

New millions poured into campaigns

WASHINGTON (AP) — Special interest groups are pouring new millions into the campaigns of federal and state candidates, their latest reports show.

An informal review of the latest wave of campaign finance reports, totaling thousands of pages, reveals these highlights:

—The national political arm of the AFL-CIO has spent \$1.4 million on politics this year, apparently the highest amount for any special interest group so far.

—Political trusts run by the nation's three biggest dairyfarmer cooperatives, still feeling effects of recent publicity over the milk-fund affair, have spent comparatively little, but have amassed a \$2.3 million cash fund for possible last-minute donations. This appears to be the biggest pool of political money controlled by any special interest group.

American Medical Association, which is interested in pending national health insurance legislation, has spent \$792,697 this year. The Washington Post reported Sunday that the AMA's national committee and its state committees have given \$1.5 million to more than 300 congressional candidates since the 1972 elections.

—The United Auto Workers union has spent \$763,395 this year and still has more than a quarter-million in cash left for last-minute donations.

—Other big-spending unions: The International Ladies Garment Workers Union this year spent \$516,975 and has \$219,635 left; the Machinists union spent \$500,690 and has \$74,165; the Maritime Engineers union has spent \$552,059 so far; Retail Clerks spent \$243,869; Steelworkers spent \$297,317; Railway Clerks spent \$251,909; Carpenters spent \$191,059; Laborers spent \$134,305; Meat Cutters spent \$131,397, and the national arm of

the Teamsters spent \$77,325, a sum that does not include donations passed out by state and local Teamsters political funds.

—Among non-labor groups, the teacher lobby is emerging this year as a big political spender. The National Education Association has spent \$190,746 and has \$25,624 left. Also, the California Education Association has spent \$576,966 on its own.

—Other non-labor groups include the business, insurance, construction and banking lobbies. The Business-Industry Political Action Committee, a fund started by the National Association of Manufacturers, has spent \$257,996. The real estate dealers' fund has spent \$272,092. A fund run by construction contractors has spent \$156,321. The life insurance lobby has spent \$232,841. The Banking Profession Political Action Committee has spent \$110,683.

The latest reports cover from Sept. 1 until Oct. 14. Spending during the last two weeks will show up on reports due on the fifth day before the Nov. 5 election. Last-minute donations generally won't show up on public reports until Jan. 31.

A comprehensive tabulation of the hundreds of separate reports now on file would take weeks, but an informal review indicates that traditional patterns of giving still hold.

Labor unions give mainly to Democrats. Business groups give mainly to Republicans. And the special interests favor incumbents heavily over challengers. Committee chairmen often get larger donations than less senior members.

Heavy political spending is not confined to federal elections. A fund run by California dentists reported giving \$164,800 to state candidates

since last Sept. 1. In fact, the largest single gift spotted in all the most recent reports was a \$40,000 donation by the garment workers union to Hugh Carey, Democratic candidate for governor of New York.

One interesting development is the donation of \$10,000 by the AFL-CIO to Gary Hart, the Democratic candidate for senator from Colorado. Hart was campaign manager for Sen. George McGovern's 1972 presidential campaign, which the AFL-CIO refused to support.

Now Hart is running against Sen. Peter Dominick, a Republican whom the AFL-CIO considers one of its arch foes.

The \$10,000 is part of a total of at least \$33,900 which Hart has been given by various labor unions in the most recent period.



Whew!

Hawkeye Ed Donovan eyes the goal line Saturday as Iowa tripped Illinois in a heart-stopper, 14-12. See story, page eight.



'Howdy!'

Photo by Steve Carson

Rep. Peter J. Rodino, Chairman of the House Judiciary Committee is congratulated by students in the UI College of Law student lounge. Rodino was in Iowa City Friday to speak in

behalf of incumbent Rep. Edward Mezvinsky, D-Iowa, (back-center) and Senatorial candidate John Culver, D-Iowa (back-left) during the remaining days before national elections.

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Rodino remembers 'Massacre'; urges student voting, involvement

By CONNIE JENSEN and KRIS JENSEN Staff Writers

Scene: July 27, 1974; House Judiciary Committee Impeachment Hearings; Chairman Peter Rodino, D-N.J., presiding.

Except it wasn't July, but Oct. 25, in Iowa City, of all places, in the UI College of Law Student Lounge. And Rodino was not chairing the second presidential impeachment inquiry in the United States' history, but drawing a crowd of 500 for Senatorial candidate John Culver and First District Congressional candidate Edward Mezvinsky.

Judging from the enthusiastic welcome and response, loyal Democrats had gathered to glimpse the grey dwarf who towered over former President Richard Nixon's impeachment hearings. People covered the chairs, floor and bookcases, intoxicated with partisan admiration.

Culver spoke first, reminiscing about the incident which triggered the inquiry a year ago: the "Saturday Night Massacre," Special Prosecutor Archibald Cox's and Assistant Atty. Gen. William Ruckelshaus' firings, and Atty. Gen. Elliot Richardson's resignation.

Sen. Harold Hughes, along with he and Mezvinsky, had visited the Law School the week after the "Massacre," Culver said. They were stunned and dismayed at what was happening to the country, and Hughes said, according to Culver, "I think I'll call home and see if the Army is moving in Washington."

Mezvinsky thanked Rodino for letting all on the Judiciary Committee, including the "38th member," Mezvinsky, have a "voice" in the proceedings.

The Chairman then took over, amid thunderous applause and a partial standing ovation.

He was torn, he said between coming with Mezvinsky and Culver and staying with his daughter, who was having a

birthday and expecting a baby. Culver quipped, "We need you more than she does!"

Rodino said how thankful he was that the country was saved, and how important it was that impeachment had been demonstrated to be a viable function of the government. And he urged the students to protect America through involvement and by voting.

Rodino indirectly defended Mezvinsky's role in the impeachment hearings. He said Mezvinsky had looked at all the evidence and considered all the facts before deciding on Nixon's guilt or innocence.

Mezvinsky's opponent, James Leach, has repeatedly accused Mezvinsky of prejudging Nixon.

And Rodino told the students they were the "men" who would shape and direct the future. Culver scribbled a note to the Chairman: "men and women." The future of this country would require the dedication of "men

and women," Rodino annotated. Leading his companions back through the crowd, Rodino received his second standing ovation.

Following the Iowa City appearance, the Rodino group then travelled to Des Moines. At a press conference there Rodino said he could not comment on Vice President designate Nelson Rockefeller's chances of confirmation by Congress.

"I have a responsibility as chairman of that committee not to make judgments until all the reports are in," Rodino said. Rodino replied to question on Rockefeller's chances in light of recent disclosures that he had contributed over \$2 million in gifts to politicians, newsmen and other public figures.

Rodino said the president could withdraw the nomination. "If the President wants to make the decision that way, it's his prerogative," the House Judiciary Committee chairman said.

Suit against Old Capitol Associates

Bidding policy objection settled

By TILI SERGENT Staff Writer

A lawsuit dealing with Iowa City's urban renewal contract was settled out of court Friday.

The suit was one of two impending implementations of the city's renewal project under its contract with Old Capitol Associates, the developer.

Plaintiffs in the suit (Ardis Katzenmeyer, Robert O'Connor and Martha Weil) contended that the city and Old Capitol had entered into a renegotiated contract which was outside the realm of Iowa law.

The plaintiffs alleged that the city had acted illegally in

not holding an open bidding procedure in renegotiating the city's urban renewal contract with Old Capitol pursuant to the defeat of the renewal referendum.

In a city council meeting called Friday by City Atty. John Hayek the council approved the settlement.

The settlement calls for the plaintiffs to dismiss their suit and binds them not to engage in any additional lawsuits against the city and Old Capitol Associates for activity which has occurred through Thursday, Oct. 24, 1974.

In return, the defendants—the

City and Old Capitol—have agreed not to file a countersuit against the plaintiffs for any damages arising out of the matter.

Also, the defendants agreed to reimburse the plaintiffs for their attorney fees, in an amount not to exceed \$700, and to pay for court costs of \$27.24.

Included as a party to the agreement was John A. Lainter who although not mentioned as a plaintiff in the suit papers, was "involved because we believe he played a role in implementing the suit by consulting with the plaintiffs," said Hayek.

"I am extremely pleased we are not going to trial this coming Wednesday," the date set for trial. Had the out of court settlement not been reached, Hayek estimated that it could be "mid-1975 before the matter is resolved."

The council voted to approve the settlement 4-1 with Councilman Tim Brandt voting no.

"If legitimately some people feel the city is wrong, then we ought to take it to court and see," Brandt said.

"All I want to know is if what the city did was right or wrong,

and this doesn't tell us that. I guess I'm disturbed that we're not proving anything," he added.

Councilman J. Patrick White said, "I think it (the settlement) is outstanding. The indication is that it's not a very solid foundation on which to build Iowa City."

The other lawsuit, which is not affected by this agreement, is based on the environmental aspects of the renewal project. It went to trial in federal district court last month, and a decision is expected "at any time," Hayek said.

in the news Briefly

Nixon

LONG BEACH, Calif. (AP) — Sophisticated tests will be performed on former President Richard M. Nixon this week to determine if new clots are forming in his leg — a condition that would probably require surgery, his physician said Sunday.

Even if surgery on the phlebitis-ridden leg is ruled out, Nixon will require close medical supervision for many months, said a consulting doctor. This may prohibit Nixon from testifying at the Watergate cover-up trial.

Dr. John C. Lungren said that if surgery is not necessary on the deep venous system of Nixon's left leg, which was said to be "99 and 44-100 per cent clotted," he can probably leave the hospital at the end of the week.

"We don't propose to do anything further unless we have indications of active clotting,"

Lungren said at a news conference. "Then we would probably go to surgery."

He said Nixon was now responding to hospital treatment and was not in "any undue pain." He said Nixon is no longer bleeding from the gums as a side effect to his anticoagulation treatment.

Nixon has been subpoenaed by both the defense and prosecution in the Watergate trial in Washington, D.C., of five former political associates.

Kennedy

BOSTON (AP) — Sen. Edward M. Kennedy, D-Mass., says his conduct after the 1969 Chappaquiddick incident was "irrational and indefensible and inexcusable and inexplicable."

In a copyright article published in The Boston Sunday Globe, Kennedy said he will bear responsibility for the incident, in which Mary Jo Kopechne died, for the rest of his life.

When Kennedy dropped out of the 1976 Democratic presidential contention last month, he said Chappaquiddick was not a factor in that decision but it would have been a campaign

issue.

He described the incident in the Globe interview as "an accident, a tragic accident, and ... one which I do today bear responsibility for and I did then and will for the rest of my life."

The incident occurred July 18, 1969. Miss Kopechne drowned when Kennedy's car, driven by him, ran off a wooden bridge and landed upside down in a tidal pool. She was a passenger in the car.

The incident was after a party on Chappaquiddick Island on Martha's Vineyard, when the senator gave Miss Kopechne a ride home.

On the way toward Edgartown, Kennedy said he took a wrong turn, ending up on the Dike Bridge, where the car plunged into the water and Kennedy escaped. He said he tried to rescue the girl but could not.

The accident was not reported to police until the following morning.

Winegate

BORDEAUX, France (AP) — The scandal is called France's "Winegate," and one of the 18 defendants charged with misdeeds involving

some of the most expensive and prestigious French wines says he will become known as "the Nixon of Bordeaux."

The trial of the alleged \$800,000 fraud opens Monday. Charges include using chemicals illegally to upgrade vinegar wines into a product of table quality and mislabeling cheap Riviera wines with such premier Bordeaux names as St. Emilion, Pomerol and Medoc.

Lionel and Yvon Cruse, directors of the House of Cruse founded in 1815, are the most prominent shippers in the dock. Under attack when the affair first became public, Lionel said: "They are talking about Winegate. I will be the Nixon of Bordeaux, you'll see."

Convicts

THE HAGUE, Netherlands (AP) — Four armed convicts freed three hostages from a Dutch prison chapel Sunday, but held 19 others to exchange for a jailed Palestinian guerrilla.

They also demanded to talk with the ambassador or consul of an Arab country. Dutch authorities said the gunmen must

release two more women and three children they are still holding before detailed negotiations can start. A Justice Ministry spokesman said: "There is no concrete evidence pointing to the early release of the hostages."

Interior Minister Willem de Gay Fortman said that if the four demanded safe passage out of the country he could not envisage the government complying.

Showers

"Pat, just look at this, look here at what they've written."

"Ninety-nine and 44-100 per cent..."

"Yes, Pat, that's it, that's the line, right there. Pat — you do realize this don't you — they are comparing the ex-Presidential leg to...Ivory Soap! These people, Pat, have no conscience, no mercy."

"Dick, is that the one that goes: 'If it rains, it pours?'"

"No, Dear, it's worse. It's the one with that sexual pervert on the box, that Madeline Chambers."

"Oh, didn't we meet her at the Mills' that time?"

Licenses feature alpha-numeric system

New look, color given to Iowa plates

By MARY O'BRIEN
Staff Writer

First of a two-part series
Iowa automobile and mobile home owners will receive both a new look and a new issue number on their license plates when they register their vehicles for 1975.

Besides a color switch to black on white, the new plates will feature an alpha-numeric system which combines three

letters and three numbers. The switch to the new system will allow quicker and more accurate identification of vehicles by law enforcement officials.

Charles Capper, assistant director of the Iowa Motor Vehicle Registration Department (IMVRD), said that "prior to the alpha-numeric system, each county had 15 different motor classifications with licen-

se number '1.' Under the new system, no vehicle will have the same issue number."

IMVRD Director Charles C. Sinclair also criticized the license number duplications.

"A citizen in a hit-and-run accident sometimes remembered the license number, but could not tell if it was a truck, trailer, car or another vehicle. We felt it was necessary to have a unique license number to

eliminate this problem," Sinclair said.

Sinclair said the alpha-numeric system is part of a nationwide move for uniform license plate systems. Each state sets its own guidelines for the numbering of the plates.

Presently, 30 states have a form of the alpha-numeric system, with 17 states using the three letter-three numeral system.

Using the alpha-numeric system, potentially 1,000 plates could be issued with each three letter code.

The letter codes will be "allocated to the 99 counties depending upon potential registrations.

Adair, the first Iowa county, will receive the three letters "AAA" for its first 1,000 registrations. Adair County's allocation is to "AAF," 86,000 potential registrations.

The Johnson County allocation is letters "DAA" through "DBS"—a potential 45,000 registrations.

Wright, the last Iowa county, will receive allocations "HMA" through "HML."

Sinclair said the customary

county number (52 in Johnson County) will be retained since Iowa law requires that the number be on every plate.

He added, though, that it remains to be seen whether the new system, with the county number preceding the three letters, will confuse the state's motorists.

Applications for the new plates are now being accepted at the Johnson County Courthouse. They will be issued beginning Dec. 1.

Part two of the series will deal with the law enforcement implications of the new system.

Classical music fans await WSUI transmitter change

By LINDA SPARROW
Staff Writer

WSUI-philes are going to have to find an alternative to their alternative Friday, when WSUI interrupts its broadcasting for 10 days to install a new transmitter.

WSUI, 910 AM, goes off the air at 12:30 a.m., Nov. 1, resuming its regular broadcast schedule Monday, Nov. 11, at 6:30 a.m.

A new Gates transmitter will replace the 34-year-old RCA model. Without actually increasing the station's power, the new transmitter will offer better frequency response, or sound quality.

Like the old RCA model, the new transmitter will provide 5,000 watts output, and will have the same range, covering about two-thirds of Iowa. With its day broadcast pattern, WSUI will reach three to four surrounding states.

The new transmitter's signal won't reach farther, but, due to improved fidelity, it should increase WSUI's "reliable daytime signal" by 15 to 20 miles, according to John Ebert, WSUI's chief engineer.

As Jim Hawes, WSUI director of promotions, put it, "Instead of hearing static and distortion,

people in fringe areas will hear static and music."

The new transmitter is built mostly with transistorized circuits, eliminating transformers and tubes that deteriorate day by day, Ebert said.

About one-fourth the size of the old transmitter, the new Gates model will allow space for an additional studio to be installed later at the transmitter site, on Mormon Track Road, west of South Finkbine golf course.

Engineers from the Gates Division of Harris-Intertype Corporation will be in Iowa City Nov. 8 to tune the transmitter and make an official "Proof of Performance."

Renovations were begun last week in the WSUI's master control room, as engineers installed a new Gates Duallex 80 master control console.

Other changes included installation of new conduits (pipes) and rewiring of equipment racks. Conduits enclose electrical wires, protecting overheated wires against fire.

As engineers took over the master control room for remodeling, broadcasting continued from a smaller studio in the basement of the WSUI complex, in the UI Engineering

Building. WSUI studio personnel will be trained to operate the new equipment.

When WSUI returns to regular broadcasting, listeners should be able to tell the difference in sound, according to John Monick, WSUI Director of Music. The first program slated is Monick's "Iowa Today" program. Since it has essentially a classical music format, Monick feels that listeners should be able to notice the improvement simply by tuning in the station.

Rally held for Puerto Ricans

NEW YORK (AP) — A rally for the independence of Puerto Rico was staged Sunday at Madison Square Garden as police and federal investigators sought the pro-independence terrorists who set off five bombs in Manhattan on Saturday.

About a quarter of the 20,000-seat arena was occupied at noon, the rally's starting time.

No uniformed police were inside and what the department termed a normal complement of patrolmen were on duty outside the sports and special events arena.

Disavowed by the Puerto Rican Independence party on the Caribbean island, the rally was sponsored by the Puerto Rican Solidarity Day Committee and dedicated to five Puerto Ricans serving jail sentences for the 1950 attempted assassination of President Truman and the 1954 shooting of five congressmen.

A group calling itself the Armed Forces of Puerto Rican National Liberation — FALN — assumed the blame for Saturday's bombings, in which there were no injuries. The self-proclaimed terrorists expressed support for the Garden rally.

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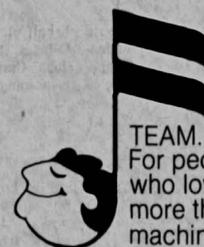


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Object to Ford's Des Moines speech

Demos demand 'air' time

By KRIS JENSEN
Staff Writer

DES MOINES, Iowa—President Ford's "non-political" speech on the Capitol steps here Thursday was only supposed to last 25 minutes but the controversy over his text will stretch into the end of this week.

Democrats claiming the President's speech was partisan have asked for and gained air time on five Iowa television stations which aired the speech.

The Iowa Educational Broadcasting Network, IEBN, which carried the speech live, has also pledged 30 minutes of air time this Thursday for rebuttal.

Aides of Democratic gubernatorial candidate, State Sen. James Schaben, say the speech has "backfired" and that the public will react negatively to Ray because of the speech's partisan quality.

In his speech, the President urged Iowans to make Ray the first Iowa "governor elected to a four year term." Ford also heaped praise on the gover-

nor and his accomplishments during his three terms.

"I have always been impressed by the men of both parties that Iowa has sent to Washington," Ford told the crowd.

"They have been strong men, independent men, men of great integrity and men of action, like your governor, Bob Ray."

Television stations KCCI and WHO in Des Moines have agreed, because of the nature of the speech, to give five minutes of air time; WOC in Davenport three minutes; and WOI in Ames 15 minutes.

KCAU, a Sioux City station which carried the speech, has declined Democratic requests for air time.

IEBN Producer Bob Bradshell said Schaben will be given three minutes to introduce Sen. Harold Hughes who will act as a Democratic spokesman.

IEBN carried the full program on the Capitol steps Thursday, including introductory remarks by Gov. Ray. Under the equal time law, Bradshell said Schaben must be given the same amount of time as

Ray. Hughes' remarks are being permitted under the fairness doctrine which allows opposing points of view a chance for rebuttal, he said.

Governor Ray denied Friday that Ford's public address was political.

"When the President says something nice about the governor, I'm not going to apologize," Ray said, noting that the President would have probably praised him even in a non-election year.

Opponent Schaben insisted Friday that the speech was partisan. "I think it's rather obvious how partisan he (the President) was. I think, just from the general tone, the governor's office wrote the speech for him," Schaben claimed.

Schaben said he thought the President was unfamiliar with the text and "stumbled around" in its presentation.

"It was the same tone that has been coming out of all of the governor's speeches," he said.



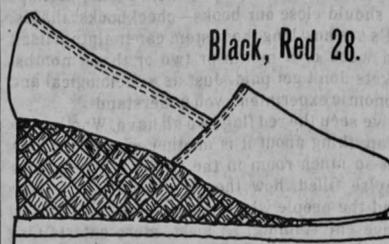
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Leach: Ford remark 'unfortunate'

By CONNIE JENSEN
Staff Writer

Yet another political candidate was garnering votes in Iowa City over the weekend: James Leach, Republican can-

didate for the First District Congressional seat.

Leach spoke to the Johnson County I-Club and to students at City High School Friday, then attended the Iowa-Illinois foot-

ball game Saturday. He fielded several new questions at City High. One student asked him for his reaction to President Ford's recent inference that a "veto-proof" Democratic Congress would be bad for peace. He said the President's remark was "unfortunate," and that he did not support it.

Leach said he'd like to see Iowa Gov. Robert Ray as vice president if current nominee Nelson Rockefeller is removed from contention. He said, "Rockefeller was not my first choice," but added that the former New York governor's record should be placed in perspective when considering his nomination.

Leach condemned two of former President Richard Nixon's standard operating policies: impoundment of funds and executive privilege. He termed impoundment—not spending

Congressionally appropriated monies—"as serious as any of the Watergate stuff."

"We ought to make impoundment an improper tool for the President to use," he said.

Leach said use of executive privilege—Nixon's usual reason for not releasing evidence—should be "carefully constrained."

Leach said his experience in the Foreign Service showed him how often executive privilege was used "to cover up any embarrassment or anything controversial."

He also said he opposed restoration of the death penalty. It historically didn't seem to deter those who were about to commit a crime, he said.

"I don't know why," he mused. "It'd deter me."

Gallup Poll forecasting Democratic landslide

PRINCETON, N.J. (AP) — The latest Gallup Poll continues to indicate a Democratic landslide in next week's congressional elections, says the head of the polling organization.

The survey, taken between Sept. 27 and Oct. 14, shows Democrats with 55 per cent of the vote for congressional seats and Republicans with 35 per cent. The percentages were nearly identical to those the organization reported three weeks earlier.

The results mark the demise of President Nixon's "new majority," said George Gallup. Disillusioned by inflation and Watergate, blue collar workers and Catholics who supported the Republican President two years ago are leaning back toward the Democrats, he said.

The Democrats' lead also recalls their showing in 1964, when they captured two-thirds of the House with the widest margin since 1936.



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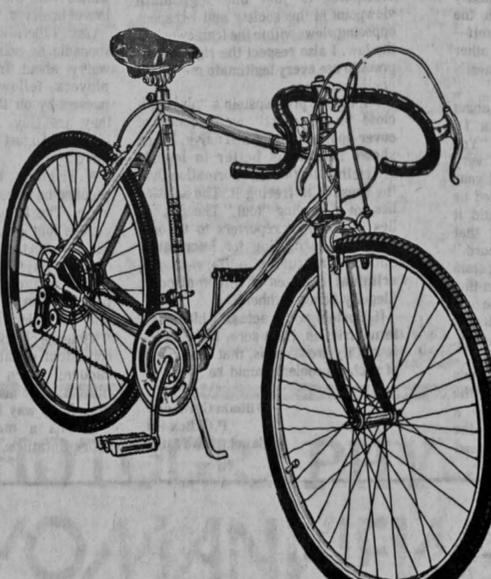
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Men's or Womens 3-Speed Touring Bike
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Where you get headshaking haircuts, great hair care by Trimmers who really care about you and the way you want to look. Where else do you find a staff that really listens to you and cuts your hair your way! His 'N Her Blower Cuts \$6.00 each including shampoo.

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the Daily Iowan



Interpretations

The Red Flag

How crassly insensitive both the University of Iowa and Iowa City are to the problems and needs of not only students but people in general is already a much-labored fact. That this town has more than its share of nice (and powerless) people almost saves it; it's the bureaucracies, though, that sour everything in the air.

Last Thursday I had to make it to Des Moines for Gerald Ford's visit, write him up on the way back, and participate in a lot of other fourth estate waltzing. That night, bleary-eyed, we inadvertently parked our car on a non-even even street, moronically forgetting that the next day was a non-even odd day. Because of our oversight, it would have been impossible for snowplows to clear the street that sunny Friday morning; and, voila! the car was towed away.

There were tickets against it, of course. It's impossible to operate a car in this town and not get tickets. Fine. But, for us, that's the second time this month—the first time, we were told it was towed because the tickets exceeded \$30. Fine. This time, because they exceeded \$20 (including tickets, issued before the first tow, that we weren't told about). Everyone at the traffic violations desk was very sympathetic—after they called to make sure our check would clear, of course. The guy who towed the car (as far across town as could be managed) was sympathetic to the point of joy—especially when he got his check.

All in all, the situation reflects an incredibly slipshod, callous, and non-responsive bureaucracy whose intent is to make money for money's sake. If this is an unfair assumption, I'd like to know about it—I'm sure we all would. If the traffic violations people (and that, again, is an assumption) would like to open their books to us, show us just how much is spent to maintain the entire system that issues parking tickets, how much money that system rakes in, and what it's spent for—how much goes into improving street markings or streets themselves, how much goes back into the system itself, and how much goes into various well-tailored pockets—I think we could come to some kind of understanding or, at least, another dead end to investigate. If they don't want to open their books, perhaps we should close our books—checkbooks, that is. Let's see how long the system can maintain itself if a week or a month or two or three months' tickets don't get paid. Just as a sociological and economic experiment, you understand.

I've seen the red flag; we all have. Whether we do anything about it is another matter. There's just so much room in the city's garages—once they're filled, how the city would handle cars (and the people who have to drive them) might prove entertaining. At least, more entertaining than the show they've got now—and cheaper, too.

John Bowie



Letters

More on Backfire

TO THE EDITOR:
Your article "Homosexuals in the UI Library Restrooms" conjures up empathy from me for your inconvenience and the violation of your rights as you have stated Mr. Desmond. As a Gay person I suffer inconvenience and violation every day. I do not condone those people intruding on you, but I would link the "problem" to something much deeper than what you see it to be.

Is it out of chance that this minority of Gay people feel it necessary to solicit in the bathrooms? Consider the situation of Gays in Iowa City. Gays are the only minority without some form of reliable, consistent social setting, whether commercial or university. Heterosexuals have bars, for example, where they can solicit, talk with friends, be comfortable, that is, be themselves openly without threat of violence. Every bar that Gays have frequented has eventually become hostile, similar to the days when a bar with blacks would have been boycotted by whites with the owners irate over the loss of business.

Gay Liberation Front dances are sporadic by necessity. People need to worry about friends, relatives, employers, fellow students and even passers-by on the streets finding out they are Gay. I was attacked three times in August on the streets because I'm Gay.

A friend's life was threatened because he advertised for a gay roommate. The DI hasn't helped with its vicious fantasy of Nixon and Kissinger as lovers, in the registration issue. The Catholic Lay Council has banned Gays from its facilities. Johnson County policemen even got into the act last May, for which I received an apology.

Violence combined with the lack of a consistent social center has created a vacuum which is apparently being filled by a minority of Gays in a very superficial way in the bathrooms.

I think a meeting between GLF representatives, university officials,

student senate representatives and a few students could produce more effective solutions than the hasty "law and order" tactics of a Vice Squad that you suggest Mr. Desmond.

In this article I will not even deal with the totally offensive and unnecessary use of words such as "homosexual" and "sick." The attitudes exemplified in the statement suggesting heterosexuals are "embarrassed" to report these incidents (pure homophobia), the feeble and ineffective attempt to dissociate the "lurking old men" from the general Gay movement, the classic and irresponsible uses of the images of child molestation in reference to homosexuality and the vice squad (the most used instrument to oppress Gay people in this country) as a symptomatic solution to a problem Mr. Desmond has not even begun to realize, and the high degree to which both Roger and the DI engaged in sensationalism (e.g. "slithering penis"). I am outraged!

Ken Bunch

James Hall

TO THE EDITOR:

James Hall, a young man, is presently serving a 50-year term at the Iowa State Penitentiary at Anamosa for allegedly slaying a white female nursing student on the UI campus.

A victim of national oppression, James Hall was railroaded into prison last June (1974) by a racist judicial system. A judicial system concerned less with justice than with defending and protecting the oppressive system of monopoly capitalism. This system sent the police into a round-up campaign of black people at the start of the investigation, seated a man on the jury even though he was overheard making racist slurs, and searched the belongings of black people as they entered the courtroom.

Further—an attempt was made by the State's attorneys to create a climate of racial hysteria by requesting a

change of venue on the grounds that black demonstrators were planning to disrupt the trial. This system convicted an innocent man on circumstantial evidence—two pieces of hair and a fingerprint. The hair could not be positively identified as belonging to either Hall or the deceased. The fingerprint was only one of twenty-nine found at the murder scene.

The conviction and sentencing of James Hall is an echo of the past and continuing oppression of people, in this country, along national lines. The oppression of black, Latin, Asian, and native-American people as workers, their denial of democratic rights, the use of violent police repression, and the prevalence of racism in the judicial system are all basic to the operation of monopoly capitalism.

The recent murder of black youth Tyrone Guyton and the racist Zebra manhunt in the Bay Area, the murder of six Chicano activists in Denver, the frame-up for a police murder of Chicano Ray Mendoza in Milwaukee, and the murder of Black 10-year-old Clifford Glover in New York City; these are but a few examples of how the system attempts to intimidate people from uniting and building struggle. Racism, a tool of the System, is used to keep people divided and subservient.

A movement is growing in Iowa City dedicated to freeing James Hall and to insuring that this type of thing does not happen again. People are beginning to realize the need for mass action in this struggle. To finalize Hall's release and to insure that he will have a fair trial when his appeal comes up the masses of people must show their strength and support. The courts and the people with money will only be moved to act in the fact of strong visible support.

Demonstrate your support for James Hall. Come to the rally Wednesday at 12:30 p.m. on the Pentacrest.

Gladys Gal

for the James Hall Committee

An Old Reporter On An "Open Cop Shop"

I find it difficult and risky to analyze a situation from a distance. But based on several years experience as an Iowa City reporter and as an Iowa City civilian police employee with intimate knowledge of present police and press personnel, Bill Roerman's editorial Oct. 18 doesn't "wash."

Roerman alleged that Safety Director David Epstein has been using "neo-Ron Ziegler tactics" in

person is being held.

In the next sentence Roerman complained that the police did not release enough information on the Edwin Kempth case. He was recently convicted of assault to commit rape. Epstein's refusal to disclose details of the investigation, as he told me, was to protect the accused. I am sure, however, that he was also attempting to protect his case in court. Epstein has good reasons to worry about premature disclosure.

The courts are becoming increasingly concerned about press exposure of pending trials, as evident in the Watergate cases. During the Sara Ann Ottens murder investigation, the police didn't release any great quantity of information. The information the press—which included myself—gathered came mostly from other sources, and they remained mostly anonymous.

Roerman also complained about Epstein allegedly intimidating a DI reporter when Epstein told her, "You can bet we won't conduct a very thorough investigation if we find your body in a ditch." Epstein admitted he said that, but he claimed he said it jokingly to emphasize his point that what he told her was "off-the-record." This off-the-record statement, Epstein told me, was preceded by an on-the-record statement admitting that he was at fault in not speeding up a particular investigation. This journalist, however, failed to report this last point.

While I might agree that Epstein's humor was a little crude, to mistake the phrase as an intimidation shows a serious lack of perception into the people who the reporter is supposed

to be covering.

The reason for this lack of perception partially lies in the fact that while the editors believe they have the right to collect, pry and report on events stemming from the police department, they do not recognize the fact that the police also have the right to protect their operations from press coverage which may jeopardize judicial hearings and/or internal operations.

Anyone who remembers my reporting as a police reporter on the Press-Citizen or as an investigative reporter on the DI would know that I firmly believe in the fourth estate's freedom to search out and report on Iowa City happenings. But I also realize this viewpoint is just one legitimate viewpoint in this society and I respect opposing views within the framework of the law. I also respect the right of the press to use every legitimate method to pry information.

But to interpret Epstein's "playing it close to his chest" as evidence of cover-up is immature and naive. It just shows Epstein is better in legally restricting the flow of information than the press is in freeing it. The solution lies not in howling "foul." The solution lies in prodding reporters to become reporters by digging for information and in pressuring editors to file criminal charges if information is illegally being withheld.

If Epstein were actually hiding internal friction, I am sure, knowing the Iowa City press corps, that some facet of such a problem would be public.

William G. Hladky
P.O. Box 419
Indianola, Iowa 50125

Backfire



"stonewalling" the press by refusing to disclose even the simplest of its day-to-day activities."

By contacting several people with knowledge of the situation when I was in town recently, I learned that both Iowa City dailies are upset over the police department's supposed lack of openness. But "openness" is a subjective concept. And from my experience as a reporter on both of those dailies, I can understand how isolated minds of some journalists, which newsrooms seem to perpetuate, could interpret police behavior as stonewalling.

A reading of the editorial shows such ignorance of police operations. Roerman wrote: "While arrest information is supposedly public, on numerous occasions Epstein has intentionally withheld facts surrounding an arrest." That sentence suggests that Epstein is breaking the law by not disclosing information. That is not true. A police department is legally obligated only to release the name of the individual charged, the charge and if the

Transcriptions

bill roerman



"I alone shall have confounded 20 centuries of political imbecility, and it is to me alone that present and future generations will be indebted for their boundless happiness."—Charles Fourier, French Utopian Socialist (1772—1837)

If this quote doesn't sound funny to you, it should—if not for the sheer vanity of it—for the fact that you, being a member of one of the "indebted" future generations, have probably never heard of Charles Fourier.

If it doesn't sound funny for either of those reasons, it might make you laugh because now, roughly 170 years since it was written, political imbecility is yet undiminished—in spite of Fourier's best efforts—and hardly anyone possesses boundless happiness.

But before you write this old Frenchman off as having extraordinary delusions of grandeur, try and think of the differences between his attitude and those of certain actors on today's political scene.

The political actors I'm talking about are common to every level of political life, from Congress to the guy who hands you poorly-conceived literature on the Pentacrest. These are the people who are convinced that they have "THE ANSWER."

You probably know someone (or are someone) who has THE ANSWER. These are the people who KNOW that peace and happiness would rule the world if only everyone would practice Transcendental Meditation. These are the people who KNOW that all problems—political, economic, social and probably scientific—would be solved if only we would faithfully follow the teachings of Marx (or Locke, or Adam Smith).

These "true believers" are the ones who KNOW that all of our problems on the national level would be solved if Congress had it together enough to ignore the corrupt influence of big business (or big labor, or big military, or isolationists).

They are the ones who, on the local scene, KNOW that the city council would make the correct decision on any given issue if only it would stop and consider "the true interests of the people."

These are the people at all levels of political life who KNOW that any time government acts contrary to their own particular philosophies it must be out of stupidity or dishonesty, because how could a right-thinking person ignore the True Path?

Which one of these true paths to follow is the problem that has confounded history. I am happy to announce that now the problem has been



Graphic by Jan Faust

solved. Last Thursday I put a telephone call through to Gunga Krinsha, an obscure prophet who keeps a

"The Answer"

summer place on a mountaintop in Tibet. Knowing that Gunga had spent the summer on top of the mountain searching for THE ANSWER, I hoped to catch him before he departed for his winter place in Fort Lauderdale.

I caught him just as he finished packing his U-Haul, and I was pleased to find that he had in fact discovered the "true" ANSWER.

"I discovered THE ANSWER," he told me, "while watching a Kung Fu rerun. The ANSWER is that there is NO ANSWER."

"No ANSWER? Well, then what's the use of going on?"

"But you don't understand my son, there is an ANSWER. The ANSWER is that there is NO ANSWER, therefore it should be sought nowhere. Only then will you find it."

"What does it all mean," I asked meekly.

"It means," he replied sarcastically, "Do your best to solve your problems without trying to put everything in some sort of a scheme. If you can't do that without messing around with someone else's head, move to an island and eat bananas." And with that he hung up.

the Daily Iowan

Monday, October 28, 1974... Vol. 107, No. 83

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

COMPENDIUM is kept students, faculty visitors informed about going on campus and it appears each DAILY IOWAN.

Send information MON, THE DAILY COMMUNICATIONS IOWA CITY, IOWA the notice to the DI office. Items must be received Thursday before COMPENDIUM will notices after that telephone.

If you want to have COMPENDIUM and TS, you must bring in

GARY L. SUMPTER "Voices of Soul" was identified in Friday's The following animal at the TOWA CITY SHELTER: PUREBRED DOG dard poodle; silver Si red Pomeranian, several varieties shepherd mixes; b beagle mix. Also cats The ANIMAL SH 12-4 p.m. daily, is loca ner of Clinton St. Ave. Call 354-1800, ext. maton.

volunte

To TUTOR junior school students on on basic subjects. To VISIT RESIDE son County Home, a them or write letter assist with recreation programs.

To HELP EARL Education Center at with PRESCHOOLER through 6 years. Call UNITED W TEER SERVICE 353-7825 for inform 1060 William St.

VIEW NEED for films and w people willing to wo visitors. One free c ticket per person p housing guests. Call BMU Activities Center information.

GRANTS (See Office of Deve Research, 353-3355 maton)

GRADUATE FELLO MEXICAN AMERIC AMERICANS AN RICANS, for study to torate, Mexican AN Native American Eskimos, India Hawaiians, write Testing Service, Box California, 94704 for Puerto Ricans s Educational Testing 200, Princeton, Ne for applications. Dea mitting completed a January 5.

BUREAU OF EDUC HANDICAPPED P FIELD INITIATED S Office of Education the accepting applicatio for applied research a trivies relevant to the handicapped children must be received in January 6. Applicatio student research on of the handicapped c (File No. 12.443.)

NATIONAL ENDOW THE ARTS: CRAFTSMEN FE up to \$5,000 to enable glass workers, m weavers, potters and to set aside time an materials. Deadline (File No. 45.009.)

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COMPENDIUM is designed to keep students, faculty, staff and visitors informed about events happening on campus and in Iowa City. It appears each Monday in the DAILY IOWAN.

Send information to BETH MON, THE DAILY IOWAN, 201 N. COMMUNICATIONS CENTER, IOWA CITY, IOWA 52242, or bring the notice to the D. Offices. Items must be received by noon the Thursday before publication. COMPENDIUM will not accept notices after that time or over the telephone.

If you want to have a notice in both COMPENDIUM and POSTSCRIPTS, you must bring in two notices.

GARY L. SUMPTER, director of "Voices of Soul" was incorrectly identified in Friday's D.I.

The following animals are available at the IOWA CITY ANIMAL SHELTER:

PUREBRED DOGS: black standard poodle; silver Siberian Husky; red Pomeranian. **PUPPIES:** several varieties of German shepherd mixes; border collies; beagle mix. Also cats and kittens.

The ANIMAL SHELTER, open 12-4 p.m. daily, is located on the corner of Clinton St. and Kirkwood Ave. Call 354-1800, ext. 261 for information.

volunteers

To TUTOR junior and senior high school students on one-to-one basis, in basic subjects.

To VISIT RESIDENTS at Johnson County Home, and to read to them or write letters, and also assist with recreation and exercise programs.

To HELP Early Childhood Education Center at North Hall, with PRESCHOOLERS ages 2 months through 6 years.

Call UNITED WAY VOLUNTEER SERVICE BUREAU, 538-7825 for information; office at 1069 William St.

WOMANVIEW NEEDS USHERS for films and workshops; also people willing to house out-of-town visitors. One free complimentary ticket per person per night for housing guests. Call Referral Office, IMU Activities Center, 353-5990 for information.

GRANTS

See Office of Development and Research, 353-3350 for information.

GRADUATE FELLOWSHIPS FOR MEXICAN AMERICANS, NATIVE AMERICANS AND PUERTO RICANS, for study towards the doctorate. Mexican Americans and Native Americans (Aleuts, Eskimos, Indians, Native Hawaiians) write Educational Testing Service, Box 200, Berkeley, California, 94704 for applications. Puerto Ricans should write Educational Testing Service, Box 200, Princeton, New Jersey, 08540 for applications. Deadline for submitting completed applications is January 5.

BUREAU OF EDUCATION FOR HANDICAPPED PROGRAM IN FIELD INITIATED STUDIES: The Office of Education through BEH is accepting applications for grants for applied research and related activities relevant to the education of handicapped children. Applications must be received in Washington by January 6. Applications for support of student research on the education of the handicapped due December 9. (File No. 13.443.)

NATIONAL ENDOWMENT FOR THE ARTS: CRAFTSMEN FELLOWSHIPS: up to \$5,000 to enable professional glass workers, metal workers, weavers, potters and woodworkers to set aside time and/or purchase materials. Deadline December 20. (File No. 43.009.)

People are beginning to get ready for the release and trial of James Hall. People are beginning to get ready for the release and trial of James Hall.

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PHOTOGRAPHY EXHIBITION: matching grants not to exceed \$10,000 to develop exhibits of contemporary and/or historical importance to the public. Consideration also for funding catalogues of lasting value to the field. Deadline January 15. (File No. 45.009.)

BLACK AMERICANS GRADUATE FELLOWSHIPS: to pursue careers in higher education. Black faculty members, graduate students, college seniors, and other black Americans are eligible. Fellowships limited to those wishing to study full time for the doctorate. Application and reference forms obtained from Executive Director, National Fellowships Fund, 795 Peachtree St., N.E., Suite 484, Atlanta, Georgia, 30308. Applications must be filed by January 5.

week-long

PHOTOGRAPHY, at Public Library, through November 4. CHERYL YOUNGER'S work, in South Reading Room. GYPSY RAY'S WORK, in North Reading Room.

WOMEN'S RESOURCE AND ACTION CENTER, 3 East Market St., (WR & AC):

COUNSELING FOR AND BY WOMEN: 2:30-4:30 p.m., Mon-Fri. TICKETS for Vivica Lindor's I AM A WOMAN at the IMU box office, and the WR & AC. \$1—students; \$2—non-students.

monday

Iowa City government offices will be closed today, in observance of VETERAN'S DAY, but city parking meter regulations will be enforced as usual.

IOWA CITY TRANSIT SYSTEM will maintain its regular schedules.

RECREATION CENTER OFFICES will be closed, but the rest of the building will be open; all scheduled classes will be held. There will be NO DELIVERY OF MAIL BY CITY OR RURAL CARRIERS; NO WINDOW SERVICE available at either postal station; special delivery services will be provided; regular mail collection will be observed; lockbox service will be provided at both offices.

NUTRITIONIST available at the FREE MEDICAL CLINIC at the Wesley House. Information on weight reduction, vegetarian diets, low cost cooking and food stamps.

SEATS PROGRAM: OUT-OF-COUNTY TRIP: call (toll free) 1-800-332-5934 for reservations.

PICKETS will march to demand ending the use of non-union lettuce on campus: Jessup Hall, 11:30 a.m.

FARMWORKER'S SUPPORT COMMITTEE will meet: Chicano-Indian Cultural Center, 308 Melrose St., 7:30 p.m.

FREE LUNG TESTS for residents of the Cosgrove area: CLEAR CREEK SCHOOL, 8:7 p.m. Persons needing transportation call SEATS (toll free) 1-800-332-5934, or the Oakdale Rural Health Center, 353-6235.

NUTRITION SEMINAR: FOOD ALLERGIES by Pamela Murphy; Buffet Area, General Hospital, 3 p.m.

JOHNSON COUNTY ANIMAL PROTECTION LEAGUE will meet: Room of the Public Library, 7-9 p.m.

HISTORY AND LITERATURE OF THE WOMEN'S MOVEMENT: topic: STINBERG. WR & AC, 7 p.m.; rap group at 8 p.m.

CONSCIOUSNESS RAISING GROUP, WR & AC, 8 p.m.

FILM: TROUBLE IN PARADISE: IMU Illinois Room, 7 and 9 p.m.

The UI KANTOREI presents A PROGRAM OF TWENTIETH CENTURY CHORAL MUSIC; Don V. Moses, conducting. Clapp Recital Hall, 8 p.m.

LECTURE: TRANSCENDENTAL MEDITATION: HIGHER CONSCIOUSNESS FOR HIGHER EDUCATION, Phillips Hall Auditorium, 8 p.m.

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ECKANKAR: INTRODUCTORY TALK: IMU Wisconsin Room, 7:30 p.m.

IOWA CITY COMMITTEE TO SAVE LIVES IN CHILE meeting; IMU Grant Wood Room, 7:30 p.m.

SANCTIONED DUPLICATE BRIDGE: OPEN PAIRS; Elks Country Club, 600 Foster Road.

PROBLEM SOLVING FOR DIVORCED WOMEN; WR & AC, 8-10 p.m. Call 353-6265 for information

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PROBLEM SOLVING FOR DIVORCED WOMEN; WR & AC, 8-10 p.m. Call 353-6265 for information

CONCERT: UNIVERSITY SYMPHONY ORCHESTRA; Hancher Auditorium, 8 p.m. Free.

STUPID FILM SERIES: IMU Wheelroom, 9 p.m.

IOWA CITY ARTS CO-OP meeting to plan next CHAOS. For all artists in any field, 409 S. Johnson, 9:30 p.m. 338-4039 for information.

CIVIC CALENDAR: BOARD OF SUPERVISORS formal meeting; Johnson County Courthouse, 1:30 p.m. IOWA CITY BOARD OF ADJUSTMENT; Civic Center Council Chambers, 4 p.m. REGIONAL PLANNING COMMISSION'S LAND USE - WATER RESOURCE COMMITTEE; Davis Building Conference Room, 7:30 p.m.

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LEGAL SELF-HELP AVAILABLE at the WR & AC: non-professional service; 1-2 p.m.

UNIVERSITY DUPLICATE BRIDGE CLUB: IMU Hawkeye Room, 7 p.m. Call Brian, 354-3589 for information.

PSYCHOLOGY COLLOQUIUM SERIES: MORPHINE TOLERANCE AS A LEARNED RESPONSE by Shepard Siegel; Physics Building, Lecture Hall 2, 4 p.m.

FILM: DER ZERBROCHENE KRUG (1937); shown by the Department of German; Phillips Hall Auditorium, 7 p.m. Free.

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FIL



Photo by Don Franco

Coralville 'cut-up'

By STEVE ALLOY
Staff Writer

W.B. Kennedy, a Coralville optometrist, demonstrates the art of pumpkin carving. Kennedy has been carving wood, pumpkins and just about anything else for 30 years. He has had his wood carvings in many national shows, and in 1970 he won second place in the national competition with his carving titled "The Half Cat." He is also a member of the Iowa and National Woodcutters Society. This organization, in conjunction with the Coralville Chamber of Commerce, last weekend sponsored an arts and crafts show at the Coralville Recreation Center featuring wood sculpture and carved pumpkins.

"When somebody mentions the words 'carved pumpkins,'" Kennedy said, "immediately you think of a jack-o-lantern. We don't allow jack-o-lanterns in the show. These pieces have to be carved without cutting through the meat of the pumpkin." Kennedy teaches a beginning woodcarving class at the Coralville Recreation Center.

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This is the last of three articles dealing with audio equipment. The information was furnished by Thomas Mintner of the University Recording Studios, in the School of Music. The topics of this article are discount houses and 8-track stereo units.

Buy only from discount houses with which you have had prior satisfactory commercial dealings, or from houses that have been recommended to you. Many of the best eastern houses list bank and other references on request. Avoid sending large sums of money to a company which has a mimeographed catalog. Survival Line has recently received two complaints concerning mail-order purchases of audio equipment from out-of-state companies who failed to deliver the merchandise.

The best items to purchase from discount houses are items that ship well. These are usually all-electronic devices. Thus it is better to buy an amplifier or tuner from a discount house than it is to buy a turntable with a very expensive and delicate tone arm. Even though the purchase is insured, it is inconvenient to wait six months for the insurance claim to be approved, processed and paid.

One of the best buys from discount houses is phonograph cartridges. Recently a nationally advertised cartridge normally selling for \$67.50 was advertised for \$42 in a discount catalog. In the case of many mid-line cartridges, especially when they are included with a

component system as a "throw-in," or one-cent item, it is possible to purchase a new cartridge from a mail-order house for what you would pay locally for a new stylus.

Generally, businesses which are bona fide discount houses are those handling hi-fi and audio equipment almost exclusively, not those handling electronic equipment in general.

The best guide to finding reputable hi-fi discount houses is to read the back pages of one of the top consumer-oriented audio magazines. Audio, Stereo Review, and Hi-Fidelity are excellent sources for this information. Look for the audio discount businesses with one-half or one-quarter column display advertisements. If the magazine does not use column display ads, check the classified

survival line

By MARK MEYER

ads for the discounters.

Now that there are cassette units available for cars, the last justification for the existence of any form of the 8-track medium is gone.

The 8-track units: —have the lowest fidelity of any of the available mediums.

—are the most likely to give you problems with excessive numbers of malfunctioning prerecorded tapes. The problem arises because of the technical basis of the whole system. The tape (an endless loop) is wearing itself out by rubbing against itself and the plastic parts of the cartridges as soon as you buy it.

—are the most expensive per minute of music play.



Ascente Eis Parka

Our lightweight versatile parka provides maximum warmth and utility without restricting mobility. The Eis has dual pockets, a goose down filled hand warmer pocket plus a large cargo pocket behind. The jacket includes a snug fitting snap collar and features the new body baffle to control interior body ventilation. The jacket is made of 1.9 ripstop nylon and the no. 5 Delfin zipper is covered with a snap flap panel providing ventilation and temperature control when snapped with zipper in down position. Three snaps are on the collar for attaching the optional matching down-filled hood. Stuff bag included. Goose downfill: 10-1/2 oz. Total weight: 24-1/2 oz. \$53.50

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WOMANVIEW FESTIVAL/EXHIBITION SPEAKERS

PERRY MILLER ADATO, Emmy award winner, director of "When This You See, Remember Me" and "Dylan Thomas—The World I Breathe," in addition to many others.

YVONNE ANDERSON, animator, co-founder and director of the Yellow Ball Workshop. Participants in her workshops will be able to create 3-minute animated films.

BOBBI CARREY, cataloger of Steichen Estate, teaches at Harvard, works with Walker Evans.

JILL GODMILLO, director, whose newest film "Antonia" is the current hit of New York City.

CHERI HISER, founder of the Sun Valley Center for Creative Arts.

VICTORIA HOCHBERG, director of "The Right to Die" and nine other national television dramatic and documentary films.

SARAH KERNOCHAN, co-director of "Marjoe" and the first woman to win an Oscar for directing.

ANDA KORSTS, who works with Videopolis, a Chicago video group, and Top Value TV.

GUNVOR NELSON, internationally respected experimental filmmaker.

ROSAMOND PURCELL, photographer, who's now preparing her second show for Polaroid.

JULIA REICHERT, director of "Growing Up Female" and "Methadone—An American Way of Dealing," co-founder of New Day Films, a co-op for feminist films.

SUSAN RICE, film critic, screen-play writer, teacher and general wonder woman.

DRU SHIPMAN, who is currently working on a three-part article entitled "Review of Critics: Sontag and Others," to be published in "After Image."

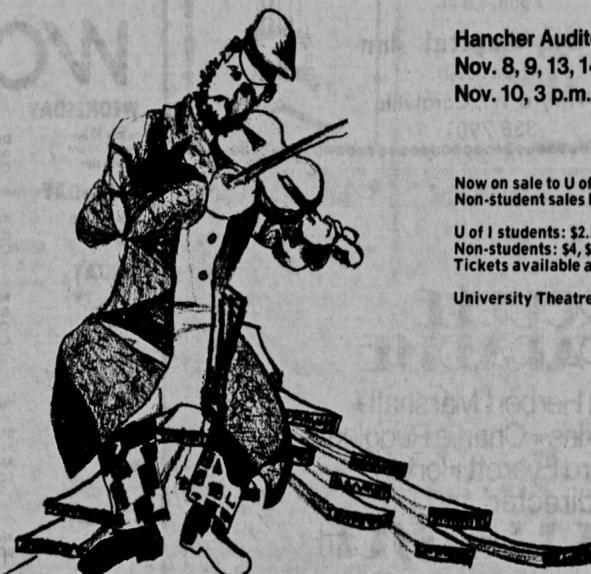
ANNE TUCKER, who edited and wrote the introduction for the collection of photographs entitled "The Woman's Eye."

... and Julia Lesage, Judy Hoffman, Kay Miles, Susan Lewis, Peter Feldstein, Benita Allen, Cheryl Younger, The Wisconsin Bookmakers—Linda Rich and Sandi Felman, East Street Gallery, John Schulze, Iowa women in the media... and more.

oct.30 an exposure to films
-nov.3 photography & people

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Produced on the New York Stage by Harold Prince
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—Paul D. Zimmerman, Newsweek

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"CINDERELLA LIBERTY"

At 3:30, 7:30

Rated 'R'

Art block

Cindy Nemser, feminist art critic in Iowa City last IOWA — the Iowa...

Nemser has attended recently, as editor and in a recent Judy Chicago on the Chicago takes that is peculiarly derived on a set of the experience of a special legitimat forms she explores experienced the e body.

Nonsense, says aesthetics are aest they are expressive woman. And, as f cularity is concern know that a male a same feeling in his

Nemser feels masculine or femi art critics and histo public, to relegate related the experie the rounds of the N an exhibitor. The with gallery ow statements like "S more women arti without even looki

If quota systems racial context, eve in the country wou York art world. B sidered as grievous

Even though categorization of n own feminism for double standard in for women to orga tistic achievement political clout wit educate the public heretofore gone un

IOWA President periences in tryin women artists w museum. His turne the next time you l the work of pregn one leg." So sexis table) in the "stick The Feminist Art

BBA's

Current opening seas and in the business con and advisors. needed in mana accounting, adv marketing and Office of Care ning and Pl October 28-31.

FILM WO

WORKSHOPS

WEDNESDAY

10am-12pm YV

12pm-2pm JU

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THURSDAY

10am-1pm YV

1pm-3pm JU

3pm-5pm GU

6:30-8pm YV

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FRIDAY

10am-12pm JU

12:30-1:30 YV

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SUNDAY

12:30-3pm tow

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SPECIAL EVE

FRIDAY

SARAH KERNOCHAN first woman to

SATURDAY

IOWA PANEL Mary Brubaker large for the Ri Nan Stillions, a Iowa Council on Harvard Room

JILL GODMIL DIRECTORS sh is now being boi Ballroom 9pm

SUNDAY

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OCTO

Art critic Nemser relates blockades women artists face

By JOAN TITONE
Staff Writer

Cindy Nemser is a feminist art critic. A feminist art critic with an axe to grind. She spoke in Iowa City last week under the auspices of IOWA — the Iowa Organization of Women Artists.

Nemser has attained notoriety on two fronts recently, as editor of the *Feminist Art Journal* and in a recent ideological tangle with artist Judy Chicago on the question of women's art.

Chicago takes the stance that there is an art that is peculiarly womanly: that women's art is derived on a set of perceptions that are unique to the experience of being a woman. Chicago posits a special legitimacy, for example, in the circular forms she explores in her painting since she has experienced the centrifugality within her own body.

Nonsense, says Nemser. Ideas are ideas, and aesthetics are aesthetics, regardless of whether they are expressed and explored by a man or a woman. And, as far as Chicago's somatic circularity is concerned, Nemser asks, "How do we know that a male artist does not experience that same feeling in his balls?"

Nemser feels that to categorize art as masculine or feminine makes it all too easy for art critics and historians, as well as the general public, to relegate it to the scrap heap. She related the experience of a woman artist making the rounds of the New York galleries in search of an exhibitor. The majority of her encounters with gallery owners were flavored with statements like "Sorry, we're not showing any more women artists this year" — and this without even looking at her work.

If quota systems like this were applied in a racial context, every human rights commission in the country would be coming down on the New York art world. But sexism in art is not considered as grievous a sin as racism.

Even though Nemser cringes at the categorization of masculine or feminine art, her own feminism forces her to operate under a double standard in that she emphasizes the need for women to organize and proselytize their artistic achievements. This will develop women's political clout within art circles as well as educate the public to women artists who have heretofore gone underappreciated.

IOWA President Pat Ray recounted her experiences in trying to organize an exhibition of women artists with the director of a local museum. His turnaround was a sarcastic "...and the next time you'll want to have an exhibition of the work of pregnant women and women with one leg." So sexism is as rampant (and acceptable) in the "sticks" as it is in Manhattan.

The *Feminist Art Journal* is a fairly recent en-

deavor — the ninth issue is now in print. It has taken as its raison d'être "...to probe into the past, to scour the present and to give women in the arts everywhere the credit and recognition long withheld."

Most art historians contend that women, being socially and culturally deprived until the early 20th century — deprived of encouragement, education and financing — were consequently absent from the arts. Again, Nemser says nonsense: "Women have been a part of the fine arts since their inception; but when it comes to art history, they have been either written out or written off."

The *Feminist Art Journal* has an interesting tone. It has scholarly work with research on the lives of women artists done by scholars like Irene Moss. Balancing that are stories, more journalistic in intent, on individual women artists and on controversies within the art world. Most refreshing are the conversational interviews between Nemser and women artists.

Nemser's conversations with the likes of Marisol, Barbara Hepworth, Louise Nevelson and Lee Krasner are her attempt to open up the art world, to make it more accessible to other artists and to people who know nothing about art. She wants to know about aesthetics, but she also wants to know about their lives — biological facts and gossip facts about what they have experienced, what they have suffered, how they have lived.

In her conversations with women artists (12 of which will be available in book form this spring) Nemser has uncovered some insights into what it takes — and what it has cost — to survive and succeed as an artist.

In order to grow as an artist, Grace Hartigan found it necessary to give up the custody of her 12-year-old son. Lee Krasner existed in the shadow of her husband, Jackson Pollack; it was only after his death that she felt she was making it, and being recognized on her own merit.

Lila Katzen revealed that she, like the other women artists interviewed, had a strict and stringent daily work schedule, no matter what other responsibilities she might have had. There was a time for children and a time for work.

The humanizing influence which characterizes the *Feminist Art Journal*, is, according to Nemser, one of the greatest contributions that women can give to the arts. Interest in openness, sensitivity and the personal struggles of the artist has been a quality in short supply in the history and criticism of art.

"Maybe," Nemser mused aloud, "along with the questions on aesthetics, I should be asking male artists how they managed to combine a family and a career. And what their wives think of their success."

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'Gutsy' Hawks pull it off, edge Illinois 14-12

By BRIAN SCHMITZ
Sports Editor

Another time, another place. Maybe a year ago today. Ed Donovan, who went to high school down the road just a few months before, is starting a couple of games for Iowa's football team at strong safety. Although he won all-state honors at Solon as a running back, Donovan also punted and played in the defensive secondary there.

So Bobby Elliot breaks his arm and Coach Frank Lauterbur moves the multi-talented freshman to defense. At the new position Donovan makes 19 solo tackles and 10 unassisted stops and is credited with a touchdown save.

Another time, another place. Maybe a year ago today. The season is not half over and Andre Jackson, who led the Big Ten in tackles his freshman year, is watching from the sidelines. A pinched nerve in his neck has hampered his mobility. He sits out the rest of the year. Jackson had "walked on" the football team. No other college would take a chance on the bad knees that had plagued him since his high school playing days at Thornton in Dixon, Ill.

The season's over, but Jackson misses spring practice

with new Coach Bob Comings because of a knee operation.

Another time, another place. Maybe a year ago today. Bob Holmes is in San Jacinto, Calif., waiting. Waiting to play football again. He's attending the junior college there. He transferred from Alabama where he was the Tide's second string fullback. Anyone might be happy at football crazy Alabama, with Bear Bryant, but Holmes wasn't. Born in Newton, Iowa, Holmes waits to come back to his home state and play football for Iowa.

The time is now, Saturday, October 26. These three player's stories unfold before 49,000 Dad's Day fans in Kinnick Stadium in climatic fashion.

Donovan, no longer playing defense, picks up on those gracious skills that made him an all-state runner and rushes for 50 yards on 13 attempts.

It's fourth and goal with less than 20 seconds left. Iowa quarterback Rob Fick calls a 129-yard bootleg screen. He rolls and hits Donovan who carries two Illinois men with him into the end zone for the touchdown. The Hawks are ahead to stay, 14-12. Donovan is in the endzone. Mobbled by teammates, Ed Donovan smiles. He's carrying the ball.

It's early in the game and the

Hawks are driving. From the Illini 48, Donovan goes for 17. Jim Jensen for four more and a first down.

Bob Holmes carries the ball. For five. Over right guard. It had to feel good. Jensen rips off 20 more behind a hell of a block by co-captain Dan McCarney. Jensen again for one. Then from the two, Holmes gets the call.

He rams his 6-1, 225 pound frame into the Illini line. San Jacinto and Alabama go with it at full force. He's short. Then Bob smashes through left guard. No more San Jacinto. Or Alabama. Iowa takes the lead, 7-0.

The Illini get a record 50 yard field goal from Dan Beaver and drive to the Iowa 19, where Jeff Hollenbach floats a touchdown pass to Joe Smalzer. The Illini lead, 9-7. The half ends that way.

Illinois works its way to the Iowa 19 early in the second half and Beaver, who didn't receive a scholarship offer until one opened at Illinois last season, pads his team's lead to 12-7.

Billy Schultz returns Beaver's kickoff 19 yards to the 20. Holmes runs some more. He hits the tough Illini line four times in this series. Gains 23 yards, but a fumble, which loses five yards, chills the drive at the Illini 47.

The Hawks get another chance late in the quarter. The running of Jensen, Donovan and Holmes and a 12 yard pass from Fick to Brandt Yocum get the ball to the one. Holmes hits right guard on fourth down, but can't score.

Seven minutes and 35 seconds to go and Iowa comes up with the ball. Andre Jackson, with six solo tackles and three assists, including one tackle for a one-yard loss, has recovered a fumble.

But Donovan is an early goat, before being the late hero. He fumbles and the Illini pounce on it. Six minutes and 19 seconds left.

The defense, which let many people down last week against Minnesota, must do it. Jackson, who wasn't bothered by knee or neck injuries Saturday, makes the first stop. Dan LaFleur the next. Then an illegal motion penalty puts Illinois back five. It's third and nine and Jackson puts the clamp on fullback Larry Shulz and the Illini punt.

Four minutes remain. Holmes and Donovan, both filling in for injured Hawks Rod Wellington and Mark Fetter, know this is it. From the Illini 49, Fick hits Schultz for 12. And now Bob Holmes rambles for 13 to the 38.

Jensen runs for seven. Fick for four. Jensen again for three

and the important first down. Holmes hits left guard for three. Iowa moves down to the seven and it's fourth and one. Call on Donovan. He slips in for three and the dad's in the crowd yell on and on. Holmes then gets a tough yard. A play later, Iowa is penalized for off sides. Dad sighs.

Fick then makes the play of the game—with an incomplete pass to Schultz and three Illinois people hanging on him. Coach Bob Comings said "whatever you do, don't eat it."

Now it's fourth and eight. Comings calls the play and Fick and Donovan do the rest. The screen works. It had to. It's the first time the Hawks used it all year.

The dads in the stands applaud, maybe even cry. The lead is Iowa's 14-12, but there's 17 seconds left and Illinois has Beaver who can kick the ball from here to Donovan's backyard in Solon.

Nick Quartaro then did what he didn't want to do. He wanted to kick the ball to the short side of the field, not out of bounds. Iowa's penalized, but Coach Bob Blackman's team refuses the penalty.

Five seconds remain. Dads can't sit down. But wait. Andre Jackson is.

"Hey, Andre. Andre Jackson. You're in man. You're in." a

coach from the sidelines suffered rib injuries at Minnesota. He probably hurt the whole game. But he came up with the big plays, especially in the final seconds.

He has a story of his own to tell too. Not invited back out for practice last year and not playing on the varsity in 1972, Fick also missed spring practice with Comings. But his past? Well, that's another time, another place. A year ago today.

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Injuries bother women's hockey team

By KRIS CLARK
Asst. Sports Editor

Disaster struck the UI field hockey team late last week and again Saturday as four starters were either sidelined or slowed by injuries and two other players were kept out of action by other conflicts.

The personnel problems spelled defeat for the Hawks who limped to Mt. Pleasant Saturday and were then soundly defeated 3-0. The Hawks played hard but couldn't put forth a full effort with over half their starting team out of action.

"It was a very bad game," Coach Chris Grant said late Saturday evening. "We were really rattled by the loss of key individuals and inexperienced subs. The injuries couldn't have come at a worse time."

This was the last game of the regular season for the hockey squad which travels to Cedar Falls for the state meet next weekend. Traditionally, that is the most important event of the season for the squad and one where they need to be healthiest.

"I'm hoping we can kick this injury thing. It's so important

that we have our strongest team for state competition," Grant said. "If individuals do well, then so will the team. If they don't, then the team usually does poorly too."

The biggest loss for the Hawks came last Thursday when Senior Sue Bouck, an all-stater from Cedar Rapids, suffered a badly sprained ankle in practice. She didn't see any action Saturday and it's not known if she'll be ready by next weekend.

Against Iowa Wesleyan the UI team lost the services of freshman Karen Zamora. Zamora

had improved her overall play all season and led the Hawks when they tied Luther at home last week. She sprained a muscle in her back in the first half and didn't see action the rest of the game.

The Hawks were also hurt defensively by the loss of their starting goalie, last week, because of academic problems. In addition, starting fullback Beth McCracken was unable to go to Mt. Pleasant on Saturday.

Offensively, the Hawks are slowed by injuries to the two starting outside wings. Left wing Carol Wagner sprained an arch several weeks and was ob-

viously slowed by the old injury Saturday. The starting right wing, Karen Smith, found out last week that an old knee injury is the result of deterioration of the knee-cap bone. The injury does not prevent her from continuing to play, but is painful and she isn't able to go full speed.

"We're just plagued with injuries right now and all I can do is hope they'll get better," Coach Grant said in surveying the depleted roster. "The subs just haven't played enough all season to be able to step right in. As of now we're far below caliber."

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Mon 7:30-9
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Sat 7:30-9

Illinois 14-12

coach from the sidelines
shouted.

"I thought John Campbell
was in," answered Jackson.

Jackson barely reaches his
zone when Hollenbach throws
the ball right to him. Like a
damn halfback, that skin-
ny-legged linebacker with
scarred up knees, dodged and
darted 19 yards to the Illini 37.
He's mobbed on the sidelines.
His knees feel great.

But Fick is hurting. He

suffered rib injuries at Min-
nesota. He probably hurt the
whole game. But he came up
with the big plays, especially in
the final seconds.

He has a story of his own to
tell too. Not invited back out for
practice last year and not
playing on the varsity in 1972,
Fick also missed spring prac-
tice with Commings. But his
past? Well, that's another time,
another place. A year ago
today.

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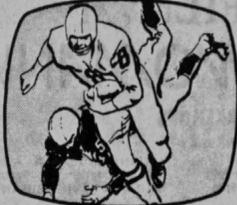
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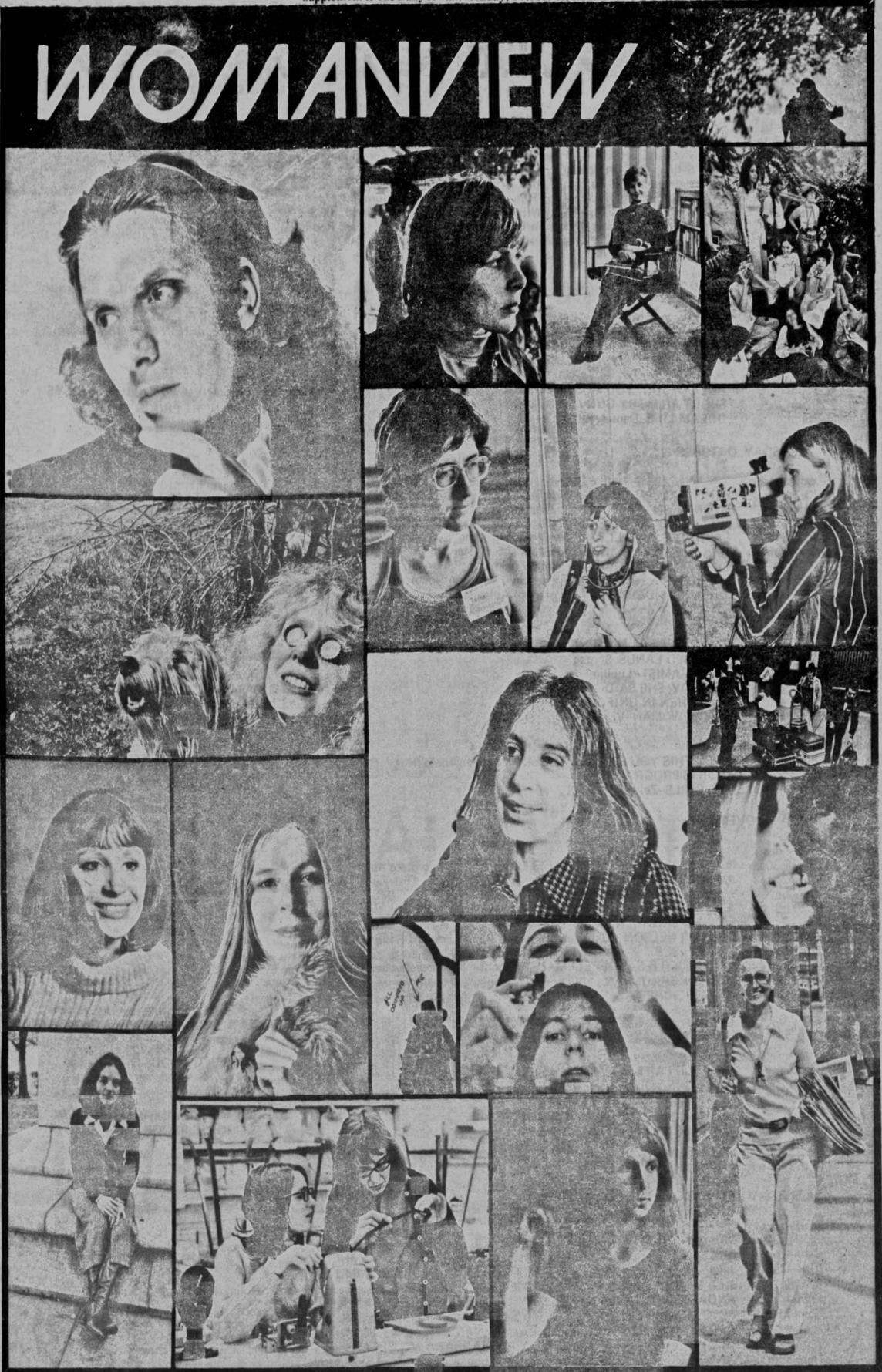
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Sat 7:30-5



Refocus celebrates
WOMANVIEW Festival/Exhibition
Oct. 30-Nov. 3 The University of Iowa IMU

SCHEDULE OF EVENTS

WEDNESDAY, OCTOBER 30

workshops

- 10am-12pm YVONNE ANDERSEN "A Program of Animated Films", Illinois Room, IMU
 10am-12pm DRU SHIPMAN "On Sontag", Harvard Room, IMU
 12pm-2pm Iowa Videotapers "1/2 Portapak Video Workshop", Harvard Room, IMU
 2:30-4:30pm DIANA HULICK "The Male and Female Nude", Michigan Room, IMU
 2pm-5pm MARILYN LEVIN & SUSAN LEWIS "Film Editing", Harvard Room, IMU
 7pm-9pm DRU SHIPMAN "Open Discussion/Exhibition of Her Work", Harvard Room, IMU
 7pm-9pm "Media and the Law", Michigan Room, IMU

films

Ballroom

- 1pm SUNDAY, BLOODY SUNDAY--Gilliatt
 3pm A VERY CURIOUS GIRL--Kaplan
 5pm DESTROY, SHE SAID--Duras
 7pm TRUMAN CAPOTE TRILOGY--Perry
 9pm LE BONHEUR--Varda

Illinois Room

- 1pm TRIUMPH OF THE WILL--Riefenstahl
 3pm THE GIRLS--Zetterling
 5pm PROMISED LANDS--Sontag
 7pm MAEDCHEN IN UNIFORM--Sagan
 9pm HEARTBREAK KID--May

Main Lounge

- 5pm HOLLYWOOD: YOU MUST REMEMBER THIS--Hochberg
 7pm SHORT FILMS BY GUNVOR NELSON
 9pm DREAM LIFE--Dansereau

Chemistry Building

- 7pm-11pm WOMANVIEW EXHIBITION FILMS
 and SHORT PROGRAM I

THURSDAY, OCTOBER 31

workshops

- 10am-12pm BENITA ALLEN "Creative Slide Shows", Michigan Room, IMU
 10am-1pm YVONNE ANDERSEN "Animation Workshop", Harvard Room, IMU
 1pm-3pm JULIA REICHERT, DRU SHIPMAN, SUSAN LEWIS "Media Impact", Michigan Room, IMU
 3pm-5pm EAST STREET GALLERY "Archival Processing", Ohio State Room, IMU
 3pm-5pm JULIA REICHERT "Work and Experiences", Harvard Room, IMU
 6:30-8pm GUNVOR NELSON "Experimental Filmmaking", Harvard Room, IMU
 7pm-9pm CHERI HISER "Work and Experiences", Michigan Room, IMU
 8:30-10:30pm YVONNE ANDERSEN "A Program of Animated Films", Harvard Room, IMU

films

Ballroom

- 10am OLYMPIA, Parts I & II--Riefenstahl
 1pm PROMISED LANDS--Sontag
 3pm THE BIGAMIST--Lupino
 5pm DESTROY, SHE SAID--Duras
 7pm MAEDCHEN IN UNIFORM--Sagan
 9pm A FREE WOMAN--Von Trotta

Illinois Room

- 11am SHORTS BY GUNVOR NELSON
 1pm THE WILD PARTY--Arzner
 3pm MARJOE--Kernochan
 5pm FINNEGAN'S WAKE--Bute
 7pm DREAM LIFE--Dansereau
 9pm SUNDAY, BLOODY SUNDAY--Gilliatt

Main Lounge

- 5pm WHEN THIS YOU SEE, REMEMBER ME--Miller-Adato
 7pm SHORTS PROGRAM II
 9pm THE GIRLS--Zetterling

Chemistry Building

- 7pm-11pm WOMANVIEW EXHIBITION FILMS
 and SHORTS PROGRAM I

FRIDAY, NOVEMBER 1

workshops

- 10am-11:30am ROSAMOND PURCELL "Work and Experiences", Ohio State Room, IMU
 10am-12pm JULIA REICHERT "Getting Out The Media--Alternative Distribution Systems", Michigan Room, IMU
 10am-1pm YVONNE ANDERSEN "Drawing On Film", Harvard Room, IMU
 12:30-1:30pm JULIA LESAGE "Feminist Film Criticism", Ohio State Room, IMU
 12:30-2pm BOBBI CARREY "Work and Experiences", Michigan Room, IMU
 1:30-3:30pm GUNVOR NELSON "Experimental Filmmaking", Harvard Room, IMU
 2:15-4pm CHERI HISER "Workshops", Michigan Room, IMU
 4pm-8pm LINDA RICH & SANDI FELLMAN "Wisconsin Photographic Bookmakers", Ohio State Room, IMU
 4pm-6pm SARAH KERNOCHAN "Film and Technique", Harvard Room, IMU
 6pm-8pm JULIA REICHERT & KAY MILES "Documentary Filmmaking", Harvard Room, IMU

films

Illinois Room

- 1pm DAVID & LISA--Perry
 3pm MARJOE--Kernochan
 5pm THE WILD PARTY--Arzner
 7pm WHEN THIS YOU SEE, REMEMBER ME--Miller-Adato
 9pm LE BONHEUR--Varda

Main Lounge

- 5pm A FREE WOMAN--Von Trotta
 7pm A VERY CURIOUS GIRL--Kaplan
 10pm MARJOE--Kernochan

Chemistry Building

- 7pm WOMANVIEW EXHIBITION FILMS
 & SHORTS PROGRAM III

special events

- 9pm SARAH KERNOCHAN, Guest Speaker--Director of MARJOE, first woman to win an Oscar for directing. Main Lounge.

SATURDAY, NOVEMBER 2

workshops

- 9:30-11:30am "Brunch with ROSAMOND PURCELL & SUSAN LEWIS: Polaroid Images", Yale Room, IMU
 10am-12pm SARAH KERNOCHAN "Film and Techniques", Harvard Room, IMU
 10am-12pm Julia Lesage & SUSAN RICE "Film Criticism", Michigan Room, IMU
 11am-12:30pm JILL GODMILLOW & VICTORIA HOCHBERG "Work and Experiences", Wisconsin Room, IMU
 12pm-1:30pm ANDA KORSTS & JUDY HOFFMAN "Video Variety", Michigan Room, IMU
 12pm-1:30pm BOBBI CARREY & CHERI HISER "Self Portrait", Yale Room, IMU
 12pm-1:30pm SARA GIOVENITTI, MARY BRUBAKER, NAN STILLIONS, JOAN BUNKE, DIX HOLLOBRAUGH, JOANNE SOPER, BARBARA MC GHEE "Iowa Panel on the Media", Har. Rm
 3pm-5pm ANNE TUCKER "20th Century Women Photographers", Yale Room, IMU
 3:30-5:30pm PERRY MILLER ADATO "Screenwriting and Production", Harvard Room, IMU
 6pm-8pm JILL GODMILLOW, ANDA KORSTS, JUDY HOFFMAN, SUSAN RICE, VICTORIA HOCHBERG, JULIA REICHERT, "Film and Video Resources", Yale Room, IMU
 6:30-8:30pm ANNE TUCKER, BOBBI CARREY, CHERI HISER, ROSAMOND PURCELL, JOHN SCHULZE, LINDA RICH & SANDI FELLMAN "Photographic Resources", Yale Room, IMU

WOMANVIEW WOMANVIEW WOMANVIEW

WOMANVIEW sched

SATURDAY, NOVEMBER 2 (con't)

films

Ballroom

- 3pm SUNDAY, BLOODY SUNDAY--Gilliatt
 5pm THE GIRLS--Zetterling
 7pm DREAM LIFE--Dansereau
 9pm ANTONIA--Godmilow

Chemistry Building

- 1pm-6pm WOMANVIEW EXHIBITION FILMS
 and SHORTS PROGRAM I

special events

- 1pm-5pm BEST OF THE CHICAGO WOMEN'S VIDEO FESTIVAL,
 JILL GODMILLOW, Guest Speaker. Co-Director (with Judy
 ANTONIA premiered the 1974 New Directors Series at the
 New York and sold out every performance. It is now appe
 New York movie theatres. IMU Ballroom.

SUNDAY, NOVEMBER 3

workshops

- 12pm-2pm Tapes From REFOCUS '74. Dede Allen, Robert Altman, F
 Roger Ebert, John Hancock, Yale Room, IMU
 12:30-2:30pm ANNE TUCKER "History of Photography", Michigan Ro
 12:30-3pm Iowa Filmmakers "Approaches to Soundtracks and Lightin
 2:30-3:30pm PERRY MILLER ADATO "TV Producing and Directing", M
 3pm-5pm BOBBI CARREY "Working With Other Photographers", M
 3:30-6:30pm JILL GODMILLOW, VICTORIA HOCHBERG, SUSAN RICE
 4:30-6:30pm Video Tapes From REFOCUS '74, Yale Room, IMU

films

Ballroom

- 11am OLYMPIA Parts I & II--Riefenstahl
 3pm HEAD OF THE FAMILY--Loy
 5pm DYLAN THOMAS--THE WORLD I BREATHE--Miller-Ada
 7pm THE RIGHT TO DIE--Hochberg
 9pm ANTONIA--Godmilow

Main Lounge

- 5pm A VERY CURIOUS GIRL--Kaplan
 7pm FINNEGAN'S WAKE--Bute
 9pm SHORTS PROGRAM III

special event

- 8:30-10pm JILL GODMILLOW, SUSAN RICE, VICTORIA HOCHBERG
 Guest Panel, IMU Ballroom (before ANTONIA Screening).

SPECIAL

The EAST STREET GALLERY was founded and is directed by HENRY WILHELM in Grimm archival equipment. His workshop will devote itself to the procedures behind making photog
 Henry Wilhelm is a knowledgeable resource, and for those interested will explain all aspects of
 and there are few authorities, so this workshop should pass on much needed information.

THE IOWA PANEL ON THE MEDIA - The status of the media - film, T.V., photography, ar
 JOAN BUNKE, critic at large for the Des Moines Register and Tribune, MARY BRUBAKER o
 director/graphic designer for the Des Moines Register, DIX HOLLOBRAUGH, writer at large
 McGHEE, WMT, Cedar Rapids, JOANNE SOPER, consultant to the Iowa Arts Council, and N
 Council.

PANEL ON PHOTOGRAPHIC RESOURCES - An open panel discussion with BOBBI CARRI
 founder-director of Sun Valley Center for Creative Arts; ROSAMOND PURCELL, consultant
 Wisconsin Bookmakers; JOHN SCHULZE, head of the photography department, University of
 THE WISCONSIN BOOKMAKERS, LINDA RICH and SANDI FELLMAN from the University
 niques of making published and handmade books in limited editions and portfolios. They will
 express in their work, as well as the technical aspects of book production, such as typography,

SARAH KERNOCHAN, director of Marjoe, speaking at 9 pm, Friday, November 1, in the Main
 will also screen a new short film, House of Pain.

JILL GODMILLOW, award winning director of Antonia, speaking at 9 pm, Saturday, Novem

JILL GODMILLOW, SUSAN RICE, PERRY MILLER-ADATO, VICKI HOCHBERG - speci
 November 3, from 8:30-10:00.

FILMS - The National WOMANVIEW film exhibition features work in three categories - nar
 actors; non-narrative, personal films without conventional plot, dramatic structure, or acting;
 style with the intent of recording or analyzing issues, institutions or persons. \$100 awards will
 throughout the festival in the Chemistry Building auditorium.

PHOTOGRAPHY - The National WOMANVIEW photography exhibition was organized to ac
 as those in a more traditional vein. Special recognition will be given in the form of six \$50 aw
 Terrace Lounge, IMU.

ETC... MULTI MEDIA ROOM - Everything for media freaks. Films about photographer
 portfolios, and more... bring your work to the multi media room. 3rd Floor, IMU. INST
 process, Susan Lewis will create instant slide portraits of WOMANVIEW guests, visitors and
 CATALOG - A catalog compiling evaluations and descriptions of each film entered will be ca
 the names of all photographers and filmmakers entering the Exhibition. A list of those rec
 catalog will be sent to those who enclose an additional 50 cent fee with their entry, or by s
 available at the Information Desk, 3rd Floor, IMU during Festival). INFORMATION DESK
 changes), catalogs, friendly people, register for workshops, buy event passes, sign up for Yvon
 (off of the Main Lounge) will provide a place to rest and relax during workshops, films, dis
 will be taped by Iowa City videotapers, and after editing will be available for national distrib



A \$3.00 EVENT PASS WILL ADMIT THE PURCHASER TO THE FOLLOWING: ALL W
 CAUSE OF MATERIALS EXPENSE), LECTURES, SEMINARS, PANELS AND DISCUSSI
 FILM EXHIBITION AND SHORTS PROGRAMS; AND THE FOLLOWING FILMS THE BI
 WITH THE EXCEPTION OF ANTONIA (WHICH IS \$1.50) WILL BE \$1.00 EVENT PASSE
 FLOOR, IMU. FILM TICKETS ARE AVAILABLE AT THE IMU BOX OFFICE ON THE
 BE AVAILABLE AT THE INFORMATION DESK AT 9:30 AM ON THE DAY OF EACH

E OF EVENTS

Animated Films", Illinois Room, IMU
 Room, IMU
 Workshop", Harvard Room, IMU
 Nude", Michigan Room, IMU
 Film Editing", Harvard Room, IMU
 Evolution of Her Work", Harvard Room, IMU
 IMU

Illinois Room
 1pm TRIUMPH OF THE WILL--Riefenstahl
 3pm THE GIRLS--Zetterling
 5pm PROMISED LANDS--Sontag
 7pm MAEDCHEN IN UNIFORM--Sagan
 9pm HEARTBREAK KID--May

Chemistry Building
 7pm-11pm WOMANVIEW EXHIBITION FILMS
 and SHORT PROGRAM I

THIS--Hochberg

Michigan Room, IMU
 Workshop", Harvard Room, IMU
 AN LEWIS "Media Impact", Michigan Room, IMU
 Processing", Ohio State Room, IMU
 es", Harvard Room, IMU
 Making", Harvard Room, IMU
 Michigan Room, IMU
 Animated Films", Harvard Room, IMU

Illinois Room
 11am SHORTS BY GUNVOR NELSON
 1pm THE WILD PARTY--Arzner
 3pm MARJOE--Kernochan
 5pm FINNEGAN'S WAKE--Bute
 7pm DREAM LIFE--Dansereau
 9pm SUNDAY, BLOODY SUNDAY--Gilliatt

Chemistry Building
 7pm-11pm WOMANVIEW EXHIBITION FILMS
 and SHORTS PROGRAM I

Miller-Adato

ences", Ohio State Room, IMU
 a-Alternative Distribution Systems", Michigan Room, IMU
 , Harvard Room, IMU
 , Ohio State Room, IMU
 Michigan Room, IMU
 Making", Harvard Room, IMU
 om, IMU
 nsin Photographic Bookmakers", Ohio State Room, IMU
 que", Harvard Room, IMU
 mentary Filmmaking", Harvard Room, IMU

Main Lounge
 5pm A FREE WOMAN--Von Trotta
 7pm A VERY CURIOUS GIRL--Kaplan
 10pm MARJOE--Kernochan

Chemistry Building
 7pm WOMANVIEW EXHIBITION FILMS
 & SHORTS PROGRAM III

Miller-Adato

ctor of
 irecting.

SUSAN LEWIS: Polaroid Images", Yale Room, IMU
 es", Harvard Room, IMU
 sm", Michigan Room, IMU
 RG "Work and Experiences", Wisconsin Room, IMU
 Leo Variety", Michigan Room, IMU
 Portrait", Yale Room, IMU
 NAN STILLIONS, JOAN BUNKE,
 BARBARA MC GHEE "Iowa Panel on the Media", Har. Rm
 Photographers", Yale Room, IMU
 and Production", Harvard Room, IMU
 HOFFMAN, SUSAN RICE, VICTORIA HOCHBERG,
 rces", Yale Room, IMU
 I HISER, ROSAMOND PURCELL, JOHN SCHULZE,
 ographic Resources", Yale Room, IMU

MANVIEW WOMANVIEW

WOMANVIEW schedule of events (con't)

SATURDAY, NOVEMBER 2 (con't)

films
Ballroom
 3pm SUNDAY, BLOODY SUNDAY--Gilliatt
 5pm THE GIRLS--Zetterling
 7pm DREAM LIFE--Dansereau
 9pm ANTONIA--Godmilow

Chemistry Building
 1pm-6pm WOMANVIEW EXHIBITION FILMS
 and SHORTS PROGRAM I

special events
 1pm-5pm BEST OF THE CHICAGO WOMEN'S VIDEO FESTIVAL, Michigan Room, IMU
 9pm JILL GODMILOW, Guest Speaker. Co-Director (with Judy Collins) of ANTONIA.
 ANTONIA premiered the 1974 New Directors Series at the Whitney Museum in
 New York and sold out every performance. It is now appearing commercially in
 New York movie theatres. IMU Ballroom.

Illinois Room
 11am THE RIGHT TO DIE--Hochberg
 1pm ANTONIA--Godmilow
 3pm MARJOE--Kernochan
 5pm HEAD OF THE FAMILY--Loy
 7pm HEARTBREAK KID--May
 9pm A FREE WOMAN--Von Trotta

SUNDAY, NOVEMBER 3

workshops
 12pm-2pm Tapes From REFOCUS '74. Dede Allen, Robert Altman, Ralph Bakshi, Lindsay Wagner,
 Roger Ebert, John Hancock, Yale Room, IMU
 12:30-2:30pm ANNE TUCKER "History of Photography", Michigan Room, IMU
 12:30-3pm Iowa Filmmakers "Approaches to Soundtracks and Lighting", Harvard Room, IMU
 2-3:30pm PERRY MILLER ADATO "TV Producing and Directing", Yale Room, IMU
 3pm-5pm BOBBI CARREY "Working With Other Photographers", Michigan Room, IMU
 3:30-6:30pm JILL GODMILOW, VICTORIA HOCHBERG, SUSAN RICE "New Filmmakers", Harvard Room, IMU
 4:30-6:30pm Video Tapes From REFOCUS '74, Yale Room, IMU

films
Ballroom
 11am OLYMPIA Parts I & II--Riefenstahl
 3pm HEAD OF THE FAMILY--Loy
 5pm DYLAN THOMAS--THE WORLD I BREATHE--Miller-Adato
 7pm THE RIGHT TO DIE--Hochberg
 9pm ANTONIA--Godmilow

Main Lounge
 5pm A VERY CURIOUS GIRL--Kaplan
 7pm FINNEGAN'S WAKE--Bute
 9pm SHORTS PROGRAM III

special event
 8:30-10pm JILL GODMILOW, SUSAN RICE, VICTORIA HOCHBERG, PERRY MILLER-ADATO,
 Guest Panel, IMU Ballroom (before ANTONIA Screening).

Illinois Room
 11am TRUMAN CAPOTE TRILOGY--Perry
 1pm HOLLYWOOD: YOU MUST REMEMBER
 THIS--Hochberg
 3pm HEARTBREAK KID--May
 5pm TRIUMPH OF THE WILL--Riefenstahl
 7pm DAVID & LISA--Perry
 9pm BEST OF STUDENT FILMS & AWARDS

Chemistry Building
 1pm-6pm WOMANVIEW EXHIBITION FILMS
 & SHORTS PROGRAM II

SPECIAL EVENTS

The EAST STREET GALLERY was founded and is directed by HENRY WILHELM in Grinnell. A "family" business that designs and builds exceptional archival equipment. His workshop will devote itself to the procedures behind making photographic films and prints survive longer than the photographer. Henry Wilhelm is a knowledgeable resource, and for those interested will explain all aspects of photo-permanence. Little has been written on the subject and there are few authorities, so this workshop should pass on much needed information.

THE IOWA PANEL ON THE MEDIA - The status of the media - film, T.V., photography, and the press - in Iowa. An open discussion featuring JOAN BUNKE, critic at large for the Des Moines Register and Tribune, MARY BRUBAKER of KCCI's *Mary Brubaker Show*, SARA GIOVANITTI, art director/graphic designer for the Des Moines Register, DIX HOLLOBRAUGH, writer at large for the Des Moines Register, BARBARA MCGHEE, WMT, Cedar Rapids, JOANNE SOPER, consultant to the Iowa Arts Council, and NAN STILLIONS, Educational Director of the Iowa Arts Council.

PANEL ON PHOTOGRAPHIC RESOURCES - An open panel discussion with BOBBI CARREY, photographic teacher and cataloguer; CHERI HISER, founder-director of Sun Valley Center for Creative Arts; ROSAMOND PURCELL, consultant to Polaroid; LINDA RICH and SANDI FELLMAN, the Wisconsin Bookmakers; JOHN SCHULZE, head of the photography department, University of Iowa; and ANNE TUCKER, editor of *The Woman's Eye*.

THE WISCONSIN BOOKMAKERS, LINDA RICH and SANDI FELLMAN from the University of Wisconsin, will be conducting a demonstration on techniques of making published and handmade books in limited editions and portfolios. They will explore both the philosophies and ideas women have to express in their work, as well as the technical aspects of book production, such as typography, printing, photo reproduction and bookbinding.

SARAH KERNOCHAN, director of *Marjoe*, speaking at 9 pm, Friday, November 1, in the Main Lounge before the final showing of her film. Ms. Kernochan will also screen a new short film, *House of Pain*.

JILL GODMILLOW, award winning director of *Antonia*, speaking at 9 pm, Saturday, November 2, in the IMU Ballroom with a 10:00 pm showing of her film

JILL GODMILLOW, SUSAN RICE, PERRY MILLER-ADATO, VICKI HOCHBERG - special guest panel of new filmmakers, in the IMU Ballroom on Sunday, November 3, from 8:30-10:00.

FILMS - The National WOMANVIEW film exhibition features work in three categories - narrative, a film with plot, dramatic structure, actresses or actors; non-narrative, personal films without conventional plot, dramatic structure, or acting; and documentary/social impact, films shot in documentary style with the intent of recording or analyzing issues, institutions or persons. \$100 awards will be presented for each category. Films will be shown throughout the festival in the Chemistry Building auditorium.

PHOTOGRAPHY - The National WOMANVIEW photography exhibition was organized to accommodate experimental and innovative efforts, as well as those in a more traditional vein. Special recognition will be given in the form of six \$50 awards. The photographs will all be displayed in the Terrace Lounge, IMU.

ETC... MULTI MEDIA ROOM - Everything for media freaks. Films about photographers, slide shows, videotapes, 8mm, Super 8mm and 16mm films, portfolios, and more. Bring your work to the multi media room. 3rd Floor, IMU. **INSTANT PORTRAIT BOOTH** - Using a METROKALVAR-POLAROID process, Susan Lewis will create instant slide portraits of WOMANVIEW guests, visitors and inquiring souls, with the aid of an iron. 3rd Floor, IMU.

CATALOG - A catalog compiling evaluations and descriptions of each film entered will be composed at the close of the Festival; this will also include the names of all photographers and filmmakers entering the Exhibition. A list of those receiving Awards of Special Recognition will also be included. The catalog will be sent to those who enclose an additional 50 cent fee with their entry, or by sending 50 cents to the WOMANVIEW Festival (also sign up available at the Information Desk, 3rd Floor, IMU during Festival). **INFORMATION DESK** - 3rd Floor IMU. List of Days Events (including any unexpected changes), catalogs, friendly people, register for workshops, buy event passes, sign up for Yvonne Andersen workshops. **OLD GOLD ROOM** - first floor IMU (off of the Main Lounge) will provide a place to rest and relax during workshops, films, discussions. **VIDEOTAPE** - Many of the WOMANVIEW workshops will be taped by Iowa City videotapers, and after editing will be available for national distribution. **WOMANVIEW** - a new kind of celebration-for EVERYONE!

A \$3.00 EVENT PASS WILL ADMIT THE PURCHASER TO THE FOLLOWING: ALL WORKSHOPS (EXCEPT YVONNE ANDERSEN WHICH WILL COST \$2.50 BECAUSE OF MATERIALS EXPENSE), LECTURES, SEMINARS, PANELS AND DISCUSSIONS; USE OF THE MULTI MEDIA ROOM; PORTRAIT BOOTH; WOMANVIEW FILM EXHIBITION AND SHORTS PROGRAMS; AND THE FOLLOWING FILMS: THE BIGAMIST, PROMISED LANDS, TRIUMPH OF THE WILL. ALL OTHER FILMS WITH THE EXCEPTION OF ANTONIA (WHICH IS \$1.50) WILL BE \$1.00. EVENT PASSES ARE AVAILABLE AT THE WOMANVIEW INFORMATION DESK, 3RD FLOOR, IMU. FILM TICKETS ARE AVAILABLE AT THE IMU BOX OFFICE ON THE DAY OF THE FILM. WORKSHOPS ARE LIMITED. SIGN UP SHEETS WILL BE AVAILABLE AT THE INFORMATION DESK AT 9:30 AM ON THE DAY OF EACH EVENT. FOR FURTHER INFORMATION CALL 353-5090. DAYCARE PROVIDED

FILMS FILMS FILMS...



ANTONIA: A PORTRAIT OF THE WOMAN
 directed by Jill Godmilow and Judy Collins, color
 A documentary about a lone woman musician, Dr. Antonia Brico, who is a born teacher but also a born conductor who would like to conduct five times a month, though she can only get engagements five times a year because of her sex. The film is made with warmth and no propaganda, and it shows us that Dr. Brico has had to overcome a shyness that stood in the way of a longing for the gregarious. We see her at her most bashful when she who has taken on difficult classics without thought of herself - wants to crawl under the piano when she is asked to play pop music. Gamely, she goes into "After You're Gone" and "Whispering".

THE BIGAMIST
 directed by Ida Lupino, b/w
 The film questions the roles, values and restrictions of conventional marriage. Lupino's films are naturalistic and deal with ordinary people in their struggle against oppressive social conditions. They explore the grim reality underlying the complacent surface of the 50's. Starring Joan Fontaine, Edmund O'Brian and Ida Lupino. 1953.

DAVID AND LISA
 directed by Frank Perry
 screenplay by Eleanor Perry, color
 Highly acclaimed treatment of the bond that grows between two severely emotionally disturbed teenagers. Praised for its intelligent views on the problems of mental illness. Frank Perry was nominated for best Director at the 1962 Academy Awards. 1962.



DESTROY, SHE SAID
 directed and screenplay by Marguerite Duras, b/w
 "Duras, the French novelist and playwright who gained fame as the author of HIROSHIMA, MON AMOUR, has created a hypnotic haunting film about five alienated people isolated in an unworldly hotel. Cosmic fear and enigmatic power exploding in a mysterious climax of revolutionary destruction." French, English subtitles. 1969

DREAM LIFE
 directed by Mirilla Dansereau
 "Dream Life studies the confrontation between reality and fantasy in the life of a young woman. This French Canadian feature recently won the Canadian Critic's Award. A former winner of the British National Student Film Festival, Ms. Dansereau now becomes an important force in the emerging Canadian cinema.

DYLAN THOMAS: THE WORLD I BREATHE
 directed by Perry Miller-Adato
 A subtle exploration of Thomas' personality and work, this feature length documentary was first shown on NET TV, and won an Emmy Award in 1970.

FINNEGAN'S WAKE
 directed by Mary Ellen Butts, b/w
 "Mary Ellen Butts, a true poet of cinema, has made in "Passages from FINNEGAN'S WAKE" a joyously Joycean, fascinating, and imaginative film, a mixture of the aural for Joyce's words are not only spoken but seen in subtitles and the visual. A delight to critics, Joyceans, and lovers of film."



A FREE WOMAN
 directed by Volker Schlöndorff
 This new film was written in collaboration with his wife and leading actress, Margarethe von Trotta. The character has just gone through the special torture of inquiry by divorce lawyers, and eventually - mistakenly - says yes to an old friend who wants to marry her, mostly because she wants not to jeopardize the custody of her young son, whom the courts feel to be in better hands with her ex-husband while she is a career woman leading a life on her own. Some of the script is like a play by a funny, tenderhearted Ibsen, and it is filled with irony, for this woman is hardly "free".

THE GIRLS
 directed by Mai Zetterling, b/w
 Three actresses (Bibi Andersson, Harriet Andersson and Gunnel Lindblom) on tour with "Lysistrata", find they cannot leave their roles at the stage exit. "Lysistrata" and its revolutionary plot of women rebelling against a society in order to save it sets the tone for a finely etched piece about women's consciousness. Swedish, English subtitles. 1973

HEAD OF THE FAMILY
 directed by Nani Loy, color
 "This somber Italian film depicts the hazards of true devotion to the concept of 'family' as Leslie Caron, playing a woman dedicated to helping others, who sacrifices and ultimately wears herself down for the sake of her not-too-faithful husband and their children. The conclusion is somber and thought-provoking in this picture which won the Critic's Prize at the Venice Film Festival. Italian, English subtitles.



HEARTBREAK KID
 directed by Elaine May
 A film replete with Elaine May's style and personality and a tone of befuddled skepticism. No other American woman director has ever directed her daughter in a leading role. Jeannie Berlin plays the giddy bride whose groom falls in love with the cool American dream girl three days after the wedding. Neil Simon script, Bruce Jay Friedman story. 1972

LE BONHEUR
 directed by Agnes Varda, color
 A strange and disturbing investigation into the nature of happiness. The tone of LE BONHEUR is uniformly idyllic, nothing could be further from realism than this make believe world where children never cry and no one utters an angry word. Varda's most decorative and resplendent work. French, English subtitles. 1965

MADCHEN IN UNIFORM
 directed by Leontine Sagan, b/w
 "A sensitive young girl in a fashionable school is unhappy under the harsh Prussian discipline; she flowers when a sympathetic, understanding teacher gives her special consideration is ambiguous and certainly sensual. This legendary film, temporarily obstructed by U.S. censors, was later voted best film of the year by the New York press." German, English subtitles. 1932.



MARJOE
 directed by Sarah Kernochan and Howard Smith, color
 An interesting "cinema-verite" film about a boy brought up from the age of three to be a revivalist preacher and his last months on the religion circuit before quitting for good. The film takes some surprising turns and works sometimes with amiable outspokenness and humor. 1972.

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 Riefenstahl was given almost unlimited technical resources and financial backing to create this epic propaganda film of the Olympic Games in Berlin in 1936. With this film and her others, Riefenstahl introduced many technical innovations into the language of cinema. German, English subtitles. 1938

PROMISED LANDS
 directed by Susan Sontag, color
 A beautiful and painful film that understands the true meaning of documentary; to see both sides. Shot in Israel after the 1973 Yom Kippur war studies in detail the conflict between two rights. Sontag is given superior assistance by a nearly all female crew. 1974

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 directed by Victoria Hochberg
 A documentary exploring the legal and moral aspects of euthanasia, first shown on ABC TV.

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 A study of Gertrude Stein's years in Paris, from 1905 to the mid-Thirties, this film examines some of the most exciting years of Miss Stein's career. A host and a patron of countless artists, Miss Stein's own work, including excerpts from her opera FOUR SAINTS IN THREE ACTS (composed by Virgil Thomson), is discussed by her friends. The film also contains clips of Miss Stein from silent home movies and excerpts from a rare, 1934 radio broadcast. It also visits her Paris home at 27 Rue de Fleurus and her former concierge provides a guided tour of the house.

THE WILD PARTY
 directed by Dorothy Arzner, b/w
 One of the rare early Hollywood films by a female director. An anthropology professor falls in love with a flapper student. As promised by the title, she becomes mixed up in a scandalous party, and the prof attempts to clear her name. Starring Clara Bow, Fredric March, Shirley O'Hara. 1929.

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 A surprising statement on the image of women.

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FEATHERS IS A BIRD IF IT IS A BIRD
 Pamela Ramsing
 "The imagination, parts of dreams, and idly fantasies about birds and flying."
THE WHITE CAT
 Mary Ann Spencer
 "The white cat rolls and tumbles. Interlocking HOLDING
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 Documentary exploring the developing Venezuelan society. Beautiful.

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 Sharon Hennessey
 "Presentation of the filmmakers seeing of desires."
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 Ann Severson
 A film about vaginas.
WINDY DAY
 Faith and John Hubley
 Animated. Two sisters act out fantasies.

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 Freude Bartlett
 Warm and funny portrait of the filmmaker and the matriarchal society they comprise.
FUSES
 Carolee Schneeman
 "Exploration of sexuality built around filmmaker and her lover in bed making love."
PLASTIC BLAG
 Judith Wardwell
 "Takes a poke at consumer packages."
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FILMS FILMS...



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SCHMEERGUNTZ

Gunvor Nelson and Dorothy Willy
"One long raucous belch in the face of the American home."

SNOW WHITE AND ROSE RED
Lotte Reiniger

A pioneering work in silhouette animation.
PEYOTE QUEEN
Storm de Hirsh
"A journey through the underworld of sensory derangement, where the mysteries are enacted in the theatre of the soul." - Storm de Hirsh
ORANGE
Karen Johnson
"The sensual experience of peeling an orange."

MAKE OUT
Newsreal

"A film depicting a teenage boy and girl 'parking'. The soundtrack is the girl's thoughts."
ANGLE BLUE SWEET WINGS
Chick Strand
An optical poem of surf and gulls.

SAILBOAT
Joyce Wieland

"This little sailboat film will sail right through your gate and into your heart." - Joyce Wieland
JANIE'S JANIE
Geri Ashur
"The struggle and growth of a white welfare mother coming to terms with her own strength."

THOUGHT DREAMS
Barbara Linkewitch

"This is a game of hide and seek." - Barbara Linkewitch



PETER FELDSTEIN

Peter Feldstein received his MA in photography from the University of Iowa where he is currently teaching. He has participated in invitational shows at the University of New Mexico and the Walker Art Center in Minneapolis, and had a recent one-man show at Exposure Gallery in New York City. His work also has appeared in *Parade Magazine* and *Popular Photography*.





JILL GODMILOW

For her work as co-director and editor of *ANTONIA: A PORTRAIT OF A WOMAN*, Jill Godmilow has won recognition at the 1974 Ann Arbor Film Festival (Special Jury Recommendation), the Third Annual Films by Women Festival at Philadelphia, the Festival International de Films de Femmes in Paris, 1974, the Atlanta Film Festival (Silver Medal for Biographical Documentary), the Festival International du Cinema at Nyon, Switzerland, 1974, and the Whitney Museum of American Art, New York, 1974. Her work as a film editor is renowned. In 1972, she worked as assistant editor on *THE GODFATHER* and *THE CANDIDATE* and in 1973 she edited *Broken Treaty at Battle Mountain*, a TV documentary about the Nevada Shoshone Indians. She was co-director and editor for *TALES*, a 70 minute documentary about changing sexual attitudes.

CHERI HISER

Cheri Hiser is the founder/director of Sun Valley Center for Creative Arts and Humanities-Photography Program, and the former founder/director of CENTER OF THE EYE. The CENTER OF THE EYE was one of the first workshops of its kind established in the nation. Cheri Hiser has been published both as a photographer and poet internationally. Her workshops offer opportunities for serious students to work with important photographers as well as a varied program and wide ranging experiences.



VICTORIA HOCHBERG

Ten years ago Victoria Hochberg had to decide between a Fulbright Fellowship to study Mime in Paris (fifteen hours a day of eyeball exercises) or a job in the film industry (fifteen hours a day of splicing) so she chose to remain in America and splice. Since then, she has directed nine major national television documentaries, produced four, and edited fourteen. In 1974, she was nominated for an Emmy Award for her documentary *The Right To Die*. Her films include *Virginia Woolf: The Moment Whole*, *Eye of the Heart*, a film about the Sioux Indians, *Hollywood: You Must Remember This*, an essay on the 40's, and *The Television Show*, a film about *Star Trek*.

JUDY HOFFMAN

Judy Hoffman is a member of Videopolis, who with Anda Korsts organized *Women Doing Video*, a survey of videotapes made by women working nationally in the alternate television movement during the past two years.



DIANA HULICK

Diana Hulick received her MFA in Photography from Ohio University. She Graduated Cum Laude from Bryn Maur in English. She speaks French, German, Italian, and Russian, and has lived in Berlin, Rome, and Paris. Diana has shown nationally including the Smithsonian, and has worked for the library of Congress restoring and preserving rare books. Also, she has taught at several workshops, and at 22 began her faculty position at Stephen's College, Columbia, Missouri.



SARAH KERNOCHAN

An artist of extraordinary versatility, in addition to being a filmmaker and journalist, she is a thoroughly trained composer-performer. After working nine months as a staff writer for the *Village Voice* she co-directed *Marjoe* for which she and Howard Smith received an Oscar for best documentary of 1972, the first one ever given to a woman director. Her achievements in the field of music include the theme song for *Marjoe*, "Save All My Brothers" and two albums of parodies of fifties songs, "House of Pain" and "Beat around the Bush".

ANDA KORSTS

Anda Korsts is the Director of Videopolis, a Chicago based community videotape group, and a member of Top Value Television, a national group of independent videotape producers. After working as a reporter for WBBM Chicago, she worked with RAINDANCE, a pioneering videotape cooperative in N.Y. With Video-polis, she works with artist and ethnic groups, high school students and educators using video. Currently she is shooting a PBS special in Washington, D.C. with TVTV in conjunction with an experimental 1/2 news bureau.

JULIA LESAGE

Julia Lesage teaches film and literature in the English department at the University of Illinois, Chicago Circle Campus. She is working on her PhD in comparative literature at Indiana University. She is also a contributing editor of *JUMP CUT* and *CINEASTE*, and her articles have appeared in numerous other film publications, including *WOMEN AND FILM*.

GUNVOR NELSON

Ms. Nelson is an internationally renowned maker of short films and one of the most exciting experimental filmmakers in America today. During the last year, her films have appeared at the Whitney Museum, Millenium, film forum in New York and at last year's Prefocus in Iowa City.



ROSAMOND PURCELL

Rosamond Purcell grew up in Cambridge Massachusetts, graduated from Boston University, and taught French for a couple of years. Today she works entirely in black and white polaroid. She has participated in both group and one-woman shows on the east coast, with a one-woman show at MIT. She has been published internationally, has a book forthcoming, and is now preparing a second show for the Polaroid Company.

JULIA REICHERT

In 1972, Julia Reichert and Jim Klein, founded *New Day Films*, a co-op for feminist films. After graduating from Antioch College, she made the now famous film *Growing Up Female*, and she recently completed the documentary *Methadone: An American Way of Dealing*. She currently is working on a film about women labor organizers during the 1930's. *New Day Films* distributes the films of Liane Brandon, Joyce Chopra, Claudia Weill, Amalie R. Rothschild, and many other new filmmakers.



SUSAN RICE

In addition to working as film critic and contributing editor for *MEDIA & METHODS* magazine, Susan Rice is a consultant to the Center For Understanding Media, the National Endowment for the Arts (Public Media Program), the Women's Interart Center and the National Endowment for the Humanities (reviewer for the Research Division). She also directs the Children's Film Theatre at the Center, and teaches media criticism for the Center's graduate program. Her articles are widely published, and her books include *FILMS KIDS LIKE*, *CHILDREN ARE CENTERS FOR UNDERSTANDING MEDIA*, and a work now in progress on the subject of cross-media translation to be titled *SHORT STORIES—SHORT FILMS*. She teaches film criticism at the New School for Social Research and has lectured widely. She has served as a judge everywhere from Oberhausen to Amsterdam to the White House to Sinking Creek, Tennessee, and has written several scripts for TV and a horror film.

JOHN SCHULZE

John Schulze is a founding member and served on the Board of Directors of the Society for Photographic Education. He is credited with organizing one of the first departments of photography in the United States, at the U. of Iowa, where he helped establish the annual REFOCUS festivals. His work has been shown at numerous one man and group shows and in many publications. He currently serves as Professor in charge of Photography, School of Art and Art History, University of Iowa.

DRU SHIPMAN

Dru Shipman received her MFA in Photography from the School of the Art Institute of Chicago. She is currently assistant professor of Fine Arts at Haverford College, Haverford, Pennsylvania. Ms. Shipman has published several articles related to issues in photography. These include "Photography as Literature", "What, If Anything, Is Visual Literacy?", and is currently working on a three part article entitled (tentatively) "Review of Critics: Sontag and Others", to be published in *AFTERIMAGE*.

ANNE TUCKER

Anne Tucker received her MFA in Photographic History at the Visual Studies Workshop in Rochester, NY. She is currently a visiting lecturer at Philadelphia College of Arts and at Cooper Union for the Advancement of Art and Science in New York City. Her extensive experience in the historical aspects of photography include positions of curatorial intern in photography at the Museum of Modern Art, research associate and cataloguer for the Gernsheim Photographic Collection at the University of Texas, and research assistant at the International Museum of Photography at the George Eastman House in Rochester, New York. She was the bibliographer for *Walker Evans: Photographs* published by the Museum of Modern Art, and edited and wrote the introduction for the collection of photographs *The Woman's Eye*. She has also been involved in the production of several exhibitions, including "Vision and Expression" from the George Eastman House, "Walker Evans" at the Museum of Modern Art, and "Photographs of Women" also at the Museum of Modern Art.

IOWA PANEL ON THE MEDIA

MARY BRUBAKER, a conscientious spokeswoman for women in the media, has hosted *The Mary Brubaker Show*, KCCI-TV, for eight years.
JOAN BUNKE, critic at large for the *Des Moines Register and Tribune*.
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received her MFA in Photography from [unclear] city. She Graduated Cum Laude from [unclear] English. She speaks French, German, Russian, and has lived in Berlin, Rome, and has shown nationally including the [unclear] and has worked for the library of Congress preserving rare books. Also, she has [unclear] workshops, and at 22 began her faculty [unclear] Stephen's College, Columbia, Missouri.



SUSAN RICE

In addition to working as film critic and contributing editor for *MEDIA & METHODS* magazine, Susan Rice is a consultant to the Center For Understanding Media, the National Endowment for the Arts (Public Media Program), the Women's Interart Center and the National Endowment for the Humanities (reviewer for the Research Division). She also directs the Children's Film Theatre at the Center, and teaches media criticism for the Center's graduate program. Her articles are widely published, and her books include *FILMS KIDS LIKE*, *CHILDREN ARE CENTERS FOR UNDERSTANDING MEDIA*, and a work now in progress on the subject of cross-media translation to be titled *SHORT STORIES—SHORT FILMS*. She teaches film criticism at the New School for Social Research and has lectured widely. She has served as a judge everywhere from Oberhausen to Amsterdam to the White House to Sinking Creek, Tennessee, and has written several scripts for TV and a horror film.

ARNOCHAN

extraordinary versatility, in addition to [unclear] maker and journalist, she is a thoroughly [unclear] performer. After working nine [unclear] staff writer for the *Village Voice* she [unclear] for which she and Howard Smith [unclear] Oscar for best documentary of 1972, the [unclear] given to a woman director. Her achieve- [unclear] field of music include the theme song for *All My Brothers* and two albums of [unclear] ities songs, "House of Pain" and "Beat [unclear] ush".

STS

is the Director of Videopolis, a Chicago [unclear] videotape group, and a member of [unclear] television, a national group of independent [unclear] producers. After working as a reporter for [unclear] ago, she worked with *RAINDANCE*, a [unclear] videotape cooperative in N.Y. With Video [unclear] works with artist and ethnic groups, high [unclear] and educators using video. Currently [unclear] a PBS special in Washington, D.C. with [unclear] conjunction with an experimental 1/2" news

AGE

teaches film and literature in the English [unclear] at the University of Illinois, Chicago Circle [unclear] is working on her PhD in comparative [unclear] Indiana University. She is also a contribu- [unclear] *JUMP CUT* and *CINEASTE*, and her [unclear] appeared in numerous other film publica- [unclear] *WOMEN AND FILM*.

ELSON

an internationally renowned maker of [unclear] one of the most exciting experimental [unclear] America today. During the last year, [unclear] appeared at the Whitney Museum, [unclear] film forum in New York and at last year's [unclear] Iowa City.



PURCELL

grew up in Cambridge Massachusetts, [unclear] Boston University, and taught French [unclear] years. Today she works entirely in [unclear] site polaroid. She has participated in both [unclear] woman shows on the east coast, with a [unclear] how at MIT. She has been published [unclear] ly, has a book forthcoming, and is now [unclear] second show for the Polaroid Company.

CHERT

Reichert and Jim Klein, founded [unclear] ms, a co-op for feminist films. After [unclear] from Antioch College, she made the [unclear] film *Growing Up Female*, and she [unclear] completed the documentary *Methodone: [unclear] Way of Dealing*. She currently is [unclear] film about women labor organizers [unclear] '30's. *New Day Films* distributes the [unclear] e Brandon, Joyce Chopra, Claudia [unclear] e R. Rothschild, and many other [unclear] ers.



JOHN SCHULZE

John Schulze is a founding member and served on the Board of Directors of the Society for Photographic Education. He is credited with organizing one of the first departments of photography in the United States, at the U. of Iowa, where he helped establish the annual REFOCUS festivals. His work has been shown at numerous one man and group shows and in many publications. He currently serves as Professor in charge of Photography, School of Art and Art History, University of Iowa.

DRU SHIPMAN

Dru Shipman received her MFA in Photography from the School of the Art Institute of Chicago. She is currently assistant professor of Fine Arts at Haverford College, Haverford, Pennsylvania. Ms. Shipman has published several articles related to issues in photography. These include "Photography as Literature", "What, If Anything, Is Visual Literacy?", and is currently working on a three part article entitled (tentatively) "Review of Critics: Sontag and Others", to be published in *AFTERIMAGE*.

ANNE TUCKER

Anne Tucker received her MFA in Photographic History at the Visual Studies Workshop in Rochester, NY. She is currently a visiting lecturer at Philadelphia College of Arts and at CooperUnion for the Advancement of Art and Science in New York City. Her extensive experience in the historical aspects of photography include positions of curatorial intern in research photography at the Museum of Modern Art, research associate and cataloguer for the Gernsheim Photographic Collection at the University of Texas, and research assistant at the International Museum of Photography at the George Eastman House in Rochester, New York. She was the bibliographer for *Walker Evans: Photographs* published by the Museum of Modern Art, and edited and wrote the introduction for the collection of photographs *The Woman's Eye*. She has also been involved in the production of several exhibitions, including "Vision and Expression" from the George Eastman House, "Walker Evans" at the Museum of Modern Art, and "Photographs of Women" also at the Museum of Modern Art.

IOWA PANEL ON THE MEDIA

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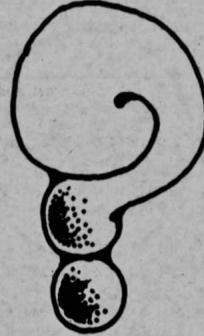


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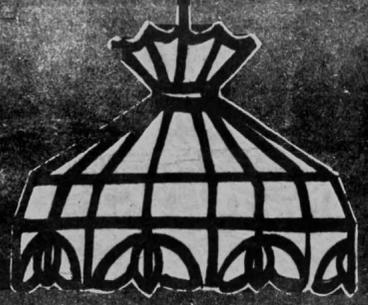
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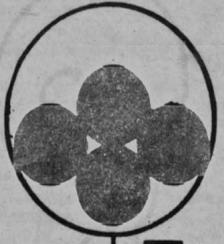
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in the news Briefly

Ford

WASHINGTON (AP) — President Ford spearheaded America's annual tribute to 29 million veterans Monday with a pledge that "the silent heroes" who served in her last and longest war would not be forgotten.

Addressing a Veterans Day ceremony at Arlington National Cemetery, the President declared particular concern for Vietnam returnees who cannot find work—and announced the government itself would hire 70,000 of them by next July.

Ford drew hearty applause from 3,000 persons who jammed an amphitheater adjoining the Tomb of the Unknown Soldier when he said that the 6.5 million veterans of the Vietnam era "are the silent heroes of their generation...."

"They served while some avoided service. They served without the full moral support that this nation has usually given its fighting forces," he said.

Kissinger

NEW DELHI, India (AP) — Henry A. Kissinger lectured India, the newest member of the atomic club, on the perils of nuclear proliferation, then promised on Monday to help the hungry nation without interfering politically.

The speech to the Indian Council on World Affairs capped a busy day of reconciliation with Prime Minister Indira Gandhi's government. The American secretary of state also signed an agreement to set up a joint commission for cooperation in education, science and culture.

Mrs. Gandhi suggested in an interview published just hours before Kissinger arrived that the United States has only a marginal interest in India.

But she said Monday at a brief news conference: "With any two countries, any two individuals, things go up and down, but over-all, relations with the United States are good." Sitting beside her, Kissinger interjected: "I agree with that completely. Relations are on the way up."

In his speech, Kissinger acknowledged that relations between the world's two largest democracies have tended "to oscillate between high expectations and deep suspicion."

Hookers

SAN FRANCISCO (AP) — Comedian Vaughn Meader played the piano. A waitress undid the top of her gown to find relief from the heat of the ballroom. Six belly dancers performed.

Others, in costumes ranging from mostly naked to white ties and tails, just did their thing at the first annual Hookers Ball which ended early Monday morning at the Longshoremen's Hall.

It was billed as "the social event of the year for heterosexuals, bisexuals, trisexuals, transsexuals, nonsexuals and other minorities who feel they are discriminated against."

The event which started Sunday night was sponsored by Coyote, an organization of prostitutes which describes itself as "a loose woman's organization."

"Isn't this marvelous," said Margo St. James, Coyote leader. "We just hope this will raise enough money so that we can lay down a financial base for the organization and establish a bail bond fund."

It was not immediately known how much the event raised. About 300 persons attended the party that preceded the ball, and they were supposed to pay \$25 each. But those who couldn't pay were admitted free. The same policy held for the ball, where participants were to pay \$10.

Hostages

THE HAGUE, Netherlands (AP) — Dutch authorities let Palestinian Adnan Ahmed Nuri speak by radio Monday with another Arab convict after Nuri threatened to kill some of 17 hostages he is holding in a Dutch prison chapel.

As they talked, the Rev. Antonius de Bot, 59, one of the hostages, called security forces on field telephones installed Monday and said the hostages were holding up well to their ordeal which began Saturday night.

But he said an 11-year-old boy, his mother and another woman among the hostages were under severe psychological strain. Dutch officials have refused to negotiate in earnest with Nuri and his three accomplices unless the women and the boy are allowed to join five hostages who were released on Sunday.

Humid!

"Excuse me, Mr. Secretary."
"Ja?"
"There's a bag here for you."
"What's in it?"
"Looks like a lean corned beef on rye, prune danish, black coffee, three napkins, and \$46,000 in fresh currency."
"Ah. Thank you. Jeez—look at this corned beef. It's as limp as Sadat on a weeknight."
"It's the humidity, Mr. Secretary. When it's muggy like this, strange things start to happen."
"Ja, I know."
"Mr. Secretary?"
"Ja?"
"About that money..."
"Ah—the money. Strange. I always seem to get change back. Maybe is my good luck—maybe not. Who knows?"
"Could mean the end of the recession, Mr. Secretary."
"Keep thinking, cookie. Could mean a lot of things. At least another Newsweek cover, that's for sure. Anything to keep happy—if you know what I mean."



the Daily

Mezvinsky def...

Leach

By CONNIE JENSEN Staff Writer

Congressional reform was the dominant issue between the First District congressional candidates on Monday night, as they, along with state and county candidates, addressed the Johnson County League of Women Voters at Southeast Junior High School.

Republican challenger James Leach again accused Democrat Edward Mezvinsky of abandoning his reform stand by not voting for the abolition of proxy voting—that is allowing an absent member of a committee to vote through another member.

Don Gibson, Mezvinsky's campaign manager and stand-in last night, said Mezvinsky followed his conscience. He said the congressman had supported the banning of proxies as the Bolling Committee had proposed. The Bolling Committee wrote the

Arab le... as sole

RABAT, Morocco (AP) — Arab leaders gave full recognition to Yasir Arafat's Palestine Liberation Organization as the "sole legitimate representative of the Palestinian people" but left Jordan's King Hussein a voice in Palestinians' future.

The move Monday followed an apparent reconciliation between Hussein and PLO chief Yasir Arafat. Their conflict had threatened the Arab summit with failure.

The resolution adopted by consensus late Monday said the summit "reaffirms the rights of the Palestinian people to set up an independent national authority, under the leadership of the PLO as the sole legitimate representative of the Palestinian people on any Palestinian land that is liberated. Arab countries must support this authority when it is established in all fields and at all levels."

The Arab leaders did not specify who was to represent the West Bank Palestinians in negotiations with Israel but left it to Jordan, Egypt, Syria and the PLO "to establish a formula for organizing the relationship between them..."

Israel has occupied the Jordanian West Bank since the 1967 Mideast war.

For the PLO, the umbrella organization for Palestinian guerrilla groups, the Arab action was the third major step in two weeks in its drive to achieve