Kelly Girl. She was a sweet young redhead with freckles and Colin, also a redhead—"We're cursed with these liverish complexions"—and the mother of two daughters, didn't have the heart to hurt her... as the Cannon kids anticipated. Colin did her own make-up and kept the girl as a companion.

When it comes to money, the role playing stops short. The Cannon kids get what they want. Most of the time. On location, slick local businessmen know the terrain and use guerrilla tactics. The Cannon kids knew nothing about stockcars. In the midst of writing the treatment, I was appointed to find somebody to build cars and supervise their construction. I was glad to do this because I could then be certain the stockcars would look and perform authentically.

Living in Iowa at the time, I combed the state and came up with Lawrence Brothers' Automotive in Iowa City, a family where the talent for precision mechanics must be inherited genetically. The three brothers designed a superb '64 Chevelle stockcar with a huge 454 cu. in. engine that would be competitive on either dirt or asphalt and a matching back-up with a smaller engine, assembled them in a record five weeks and towed them 1500 nonstop miles to Tampa in 30 hours to beat the deadline. The Lawrence Brothers were proud of their accomplishment and believed they could lie around the pool in the warm sunshine for a spell as they had

an agreement to service the stockcars on location.

The Cannon gang had a better idea. Without informing Lawrence Brothers, a St. Petersburg speedshop was contracted to build two additional back-up racers and handle the servicing of all stockcars. Salaries, room and board for the Lawrence Brothers would be saved. Eyes bloodshot, pride wounded, Lawrence brothers glare at me with suspicion, do a quick turn around and head back to an icy Iowa winter... and I'm initiated into the anguish of the middleman.

The St. Petersburg speedshop crowd realized they now have a monopoly. Costs of servicing the stockcars skyrocket. A deal had been worked out to film some scenes in their speedshop for nothing. In the midst of shooting in their service bays, speedshop screams loss of business: \$300 a day. The word gets out—Cannon can be had. The loss-of-business routine becomes a constant threat at all commercial locations.

Difficult problems like these, Chris Dewey hands off fast to his assistant producer, George Manasse, who actually sees that things get done. George has been an assistant producer on many movies and is accustomed to being tough while the producer basks in glamour. George works all night arranging a transatlantic telephone connection allowing the British rock group Eggs Over Easy playing in Cannon's London recording studio to be taped at our Tampa motel so the song can be used as background for scene No. 31 to be shot this evening. Chris Dewey whistles the tune for the crew during a break, telling them it's undoubtedly Top 40 material. George is nervous and irritable all day from lack of sleep. Chris is cheery and bright-eyed. The chairman of the board calls from New York complaining about daily shooting costs. Chris shouts the figures at George. George prods the crew constantly like a picador. He gets the reputation of a complete creep, an absolute neurotic. "Cold as George Manasse's heart on payday," becomes a running joke. Strangely, George enjoys this role, having perfected it over the years. He's developed an effective repertoire of ugly faces and nervous ticks. His wife refuses to visit him at Christmas because she knows he's doing Scrooge for Chris Dewey.

"We're in!" Drew Denbaum savors this neat show biz explosion. "We're in!" he runs off shouting like a Yale cheerleader.

"Let's go back." Chris says turning from the highway's thundering trucks. "I've got to get this outfit moving again."

We pass Allen MacDougall guarding the entrance gate against intruders and preventing cars from approaching the Cobb place during takes. His career as a unit manager was short-lived. Now he receives orders from George Manasse over a radio hooked to his belt. People who took orders from MacDougall this morning totally ignore him this afternoon.

The afternoon's shooting goes slowly. It's difficult for the gaffers to move the lights around inside the tiny Cobb home. Mr. Cobb appears from the fields apologizing, "I took the bark off my hand." It's a bad scrape. He can scarcely squeeze into the kitchen to wash it. The crew is irritated by the delay—reality keeps intruding during location shooting.

Mike Scott, the sound engineer, has to hold up many shots while long freight trains pass nearby and airplanes fly overhead. Mike's boom man, Charlie Hanson, who is a double for ex-Beatle George Harrison, puts these dull breaks to good use. Crouched just below camera range beneath the kitchen table, he holds the long, slender directional microphone up toward the starlet playing Jump's sister. He softly hums rock tunes, smiles softly at her occasionally and works hard at looking existential. He never fails to make out with the best looking actress currently on location.

Joe Manduke worries out loud about New York critics. "Look at those Hollywood flies," they'll say, "he's got them crawling all over everything..." But they're real, they're real!" He asks me, "How do you feel about the flies?"

"They belong to the place."
"Yeah. I guess so. The flies can stay. Bob Koster, you can stop swatting now." The assistant director looks sheepish caught in mid-swat.

Mike Scott can detect no more trains or planes on his sound system. Shooting resumes. For the fifteenth time, Tom Ligon bites into a piece of cornbread covered with oily government commodity peanut butter. His mouth is so clogged up he can scarcely mumble his line: "Reckon not."
"Cut!" groans Joe. "Clean that crap out of your mouth, Tom."

Tom's room is next to mine at the motel. This morning he was up at 5:30 getting into the role by playing the guitar and singing Kentucky mountain songs. He sucks the peanut butter from his teeth and says, "Reckon not," for the sixteenth time. It's perfect.
"Print it."

Joe explains the next shot to Greg Sandor. Gaffers start moving lights. Greg roves about holding up his light meter.

George Manasse goes into his Scrooge number which becomes a daily routine. "Okay. Okay. Why is it taking so long? Hurry it up. Move it!" (The crew later gives him a rawhide bull whip. George enjoys cracking it back at the

motel). Rooney stops pushing the camera into its new position and glares at George for being unprofessional. Big John Murray nudges aside Bob Koster, who should prevent George from annoying the crew, and shoulders a heavy mini-brute. "Are you sure Cary Grant started this way?"
Chris calls George aside for a whispered consultation.

Minnie Rojas, the cameraman, speaks to Greg Sandor and Sandy Perales in rapid Spanish. (All three are Cuban exiles). The work pace slows down.

The Cuban workers' revolution gets George frantic. "Let's go! Let's go! I can't understand why this should take so long!"

George returns to huddle with Chris. Twenty minutes later, the lighting is superb. It's 9:00 pm and pitch black outside, but Greg Sandor has the kitchen looking like an early summer afternoon. Rudi proclaims him a genius. "I've never seen lighting done so well with so few lights."

George tells Joe, "Wrap it up." He and Chris have figured it out. They won't permit the slowdown to lead to additional overtime—a counter-revolutionary strategem. Joe Manduke wants to continue shooting, but is caught in the struggle between labor and management. He tightly folds his long, powerful basketball player's arms across his chest to contain his anger. "Okay. Wrap it!"

Drew Denbaum echoes, "Wrap it up! Wrap it up!" all over the place.

Twelve hours put in on the first day. Thirty-five days to go. The policy toward overtime soon changes. Shooting goes fourteen, fifteen, sixteen hours a day to stay on schedule. The last day, we shoot twenty-two hours. Exhaustion and George Manasse's incessant prodding erodes the dedication of even the old pros. Morale crumbles. The crew tries to succeed in spite of George and Cannon's preoccupation with cost factors, but can't. The quality of the picture suffers.

Today, Joe reminds everyone, "This is a live set. The camera has to see everything tomorrow just as it is right now. Don't change a thing."

Cameraman Minnie Rojas puts on the dark wrap-around sunglasses he always wears when not peering into the Mitchell's reflex viewfinder, then slips a lens cover over the camera's devouring eye. He lights a \$1 single-leaf cigar.

Drew Denbaum yells, "Live set! Don't touch it! Live set!"

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Gabe N' Walkers photograph is by Ed Overland.

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Tacky? Certainly. Bu...
by Berberian's remark...
Saint-Saens' "Danse M...
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stand the violin sound...
that's the violin." It...
demolishes Saint-Saen...
creeping up behind the...
was made by Mattel...
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Nightingale." She po...
"The Song of the Flea...
with her deliciously wi...

But she's first and...
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recitals," she chides...
have made it possible...
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Without further ado...
Sonata in C major. Op...
to catch its breath bef...
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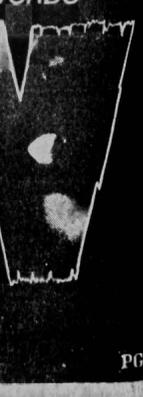
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music

BY RICK ANSORGE

Berberian's recent appearances at Carnegie Hall, Town Hall, as well as Edinburgh, have won her a growing coterie of admirers. No wonder. Cathy Berberian is an extraordinary talent. She is one of those rare individuals who can transform the ridiculous into the sublime by sheer force of ethos. Cathy Berberian at the Edinburgh Festival is a truly first-rate recording.

Cathy Berberian, soprano
Bruno Canino, piano
Cathy Berberian At the Edinburgh Festival
RCA

This recording is subtitled "A la Recherche de la Musique perdue or from the sublime to the ridiculous." I couldn't imagine anything more delightfully appropriate. Miss Berberian romps through the green pastures of Beethoven, Moussorgsky and Rimsky-Korsakov, gleefully sowing crabgrass. The result is a comic masterpiece.

Berberian's program is tailored for a Paris salon, circa 1900. The cover art shows her resplendent in satin gown and furs—a diamond tiara decorates her Mae West curls. An Egyptian statue sits atop the piano, shaded by potted palms.

Tacky? Certainly. But the tackiness is rendered sublime by Berberian's remarkable voice. Her vocal rendition of Saint-Saens' "Danse Macabre" deserves an award. She introduces the number by explaining to the audience, "It's all about skeletons and phantoms who dance in a graveyard to the sound of a violin being played by Death. You'll understand the violin sound because I sing zig-a-zig-a-zig and that's the violin." The camp which follows utterly demolishes Saint-Saens' ghostly composition. It's like creeping up behind the Fiddler of Death and finding out he was made by Mattel Toys.

After deflating Delibes' "Les Filles De Cadiz," another Frenchman-who-thinks-he's-Zorro type of number, Berberian turns to the Russians. She doesn't just brood over Rimsky-Korsakov's "Enslaved by the Rose, The Nightgale." She positively glooms. In Moussorgsky's "The Song of the Flea," Berberian displays a dramatic flair with her deliciously wicked laughter.

But she's first and foremost a soprano and, while introducing the "German section," fluffs her prima donna feathers. "It is not always easy for us to go to concerts and recitals," she chides. "and some very wonderful gentlemen have made it possible for us to hear the repertoire for orchestra and for piano by putting words to them so they shouldn't be wasted as piano music."

Without further ado, she sings a snippet of Beethoven's Sonata in C major, Op. 2, no. 3. The audience barely has time to catch its breath before she tackles the monumental Symphony No. 5. The "vocal" portion is titled (in translation) "Without You My Love Is Nothing." Berberian lampoons Beethoven so well she deserves an Erik Satie Award (if there is such an animal).

Other highlights include a bleary-eyed version of Gilbert & Sullivan's "Tit Willow" from the operetta *The Mikado*. As always, Berberian's characterizations are beautifully defined. Her "offcoloratura" schoolgirl rendition of Henry Purcell's old chestnut "Nymphs and Shepherds" is delightfully sour. The major highlight, however, judging from audience reaction, is Liza Lehmann's "There Are Fairies at the Bottom of Our Garden." Canino's piano trills perfectly compliment Berberian's vocal trills and the result is sheer madness.

Berberian hasn't always been so whimsical. Her previous recordings consist mainly of compositions written by her husband Luciano Berio. "Circles," for example, is a jarring piece for soprano, harp and percussion which features lyrics taken from the poetry of e. e. cummings. This piece, incidentally, was performed two years ago in Iowa City by the Center for New Music.

Gabe N' Walkers Grand Opening

Surprise. Contrary to recent media trumpeting, not everyone in Iowa City is flocking to Mr. Lucky's Hair Salon for a "butterfly" cut. Not everyone is discarding their bluejeans for capri pants. Not everyone is wearing Eric Berne "See, I'm the New Conservative"-type sweatshirts.

Surprise? Hardly. The freak-straight polarity, so long a feature of River City, is plainly out front for everyone to see. Unfortunately, some individuals believe the balance is shifting back to more conventional values. "Don't Rock the Boat, Baby," a blatant conformist hype if I've ever heard one, is this season's conservative anthem.

Well, we've all heard this "pendulum-is-swinging-back" garbage before. As far as Iowa City is concerned, that contention is bogus as a three-dollar bill. Granted, the Vietnam fires on which our heads were nurtured and weaned have cooled. But stagnation is only temporary. Like the song says: "One man gathers what another man spills." The cycle repeats itself. And a new burst of energy is born.

Creative exchange, especially in music, is essential for that new energy to gain impetus. Very little is accomplished in isolation. We grow together and we stagnate alone. It's that simple.

The process of creative exchange in popular music ideally should take place in a bar, preferably a bar with multiple stages. Until last weekend, most bars made limited use of local talent. Let's face it. When you hear an out-of-town band play Chicago's "Colour My World," from a local musician's point of view, well, to call it stale would be a gross understatement.

Last weekend's grand opening at Gabe N' Walkers proved conclusively that extensive use of local talent can be successful—both from the standpoint of a musician and the standpoint of a patron.

A plethora of bands, some longstanding, some spur-of-the-moment, delighted the capacity crowd Friday and Saturday nights. Both the upstairs and downstairs stages were used by a procession of artists representing every style from Dixieland to country-rock. Seven named bands performed: Tuff yNuff, Alice Riter, Sopwith Flatus, The Plumber Bros., Longshot, Mother Blues and Southfield Junction. In addition, several "nameless" bands performed. In some cases, the "members" had never played together in public before.

Downstairs at Gabes, patrons were treated to the folk strains of Alice Riter, a fine 12-string guitarist reminiscent of Bonnie Raitt. Her slowed-down versions of such tunes as Dylan's "Tom Thumb's Blues" gave her selections an added earthy dimension.

Satire, mixed with straight Dixieland jazz, was the highlight of Sopwith Flatus' set. Perhaps the only band in living memory to play the Drake Relays Parade with a drum majorette carrying a plumber's friend, the Flatus delivered an unforgettable version of "The Stars and Stripes Forever."

The Plumber Bros., headed by Steve Lawrence, presented a country-folk set assisted by fiddler Al Murphy, late of Grassfire. Lawrence, in addition, played guitar with several "nameless" bands whose members are drawn from a "musician's cooperative." Lawrence explained that the cooperative gives musicians who want to specialize in, say, bluegrass, "a chance to follow their own interests and jam with a number of different bands."

It's a good idea. The results of such temporary configurations are many times startlingly innovative. "Members" of the cooperative come from all walks of life. Lumber workers, psychology professors, you name it. But their common interest is music.



Upstairs at Walkers, the music was louder, but never commercial. Tuff yNuff, featuring a talented lead singer and pianist, played a Stevie Wonder-inspired style music. A good dance band. The newly-reformed Mother Blues honed in on Paul Butterfield urban blues.

The most enthusiastic crowd reaction, however, was reserved for Longshot and Southfield Junction. Longshot (re-formed Sundance) treated the crowd to a Burrito Bros. country-rock hoedown, assisted by Al Murphy's violin. The loose atmosphere of Bart's is finally starting to move up-town.

Southfield Junction, a young band comprised of mostly Iowa City natives, followed suit. Their Saturday night set was a knock-out. Performing Grateful Dead-style cowboy space-rock, Southfield Junction is simply one of the tightest bands I've ever heard, in this town or any other.

Mike Evans, entertainment director for Gabe N' Walkers, deserves credit for a beautifully organized event. "It's just a dry run," says Evans. Future events on an even larger scale are in the making. Evans hopes to borrow the Knights of Columbus building and present four acts simultaneously.

"I definitely want to get out of commercial music," Evans remarked, adding that he wants to feature bluegrass, country and jazz acts, steering clear of conventional rock. Surprise? Hardly. If last weekend's grand opening is any indication, Gabe N' Walkers may well turn into Iowa City's musical core, a place where local musicians can get their music heard, a place where they can experiment with new ideas, new forms. It's a chance to develop an authentic Iowa City music scene we can't afford to pass up.

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Edited by WILL WENG

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books

BY MIKE HARRIS



THE 158-POUND MARRIAGE
By John Irving
Random House, 1974. \$5.95

Has anyone else noticed? World War II is becoming ancient history. For our parents, Hiroshima and Auschwitz were ultimate experiences that changed their view of the world forever, colored their literature indelibly. But for the younger generation, these are mere artifacts of culture, hand-me-down ways of thinking, no more meaningful in themselves than any other past holocaust. "Yes," we say, nodding sagely, "if such things really could happen, then the foundations of our lives must be fragile indeed," but we might as well be talking about the medieval Black Death or the Thirty Years' War for all the immediacy it has.

This may seem an odd introduction to a novel about spouse-swapping in the '70s, but bear with us a moment. John Irving is young (32), but he also spent several years as a student in Europe, where the experience of the war (shattered buildings, minds, bodies) persists even today. The

resulting split vision adds depth to his fiction. In *Setting Free the Bears* (his first novel, set entirely in Austria), young Siegfried Javotnik is destroyed by the effort it takes to live meaningfully in the present when all meaning is in the past. In *The 158-Pound Marriage*, the war appears far more subtly, as a low-key but constant reminder that the sexual obsessions of his two swinging couples are less than ultimate concerns.

When the foursome breaks up, it's at least partly because Irving's narrator (a pulp novelist and a history professor at a New England college) incorrectly assesses the effect of the war on his Viennese wife. Indeed, the closer the other characters are to the narrator, the less clearly he sees them. They are:

— Severin Winter, wrestling coach, German professor, gourmet chef and art-lover. His habit of rating everything according to wrestling weight classes — a 190-pound wine, a 118-pound painting — gives the novel its title. He's a Renaissance man with a redneck exterior. Though his childhood in Vienna was peaceful enough, he has a European sense of tragedy that makes him less able than the others to sustain self-deception.

— Edith Winter, his wife: rich girl, fashion-plate, mother, whom nobody but herself can take quite seriously as a writer.

— Utch, the narrator's wife. In one of the best opening scenes that you're likely to read, she spends two days and nights in the belly of a cow where her mother has hidden her when the Russians invade Austria in 1945. Her parents are killed and her village is destroyed. She's found by an officer who nicknames her Utchka — a Georgian slang word for "café." More adventures come later...

— And the narrator himself (we're never given his name). He's the most mysterious of the lot; the things his story leaves out come to seem just as important as the things he puts in. He's that John Irving specialty, the Man with the Hole — sympathetic enough, but like Hannes Graff and Fred Trumper he can't stand much squeezing. Irving says of such people: "Their lives can be radicalized by traumatic events, but they aren't really changed."

As for the swapping itself, Irving handles it nicely. He's neither clinical nor sensational. His characters are intelligent and well-meaning people who enter such a relationship with the poise to be expected in today's academia, where most couples at least think of such things if they don't actually do them. They retain much of their dignity even when things go wrong (though Irving quotes from Ford Madox Ford: "It was a most amazing business, and I think that it would have been better in the eyes of God if they had all attempted to gouge out each other's eyes with carving knives"). We are left at the end not with Ann Landers messages (or Robert Rimmer ones either), but with a satisfying awareness of human complexity. No more than the narrator are we certain what happened, but we're certain that what did happen was psychologically right.

Those who have read Irving's other books will notice a change here, a tightness, a sleekness, a rein on the humor. This was dictated in part by the claustrophobic subject matter, by the tunnel vision of people who come to neglect their own children, so immersed are they in the relationship. Irving has indicated that he prefers novels "where there's always something added," so the future may give us more glorious excesses like the Akhelt and Gunnel epic in *The Water-Method Man*.

But mostly it's a matter of artistic maturity. Some of the excesses of the earlier books could well be pruned out—the silliness in the first part of *Setting Free the Bears*; the slapstick that intrudes on the real humor, the serious humor, of *The Water-Method Man*. Irving has steadily improved with each novel he's written, and the change to a certain extent has to be permanent.

He has always excelled at two things: clothing elusive subject matter in a knotty-muscle prose, and "editing emotionally" — eschewing the chronology of the calendar in favor of an associational order that gives the effect of oral storytelling, but in fact releases information in a carefully contrived sequence. It's a pleasure to see him work in *The 158-Pound Marriage*. The holes in the narrator's logic seem picked out by radar; the children are glossed over; we see much of Vienna but little of the campus save the underground gym complex where Severin holds forth; we hear signature notes (Editor Lennhoff, the Vienna zoo bust, the 1954 Zorn-Witwer—Merrill Overturf's car—that Severin drives on his honeymoon) sounding perfectly OK in the story at hand. In fact, such is the polish of this novel that we might as well say it: Irving's "promising" no longer, he's fully arrived.

(John Irving will read from *The 158-Pound Marriage* at 8:00 p.m. tonight at Epstein's Bookstore.)

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PROBLEM pregnancy? Call Birthright, 6 p.m.-9 p.m., Monday through Thursday, 338-8665. 10-24

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CASHIERS needed Monday through Friday, 10 a.m. to 2:30 p.m. Apply Food Service Office, IMU. 10-7

FULL time desk clerk. House-keeping staff and utility personnel also cocktail servers, full or part time. Apply in person, Iowa City Hilton, 1200 1st Avenue, Coralville. 10-9

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WAITRESS—Waiter-Bartender, apply between 10 a.m. & 6 p.m., Mar-Keene Lounge, Coralville. 10-8

HOST or hostesses and cocktail servers. Apply after 5 p.m., Ming Garden. 10-8

FULL time live in maid, \$2 per hour, 8 hours daily, 5 day week, Sunday and Monday off. 351-8643. 10-8

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FREE rent—Female, exchange light housekeeping. Own room and entrance, share kitchen. 338-1854. 10-4

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PIZZA HUT is now taking applications for permanent full and part time help, especially days. Apply at Iowa City Pizza Hut, Keokuk St. 10-14

CARRIER needed close to downtown Iowa City, car unnecessary. Area available also in Coralville. 338-3865, Des Moines Register. 11-6

NEED work study student for secretarial position. Must type 45 words per minute minimum. Call Sociology, 353-4745. 10-3

PART or full time and weekends: Waitresses, waiters; barmaids; bartenders; cooks and housekeeping personnel. Full fringe benefits. Excellent working conditions. Holiday Inn, Iowa City. 338-9771. 10-3

WORKER—Experienced in puffing, washing and hanging storm windows. 351-5697. 10-3

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MAKE an easy \$200-\$300 by answering your home phone between November 1-10. No solicitation involved. Married couple preferred. Write and tell me about yourself (include phone number): Wolfgang Pletsch, 420 Bancroft, Rockford, Ill. 61107 10-3

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WANT to buy—used Fisher 504 quad receiver in good condition. 1-895-8851, Mt. Vernon. 10-14

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BANJO good condition, case included, \$125. Phone 353-4173, leave note. 10-9

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9 a.m.-6:30 p.m.
Guitar; tea-leaf dishes; picnic table; window fan; hair dryer; books; National Geographic; pictures; bookcases; skis; poles; etc.

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PANASONIC car stereo cassette player RS-2485, floor mounted, unplugs to trunk. Fast forward, automatic reverse more. 338-8287. 10-4

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Once again this Christmas we anticipate selling out our most popular tapestries. We must place our Christmas orders by October 16, so we are holding a pre-Christmas inventory clearance to stimulate you to shop early. Anyone buying before October 16 can save 20 percent. These are top quality tapestries and oriental rugs which are seldom discounted especially before the rush season, but it is to our advantage to sell them before placing the last order of 1974.

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101 5th St., Coralville

USED vacuum cleaners, reasonably priced. Brandy's Vacuum, 337-9060. 10-30

WATERBEDS, lamps, tapestries, Oriental rugs, coffee and soup mugs for exotic tastes. Nemo's Apartment Store, Coralville. 11-1

ANTIQUES

NOTICE: Unique Antique Boutique located at Sheffield, Iowa, Hwy. 65, will hold its grand opening Saturday and Sunday, October 5 and 6. Hours: Saturday, 10-5 p.m. and Sunday, 10-8 p.m. Phone 515-892-8642. Large unusual and beautiful inventory. 10-4

TWO buildings full furniture, primitives, glass and junk. Bloom Antiques, Wellman, Iowa, 9-5-30 daily; Sundays and evenings by appointment. 11-4

USED furniture, primitives, 8:4-30, Monday-Friday. Ray's, 315 Kirkwood Avenue. 11-1

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TO share three-bedroom house, furnished. Own bedroom for \$66 a month plus share of heat and electricity. Call 351-0214 after 6 p.m. 10-4

SHARE new, three-bedroom apartment, air, with two males. Close in. Call after 1 p.m. \$107, utilities included. 354-3565. 10-3

FEMALE: Share small house with one. Own room, bus line, \$80 plus 1/2 utilities. 337-7932. 10-3

FEMALE graduate, completely furnished, own bedroom, telephone. 338-4070. 10-14

MALE roommate wanted, Lake-side Townhouse, immediate occupancy. After 5 p.m., 338-6615. 10-15

MALE to share apartment, 702 Iowa Avenue, \$87.50. 337-5041. 10-3

PERSON to share mobile home in lot two miles south of campus. Own bedroom, \$55 a month plus 1/2 utilities. Call 351-9185, evenings. 10-4

MOBILE HOMES

SUNRISE Village—For sale or rent, immediate possession. Manager of Sunrise Village will show. 10-7

movies

BY JOHN BOWIE

Last spring, the Englert theater's weekly midnight movie reached its peak with Woody Allen's *Play It Again, Sam*. At least twice the number of people the Englert can hold tried to squeeze their way in; those who did get in made sure they enjoyed themselves and that everyone around them knew it. It was, for a while, something close to what the best silent comedies must have generated when released—if not always in the quality of the movie, then in the level of energy that audience was pulled up to. I noticed the same thing a longer while ago, when *Play It Again, Sam* was showing first-run in Los Angeles. Audiences applauded at the end—not self-consciously, or with any sense of false obligation to a first-run movie, but with what seemed a genuine gratitude for the good time they'd just had. Because of that response, it's a good movie to keep in mind when talking about Woody Allen: at the same time, it's the most and least Woody Allenish of all his movies.



Throughout his movie career—from *What's New Pussycat?* to *Take the Money and Run*, *What's Up, Tiger Lilly?*, *Bananas*, *Play It Again, Sam*, *Everything You've Always Wanted to Know About Sex*, and *Sleeper*—Allen's main problem has been that he's a predominantly verbal comedian. True, that's been the main problem with all screen comedy since 1930, but there's a difference between a Woody Allen "gag" and a Bob Hope "gag" and a Mel Brooks "gag." Allen depends more on the ludicrous juxtaposition of words and ideas than any comedian since Groucho Marx, at the same time facing handicaps Groucho never faced. Allen doesn't have a Chico to throw the words back at him, a Harpo to dance silently between them. He also, quite simply, just doesn't have as good a delivery as Groucho had. What he does with words is often brilliant, and works perfectly in his writing and in the recordings of his nightclub routines. But on

the screen he's got half a block of visual space to fill, and those verbal asides—good as they usually are—are dead time. Buster Keaton had a simple and perfect rule: no matter how good a gag was, if it didn't move the plot along or add something new to the character, he threw it out. Allen not only leaves it in, but stops everything else in its tracks so he can deliver it.

That's where *Play It Again, Sam* is different. Of all his movies, it's the only one to be reworked over a long period of exposure to audiences: *Play It Again, Sam* began as a stage play. It's tighter in every way—plot, characters, dialog—than anything else he's ever done, and I think that's a result of listening to his audiences and chucking out what, to them, seemed inessential. Some of the cockeyed lines are still there ("A lot of girls get turned on by a masculine, earthy quality. I shouldn't have put so much Binaca under my arms."), but they're integrated into the characters and the situations surrounding them. The movie is, in fact, better than the play—more thinking and reworking went into it before the actual filming began. *Play It Again, Sam* is, also, the only one of his movies Allen hasn't directed. Where in the rest he seems to have presented too much and done too much

himself, *Play It Again, Sam* balances what's attempted with what he's actually capable of seeing through.

Visually, he still has a long way to go. *Sleeper*—his most obvious homage to silent screen comedians—resorts too often to the speeded-up action and mugging for the cameras that silent comedy used so effectively but that has (mainly as a result of television) become tired from overuse. If *Play It Again, Sam* is his slowest movie to watch, it's also easiest to watch. Flashbacks and dream sequences—which worked minimally well on the stage—come across perfectly on film. Because the action is so tightly-structured, there's as little visual sidetracking as there is verbal: a great change from his other movies, and a necessary one. Woody Allen has, evidently, done his homework with both silent and sound film comedy. He knows what to do, but not always how to do it: *Play It Again, Sam* holds up best with that shaky knowledge, has a firmer grip on itself and, therefore, on its audiences. He may not be a great comedian, but, for the moment, he's the best there is, and *Play It Again, Sam* is his best comedy. There's enough to be thankful for in that to make up for whatever shortcomings all the rest may have.

I wish the same could be said for everything else playing downtown this week. *Juggernaut* and *How to Seduce a Woman* are, again, the sort of obvious, cheap, sub-entertainments that earn their cost back from the make-out crowd at drive-ins across the country. *Juggernaut* is *The Poseidon Adventure* with bombs instead of riptides. "...scuba divers parachuted into a raging sea." Hot damn. *How to Seduce a Woman* is a tacky, R-rated tease, the kind of movie whole treatises on the commercial potential of sexism could be founded on. But why bother? Neither movie is worth the calories burned by reaching into your pocket for the money, much less the money itself, much less the time and energy it takes to react to a movie and then say or do something with that reaction. Hollywood will keep rubbing our noses in this sort of petty waste of film stock so long as we continue to buy tickets for it, with as many interesting movies as there are floating around now—*California Split*, *The Apprenticeship of Duddy Kravitz*, ad infinitum—it's beyond me why downtown, supposedly quality first-run theaters have to make the cheapest movies the only readily available source of entertainment. It's damned if you do, damned if you don't: but at least if you don't, you can take a certain bit of pride in watching a particularly obnoxious movie fail.

Finally, then, there's *That's Entertainment*. According to the PR, our reaction should be "Boy, Do We Need It Now." According to writer-producer-director Jack Haley Jr., we not only need and want it now, but must be twisted both emotionally and psychologically if we can't find a place in our hearts for it large enough to herd the Tom Hansen dancers through. According to Rex Reed, it's an "answer" to all that seamy, sweaty foreign fare we've been "appalled" by: At last! A G-rated, singing and dancing, lump-in-the-throat Extravaganza that proves (Gene Kelly!) they knew (Ginger Rogers!) how to make (Judy Garland!) good movies (Mickey Rooney!) way, way, Way Back When!

Yes, well. *That's Entertainment* is, simply enough, a grand case of necrophilia. Hollywood's equivalent of a shelf-full of Faulkner novels. Enough time and money were blown on compiling it to script and produce a half-dozen good (and far more interesting) new ideas. Yes, yes—it's all in good fun, and after a couple hours of that good fun you feel like you've not only looked into 50 years of movie music but lived through it, minute by minute, hour by hour, month by month, year by year. A good-fun lapse into the past already popular enough to guarantee a thousand imitations. If you can swallow one bag of marshmallows, then according to Hollywood standards you can, by God, swallow a truckload. Get ready for it, then, in the handiest way you know how: evidently, it's best if you don't ask questions and just swallow the truckload whole.

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SATURDAY, OCTOBER 5 CAROUSEL INN

AGENDA: HIGHLIGHTS

8:00 a.m. Registration	3:00 p.m. Dr. Joe Nichols, M.D. Future of N.F.A.
10:00 a.m. Dr. Robert L. Burns, D.D.S. Des Moines, Nutritional Dentistry	4:30 p.m. Panel Discussion Questions from the floor
11:00 a.m. Dr. Joe D. Nichols, M.D. Atlanta, Texas, Non-toxic cancer control	7:30 p.m. Tom Lavin Holiday for '74 Humor & music
1:15 p.m. Joe Francis Atlanta, Texas, Slides on organic farming	

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WASHINGTON (AP) — Richard Nixon asked Thursday that the president be excused from tifying in the Watergate up trial.

U.S. District Court Judge John J. Sirica said he would postpone until a jury in any decision on whether would be compelled to The judge predicted rors and six alternates chosen by Monday or The jury selection continued Thursday at pace, however. Sirica viewed only ten person period lasting more hours. He is attempting enough people unbiased tergate publicity.

Five persons were by Sirica and defense ecution lawyers. But they still survive the third p which the lawyers can nate them as jurors saying why.

Except to acknowle ceiving two motions to subpoenas for Nixon

Supports
Neu

By BILL ROEME
 Assoc. News E

LA Gov. Arthur Neu incu members of the UI American Federation of and Municipal Employe Thursday night as he too in favor of Iowa's "right t Neu was representin Gov. Robert Ray at a forum sponsored by AF represents UI non-emp employees.

Also at that forum Leach, the Republican Iowa's First District seat; State Sen. Floyd Cedar Rapids, who was Democratic gubernato; James Schaben; and P Congressman Edward campaign manager, Dona In his comments, pro question from the union

in the news
B

Mrs. F

WASHINGTON (F) — Ford, ahead of sch surgery, began to n was reported thrill concern for her.

"She also is awa illness has made on of women across the to seek breast can press secretary Hel President Ford Thursday morning; well. She is about v what the doctors pr recovery. So, we're Mrs. Ford's surgi Fouty, said in the late was making an "exce attitude and spirits a