

## Pilot UI research associate

# Three Iowa Citizens dead in Davenport plane crash

By the Daily Iowan staff

Three Iowa City residents were killed when the plane in which they were riding crashed into a populated area of Davenport Wednesday afternoon.

The plane's pilot, Mel Oliven, 32, a research associate in the UI Physics Department, was dead at the scene of the accident. Two youths, Teal Wilson, 11, and Kyle Wegmen, 12, died later at a Davenport hospital.

The lone survivor of the crash, Eve Wilson, 35, the mother of the Wilson youth, was in critical condition at a Davenport hospital.

The plane was bound from Meigs Field in downtown Chicago when ice developed on the wings, according to officials at the Moline, Ill. control

tower.

The plane crashed into a Priester Construction Co. warehouse, officials said. The warehouse was believed to have been unoccupied when the crash occurred.

One man who was in the area during the crash said the impact made "a helluva racket, a big bang." He said the plane plunged into the roof of the structure.

Fire fighters rushed to the scene and laid hoses, but a spokesman said he did "not believe there was any damaging fire other than an initial flash."

He said rescuers "had quite a few problems getting them out. Apparently it smacked pretty hard."

The district where the crash occurred is comprised mostly of factories and

homes.

Oliven was also the chairman of the Physics Department at Kirkwood Community College in Cedar Rapids.

Originally from New York, Oliven received a bachelors degree from Massachusetts Institute of Technology, and masters and Ph.D. degrees at the UI. He has been a research associate in the Physics Department since 1970.

Oliven had been working with Prof. James Van Allen on an experiment measuring the magnetic field above the earth's north polar region.

He was preparing a course for next fall to be taught in conjunction with the UI's Center for World Order Studies. He had previously taught a course on environmental pollution.

Oliven, an accomplished private

pilot, taught introductory flying classes in Iowa City.

He is survived by his widow Carol and two children.

Wegmen is survived by his parents, Tom and Marcia Wegmen, and a sister, 212 Ferson Ave. The Wegmens are the principle owners of the Iowa City store Things, Things and Things.

Eve Wilson had been in charge of public relations at the Iowa City Hilton Inn until last week. A son, Craig, did not go on the trip.

The two youths attended Lincoln Elementary school.

Tom Wegmen said Wednesday night that the group had gone to Chicago "just for adventure and to celebrate Teal's birthday this coming Friday."



AP Wirephoto

## Crash scene

Fireman, holding a bottle of oxygen, remove one of the four victims from the Davenport, Iowa crash Wednesday in which three Iowa Citizens died. The pilot, Mel Oliven, died at the

scene of the crash. Two passengers, Teal Wilson and Kyle Wegmen, died later at a hospital. The fourth passenger, Eve Wilson, remained in critical condition.

## the Daily Iowan

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Iowa City, Iowa 52242

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# GOPs may use federal monies to finance national convention

WASHINGTON (AP) — The Republican National Committee agreed grudgingly Wednesday to accept federal money to finance its 1976 presidential convention, but only as a last resort if legal action fails.

The decision reversed an overwhelming vote a year ago rejecting the idea of federal funding for the national party conventions. It came only after a string of speakers on both sides of the issue said they were opposed in principle to taking government money.

The Michigan state GOP chairman, William F. McLaughlin, expressed the prevailing mood when he said necessity might force the party to accept the money, but "we ought to do it as a party

kicking and screaming all the way."

A resolution adopted by voice vote virtually directs the party's lawyers to join in a legal challenge to the 1974 Campaign Reform Act, which offers \$2 million to each major party to pay for the national conventions.

However, the resolution states that if the legal challenge fails, "the executive committee is empowered by this body to instruct the national chairman at the appropriate time to utilize funds provided" by the federal government.

National committeeman Thomas B. Evans Jr., of Delaware, who introduced the resolution, said he offered it "as one who opposes the concept of federal funding of political conventions.

"However, we must realize that we go into the 1976 presidential election year substantially behind in almost every category but the most logical political philosophy," Evans said. "We can ill afford to give the opposition a head start of not just \$2 million—but an actual spread of \$4 million."

The new law allows political parties to turn down the federal funds, but it makes it difficult to raise money through private contributions. Recent conventions have been financed largely through the sale of corporate advertising in convention programs, which the new law forbids.

The new law, which also provides public financing of presidential elec-

tions as well as imposing strict new regulations on the financing of all federal elections, is under attack in the federal courts by enemies on both the right and the left who claim it interferes with First Amendment rights.

Voice approval of the Evans proposal followed rejection on a 90-62 vote, with one abstention, of a motion by committeeman Skip Healey of Oklahoma that the party refuse to take any federal money.

The Democrats, still struggling with debts as old as the 1968 presidential election, are expected to take their \$2 million for next year's convention, although no formal action has been taken.

# Coughlin chosen new DI editor

By JIM FLEMING  
Editor

The Daily Iowan's new editor for 1975-76 will be Dianne Coughlin, G. Honolulu, Hawaii.

Coughlin, 32, was selected Tuesday night by members of the board of Student Publications, Inc. (SPI), following six hours of interviewing, discussion and voting.

Five other candidates had also applied for the post. They were graduate students John Bowie, Krista Clark, Bob Jones, Robert Logan, and Mark Mittlestadt, A4.

"I've worked under some good editors and some bad ones," Coughlin said in a pre-selection interview. "I would like now to do it myself."

A graduate student in the UI's Writers Workshop, Coughlin has previously been a four-year staff member of the Akron, Ohio Beacon-Journal and worked for four more years on the Honolulu Star-Bulletin. She has been a member of the DI staff since January.

Coughlin has a bachelors degree in journalism from Penn State University and a diploma from the Sorbonne in Paris. This year is her first at the UI.

Coughlin said Wednesday she planned "more investigative reporting" and "the exploration of more issues in depth" for next year's paper.

"I want to avoid coverage that's centered around events, speeches and meetings," Coughlin said. "We need to give readers a feeling for what's going on at the UI, what's going on in its departments, in buildings many students may never actually enter."

Coughlin said she would strive to avoid "the tendency to cover a college community as though it were any other." Stressing the intellectual focus of a university, Coughlin said one issue she would like to examine during the year is the quality of education at the UI. Since the DI is "a sole news

source for many readers," she said, "the amount of space given national coverage is not too much." She said that due to "a number of city-wide issues affecting students," the paper "can't avoid covering city council."

Coughlin's plans for the paper include "more editorials on local issues," "a good sports column," and "possible modifications in horizontal layout." She said she planned to retain, among other current DI features, a weekly events calendar and a River City Companion section, which she called "one of the most ambitious things the paper now does."

"One of the biggest pitfalls in journalism," Coughlin said, occurs when reporters "write for an audience composed of those involved in an article, rather than the general public." She said she would urge her own staff members to "involve the general reader more."

Coughlin will assume the editorship June 1st.

# City Council vacillates, bus fares may change

By KRIS JENSEN  
Asst. News Editor

The Iowa City Council found a possible means to preserve the 15-cent bus fare—at least until planned service expansions begin—at its informal session Wednesday afternoon.

The council informally agreed that money for preserving the 15-cent fare could come from state municipal assistance funds.

The council action came after a Tuesday night budget hearing at which nearly all speakers protested a proposal to raise bus fares to 25 cents.

Councilwoman Penney Davidsen said after the Wednesday meeting that the city currently receives \$114,000 through the state program. The city is scheduled to receive at least a \$90,000 increase from the state if the governor's budget is passed by the legislature.

The state funds could preserve the 15-cent bus fare "at least until March 1976," Davidsen said. "Then, depending on expansion of service, we can see whether to keep the 15-cent fare."

The consensus of the council was to retain the 25-cent fare in the budget until the city receives the municipal assistance funds.

Presently the 25-cent bus fare is scheduled to take effect July 1, but Davidsen said the council should receive the state funds before then.

The 10-cent fare increase was proposed by the council to counter deficits in the Iowa City Transit system budget and to expand service. Planned service expansions would not occur before March 1976 when three new buses will be delivered.

Expansions contemplated under the fiscal 1976 budget include restoration of 30-minute Saturday service, a new bus route to serve the Wardway Plaza Shopping Center and lower West Benton Street areas and increased rush-hour service nine months a year.

Joe Pugh, city finance director, said at the meeting that the Iowa City Transit system is expected to have an accumulated deficit of \$107,000 by the end of this fiscal year.

Council members Davidsen, Carol deProse

and Mary Neuhauser said after the public hearing Tuesday they were willing to consider ways to retain the 15-cent fare.

Davidsen and deProse said Wednesday morning they thought there was a good chance the council will keep the 15-cent fare.

Mayor Edgar Czarnecki, the lone dissenter in the original decision to raise the fares, said if the council can only hold the line on bus fares this year, there will be less pressure to raise them in the 1977 fiscal budget.

Higher property valuations and increased state aid will provide a "built-in increase" in revenues for the fiscal 1977 budget, Czarnecki said.

Council members reviewed Wednesday suggestions given at the public hearing for preserving the fare. The council has been chastized by speakers for not considering ways of offsetting transit system deficits without raising fares.

After deliberation, council members decided, besides the municipal assistance funds, there are no alternative sources of income for the transit system.

Among the other income sources considered by the council Wednesday were a special tax, using road use tax funds, reduced working balances and a referendum to issue bonds for the transit system.

At the Wednesday session, Councilman Tim Brandt criticized the council for indecision on the bus fare. "I'm taking a look at a budget of \$17 million and I think the council has a responsibility to make a final decision on it," he said.

Brandt argued that gasoline and automobile expenses have increased dramatically in recent years while the bus fare hasn't been increased since 1971.

The council should use increased funds from the 25-cent bus fare plus any outside funds to increase bus service for the city, Brandt said, but emphasized the council must make a decision.

"Maybe what we should do is make the policy decision to have free mass transit," he said sarcastically.



Photo by Steve Carson

## in the news Briefly Terrorists

TEL AVIV, Israel (AP) — Israeli troops early Thursday stormed a Tel Aviv hotel in which Arab terrorists were holding dozens of foreign tourists hostage, and after heavy gunfire a spokesman for the Israeli military command said: "It is all over."

See related story page two.

"The army is in control of the hotel," Radio Israel reported.

It said there was a short firefight as the troops clashed with the terrorists inside the building. Soldiers were carrying dead bodies and wounded persons to waiting ambulances.

The army attacked at 5:15 a.m., following a long lull and about six hours after the Arab guerrillas stormed ashore from two rubber rafts with guns blazing and captured the hotel.

## U.S. aid

WASHINGTON (AP) — President Ford and Secretary of State Henry A. Kissinger told a congressional delegation Wednesday that "the Cambodians are running out of time... and the United States should not pull the plug on Cambodia by denying it aid to defend itself."

White House Press Secretary Ron Nessen gave that report after Ford and Kissinger conferred with an eight-member congressional delegation that recently returned from a fact finding mission to Cambodia and South Vietnam.

Referring to the administration's request for \$222 million in military assistance, Nessen quoted Ford and Kissinger as telling the group "the need is urgent for this aid. There is a danger the Cambodians are going to run out of ammunition... With ammunition they have a chance to survive."

Nessen acknowledged there is a contingency plan to evacuate American civilians from Cambodia.

When asked whether the plan contemplated the use of Marines or other U.S. troops, Nessen said "the plan is solely to evacuate American

civilians and has no other purpose."

He refused to elaborate.

But Secretary of Defense James R. Schlesinger, asked whether U.S. Marines would be used to evacuate Americans from Phnom Penh, said: "We would be prepared under the circumstances to use Marines, if the need arises."

## Cambodia

PHNOM PENH, Cambodia (AP) — Rebel artillery shelling Phnom Penh airport Wednesday hit an American plane for the first time. The DC8 cargo jet was hit after it landed with a load of rice.

U.S. officials halted the emergency airlift for the rest of the day, but an American Embassy spokesman said the flights resumed Thursday morning.

Government troops launched a three-pronged armor-backed operation against the "rocket belt" northwest of the airfield.

Field reports said about 1,000 troops backed by more than 70 armored personnel carriers moved into the Kamboi area just northwest of the airport late Wednesday and were expected to push

on the suspected insurgent rocket and artillery sites during the day Thursday.

The "rocket belt" is about five miles northwest of Pochentong airfield. Military sources say the operation is aimed at pushing the insurgent fire out of range.

Initial reports indicated some small resistance to advancing troops.

No injuries were reported among the crew of the World Airways plane hit Wednesday. Diplomatic sources said it returned to Saigon's Tan Son Nhut air base with only minor damage.

## Witchcraft

DES MOINES, Iowa (AP) — Authorities here are investigating a complaint by a 72-year-old Des Moines man that a woman performed witchcraft and bilked him of about \$2,550.

Orval Ray Douglas told police he answered a newspaper advertisement placed by a woman who called herself "Lamar" and said she was an advisor and consultant on "all problems of life."

Douglas said he visited the woman, whose real name is Mrs. Ruby Marks, five times in two weeks. He said during the last visit, she told him the \$2,550 he brought was evil and burned the

money.

Douglas said that Ms. Marks told him to bring her the money to prevent a serious accident.

But Ms. Marks said she did not perform witchcraft, burn the money or bilk Douglas. She said he gave her the money "to get me to marry him."

Asst. Polk County Atty. John King said Ms. Marks returned \$1,960 to police Tuesday and promised to return the rest later.

King said the county attorney's office has not decided whether charges will be filed against Ms. Marks.

The woman said she is a phrenologist and conducts a legitimate business.

She said she performs mindreadings for free and derives her income from the sale of astrology and related books.

## Fog

Possible dense fog is expected early today in most areas. Skies will be partly cloudy during the day with highs in the 30s with a slight chance or rain.

# CIA file discloses Rep. Abzug's secrets

WASHINGTON (AP) — Rep. Bella S. Abzug disclosed Wednesday that the CIA opened some of her private mail, reported on a meeting she had with Viet Cong representatives and collected her speeches and statements against the Vietnam war.

Abzug, D-N.Y., held up the CIA file on herself and disclosed some of its contents at a hearing of the House subcommittee on individual rights,

which she heads. The file was provided by William E. Colby, director of the Central Intelligence Agency, who outlined for the committee the list of files that the agency keeps on U.S. citizens and acknowledged that some material in them "may not be appropriate."

Abzug said that the CIA file on her goes back to 1953, when as a lawyer she represented clients before the House

Committee on Un-American Activities. She said it shows the CIA opened some of her private mail "involving solely my representation of clients in estate cases."

It contains a report on a meeting she and another congressman had with Viet Cong representatives, her attendance at a Women's Strike for Peace conference in 1967 and an anti-war speech at a demonstration in New York City in 1971, she said.

She said it also contains minutes of a secret meeting of an unidentified peace group.

"It is a reflection of the kind of activity that has to be ended on the part of the CIA," she said.

Meanwhile, leaders of the Senate committee investigating

the CIA and other U.S. intelligence operations met with President Ford at the White House and told reporters they got a qualified pledge of cooperation from the President.

Sen. Frank Church, D-Idaho, the committee chairman, said that Ford expressed the desire to help them but would weigh their requests for information on a case-by-case basis.

During questioning at the House subcommittee hearing, Colby assured Abzug that her files would not be continued.

But he said that some of the information on her is still being kept secret because it might disclose intelligence sources and methods. "Are you suggesting that something in my file shows I was involved in anything improper?" she asked.

"No," Colby replied. "Then you violated my right to privacy, did you not?" Abzug asked.

Colby said he did not believe the agency had.

Colby said the Abzug file is one of four the CIA has on members of Congress. He said there also are references to some former members.

The letters were opened as part of a CIA program of opening mail from people in Communist countries, he said. The program was discontinued in February 1973.

The file on the meeting with representatives of the People's Provisional Revolutionary Government of South Vietnam, the Viet Cong's political arm, resulted from CIA coverage of that organization, Colby said. "We incidentally acquired the

fact that you had contact with them," Colby said. "We were not following you."

The minutes of the secret antiwar group's meeting and the speech in New York City were not monitored by CIA agents, Colby said, but were received as reports from another agency that were distributed to "a number of agencies."

Colby also testified that the CIA concluded there was no substantial foreign manipulation of the U.S. antiwar movement in the late 1960s and early 1970s.

He has said the CIA's infiltration of 22 agents into antiwar groups and development of files on 10,000 citizens grew from an effort to determine if there was manipulation of the antiwar activities.

## Al Fatah claims credit for attack on Tel Aviv hotel — 10 casualties

TEL AVIV, Israel (AP) — Arab guerrillas armed with submachine guns and grenades blasted their way into a Tel Aviv hotel Wednesday night. Witnesses said at least three persons were killed.

Police at the scene said an hour after the attack began that the estimated casualty toll was 10, but they gave no breakdown of dead and wounded.

"We know that three women were shot in the legs," an officer said.

Troops in full battle gear sealed off streets around the Savoy Hotel in a shabby red-light district on the Mediterranean seashore. The sea front — an area of hotels, night clubs and offices — is the center of Tel Aviv's night life.

Security sources said first reports indicated up to a dozen terrorists had stormed into the building, apparently coming by sea.

In Beirut, the Al Fatah Palestinian organization issued a statement claiming its

guerrillas made the assault, but it gave no details.

Army officers at the scene reported the terrorists were ordering that a plane be provided to fly them and their hostages out of Israel and that they gave authorities a 10-hour deadline.

Firing tapered off more than three hours after the attack and a lull set in with armored cars, police and troops in flak jackets sealing off the area and laying siege to the three-story hotel.

Flares illuminated the zone. Spotter planes roared low over the zone. Armored personnel carriers moved reinforcements into the district.

Police found a boat abandoned on the beach a few hundred yards away, indicating the marauders had infiltrated Israel's largest city from the sea.

More than an hour after the raiders took over the hotel there were bursts of automatic weapons fire crackling through the streets.

American Marine guards at the U.S. Embassy located on the

seafloor said they heard gunfire before midnight when the terrorist invaded the hotel several hundred yards away.

News men were kept two blocks from the scene and could not determine how many persons were in the hotel when the Arabs attacked.

The U.S. Marines mounted an extra guard at the embassy, where security had been reinforced earlier by several Secret Service men planning for Secretary of State Henry Kissinger's weekend arrival on his latest Middle East peace mission.

Ambulances lined up in nearby streets ready for casualties. Several victims were taken to hospitals soon after the first shots were heard, witnesses said.

One eyewitness told news men: "I saw some men firing at people as they came out of the Cinema One movie theater. Some people were hit. There was a bride in a white gown and she ran out of a wedding hall up

the street and jumped into a car with her husband while the shooting was going on."

The manager of one movie theater in the district said the shooting erupted soon after 11 p.m. when there were about 200 persons in his building. He directed them into the bomb shelter, he said, and they were evacuated an hour later by troops as the battle continued.

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## SECO establishes new officers

By a Staff Writer

New officers were installed Tuesday night for the Staff Employees Collective Organization (SECO), a group representing UI employees.

Officers of SECO-UI (covering Merit System employees) installed include: president, Lyle D. Head, operating room technician in the Nursing Service; vice president, B. Sue Newman, health physics technician in the Radiation Protection Office; secretary, Betty Jo Johnson, secretary in the Department of Urology; and treasurer, Lloyd A. Young, custodian in the Basic Sciences Building.

Three SECO-UI members-at-large were also designated: Jill L. Olson, secretary in the Department of Elementary Education; Marvel C. Philp, secretary in the College of Nursing; and Charlotte L. Wohlenberg, histology technician in the Department of Pathology.

Officers of SECO-APTA (the Administrative, Professional and Technical Association,

covering other UI employees not covered by the Merit System) installed include: president, Emanuel M. Kaufman, staff electron microscopist in the Department of Pathology; vice president, Oney M.A. Rafferty, administrative assistant at the Museum of Art; secretary, Joanne E. Ham, research assistant in the Department of Internal Medicine; and treasurer, Shirley S. Lindell, public health microbiologist at the State Hygienic Laboratory.

SECO-APTA members at large designated are: John B. Cox, associate director of admissions; and G. Ed Wainwright, supervisor of facility maintenance at the Macbride Field Campus.

The officers were elected following a mail balloting of all SECO members in February, according to a SECO spokesman.

The terms of office for the officials will be one year.

## Police beat

A man currently in Johnson County jail on a charge of embezzlement of an auto has been charged with defrauding a hotel keeper, according to Iowa City Police.

Richard Lester Martin, 1628 Baltimore St., Waterloo, was charged after allegedly failing to pay a six-day hotel bill.

Martin faces the embezzlement charge after he allegedly rented a car on Feb. 7 from Hartwig Motors, Inc., 629 Riverside Drive., and failed to

return it. No bond has been set for either charge.

Iowa City Police report a Des Moines Register newspaper vending machine was stolen Tuesday night from in front of the Whiteway Grocery Store, 212 S. Clinton St.

According to John Gillespie of Register, the machine is the second to be stolen in the last week. The first machine was recovered intact earlier this week.

## Postscripts

**WICI luncheon**  
Women In Communication, Inc., will hold a "brown bag" luncheon meeting at 12:30 p.m. today at Room 209 Communications Center.

**Elementary Education**  
Students in Elementary Education Practicum 7E:091 are required to meet at 4 p.m. today at Phillips Auditorium.

**US-China Association**  
US-China Peoples Friendship Association will meet at 4:30 p.m. today. For more information call 351-7326.

**Pershing Rifles Co. B-2**  
Pershing Rifles Company B-2 will hold a pledge class meeting at 5:30 p.m. in Room 17 of the Field House. Company meeting will begin at 8:30 p.m. Civilian dress.

**ISPIRG-SSPC**  
There will be an ISPIRG meeting of the S.S.P.C. at 6 p.m. today at Center East.

**Angel Flight**  
Angel Flight will meet at 6:30 p.m. today in the Field House. Casual dress.

**Alpha Kappa Psi**  
Alpha Kappa Psi will meet at 7 p.m. today in the Union Michigan Room. Pledges will meet at the Union Northwestern Room.

**AFSCME**  
AFSCME Local will meet at 7:30 p.m. today at the Knights of Columbus Hall, 328 E. Washington.

**International Women's Day**  
A potluck dinner will be served at the 65th International Women's Day fair and festival from 5-10 p.m. at 10 S. Gilbert St. All are invited. For more information call the Women's Resource and Action Center, 353-6285.

**Revolutionary music**  
Speakers from the Revolutionary Student Brigade, the Revolutionary Union, a Palestinian from the occupied territories and music will be provided by Prairie Fire to celebrate International Women's Day at 7:30 p.m. in the Union Indiana Room. For more information call 338-3984.

**Free dinner**  
A free homemade soup and bread dinner will begin at 5:30 p.m. today at the Sedaven House, 503 Melrose Ave.

**Yoga**  
Integral Yoga Group will sponsor an open Hatha Yoga class at 6 p.m. today in the Center East Integral Yoga Room. An open meditation class will begin at 8 p.m. and a donation of \$1 is requested. All are welcome.

**Interpersonal communication**  
Gary Althen, Foreign Student Adviser, will lead a session on cross-cultural interpersonal communication at 8 p.m. at the International Center, 219 N. Clinton St. This session will take the place of the program with Dr. Joseph Ascroft. Ascroft will speak at 8 p.m. April 16.

**Everett Hall lecture**  
Dr. W.V. Quine from Harvard will speak "On Empirically Equivalent Systems of the World," a speech sponsored by the annual Everett Hall lecture, at 8 p.m. in Phillips Auditorium.

**Cousteau film**  
A Cousteau film, sponsored by the UI Scuba Club, will be shown at 8 p.m. today in the Union Yale Room.

**Abortion-Legislative**  
Asst. Atty. Gen. Roxanne Conlin and Sen. Minette Doderer will speak on "Abortion-Legislative Aspects" at 8 p.m. today at Shambaugh Auditorium.

**Degree Applications**  
Students graduating in May must file an Application for Degree with the Registrar's Office, Jessup Hall on or before March 7. Every student who plans to graduate must file an Application for a Degree before the deadline date during the session in which he or she expects to graduate.

**Victoria No. 203**  
The Indian movie "Victoria No. 203," with subtitles, will be shown at 7:30 p.m. Friday in Shambaugh Auditorium. Admission is \$1 for members and \$1.50 for nonmembers.

**FBI says Anne's arrest not connected to Patty**

BUFFALO, N.Y. (AP) — The FBI said Wednesday that it had no indication that Anne Hearst's trip to Canada was in any way connected with the disappearance of her fugitive sister Patricia.

But authorities refused to give any details of their interrogation of Anne after she was arrested late Tuesday on a minor drug charge.

The arrest of the 19-year-old Anne at the Canadian border followed weeks of reports, all unsubstantiated, that Patty would attempt to cross the border into the United States in the Buffalo area.

U.S. Atty. Richard J. Arcara said he had "no way of knowing" whether Anne had attempted to contact her sister or where she had been in Canada.

Although the FBI said there was no indication that Anne's trip had anything to do with the search for Patty, agents admitted talking with Anne.

Anne and two companions, Donald R. Moffett, 21, of Denver, and George C. Boomer, 21, of Grosse Pointe, Mich., were stopped at the border in Niagara Falls on Tuesday after crossing the Rainbow Bridge from Canada.

A U.S. Customs official said the car was stopped for a routine search. He said federal drug agents checked and discovered 1.2 grams of amphetamine in a sock worn by Moffett.

During arraignment here on charges of possession of a controlled substance, a misdemeanor, Anne Hearst and Moffett pleaded innocent. U.S. Magistrate Edmund F. Maxwell released them on a recognizance bond of \$1,000 each.

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**Career Corner**  
THE 1975 SUMMER INTERN PROGRAM

The Office of Career Planning and Placement is taking applications for summer job opportunities in the following agencies:

**Office of Equal Opportunity** has openings for Equal Opportunity Specialists, a position to be filled by graduate students or persons beginning graduate school in Fall 1975; and for Program Assistants, a position to be filled by undergraduate students who have completed at least 60 semester hours as of June 1975. Studies or a bachelor's degree in a directly related field (e.g., economics, business management, psychology, sociology, public administration) is required.

**Environmental Protection Agency** has openings for Sanitary Engineers. Nominees for these positions should have the appropriate academic discipline, career interest and background.

**General Requirements for Federal Summer Intern Program:**

U.S. citizens; completion of at least 60 semester hours as of June 1975. Undergraduates must be in upper third of their class and graduate students must be in upper half of their class. Students who wish to be considered for the programs should contact the Career Planning and Placement Office for application forms.

**Deadline for receipt of applications in OCPP is March 17, 1975.** Nominations for the internships will be made by a University committee under the direction of Vice President Hubbard. Nominations will be submitted to the appropriate agencies by March 28, 1975.

**Other Summer Job Opportunities**  
Several other government agencies will offer a limited number of summer employment opportunities to college students of high scholastic standing:

**NASA Aerospace Summer Intern Program** in Houston, Texas, will hire recent college graduates who plan to continue their academic training in the fall and a few undergrads who have majored in engineering and administrative disciplines.

**Agricultural Marketing Service** (offices located in Chicago, Atlanta, Dallas, New York and San Francisco) will hire college graduates attending or planning to attend graduate school in the fields of journalism or mass media communication.

Application forms and additional information are available from the Office of Career Planning and Placement, IMU. Filing deadlines are April 1, 1975 for NASA and April 15, 1975 for the Agricultural Marketing Service.

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The UI isn't the only university around that gets into trouble when it comes to paying speakers. The Oklahoma Daily reports a controversy over the \$50 fee paid to "tramp poet" Welburn Hope.

Central State University Comptroller H. Innerarity called it a "damn disgrace" that the University of Oklahoma offered Hope only \$50 to recite his poetry after paying Angela Davis more than \$2,500. The newspaper reports that Innerarity later apologized for the statement.

The Oklahoma Daily  
University of Oklahoma  
Feb. 25, 1975

Shades of the '60s! The Iowa State Daily reported last week that the university's Carver Hall was searched for explosives after bomb threats were received by the offices of ISU Pres. Robert Parks and the Iowa State Daily.

The caller said he would reveal the locations of the bombs if the controversial political science instructor, James Newcomer, was rehired.

No bombs were found, but Newcomer and the Committee on Quality Education, a student group which supports the ousted instructor, denounced the bomb scare.

The Iowa State Daily  
Iowa State University  
Feb. 20, 1975

And if they didn't have enough trouble at Ames, the Moo U farmers are losing their green house crops.

"Everything from a small terrarium plant to a 12-foot palm tree have been taken from the (ISU) greenhouses in the last year, according to Robert Bauske, Horticulture (department)," the Iowa State Daily reports.

"One student cited inflation as a reason for stealing plants. 'I don't like to wait that long for a small one to grow and it costs too much to buy a mature plant,'" she said.

The Iowa State Daily  
Iowa State University  
Feb. 21, 1975

Finally, a new battle of Tippecanoe seems to be on the way. A Tippecanoe County (Indiana) Superior Court issued a temporary restraining order Feb. 21 preventing the United Farm Workers Support Committee from continuing its picketing of a local liquor store which sells Gallo Wines.

The complaint alleged that committee members were "unlawfully picketing" on the property of the G & M Liquor Store "with the purpose of interfering" with customers entering and leaving the store.

William Gettings, one of the store's owners said, "We're not trying to get any criminal action or damages, we just want to prevent them from interfering with our business."

However, Gettings had previously told the Purdue Exponent that the picket was having no effect on G & M's Gallo Wine sales.

The Purdue Exponent  
Purdue University  
Feb. 24, 1975

## Journalists must seek truth

By CONNIE JENSEN  
Staff Writer

The American people are fond of fooling themselves by hiding from the truth. Andrew Rooney told a gathering of journalism students and faculty Wednesday, but it's the journalist's job to "expose all the truth about everything."

Rooney, CBS News television documentary writer and producer, is at the UI as a guest of the School of Journalism. He gave a John F. Murray Lecture Wednesday afternoon, and spoke at the Fourth Estate Banquet later that night, and traveled to a flurry of classes during the day. He is to continue his pace today.

Speaking from behind a lectern almost as tall as he, the "Mr. Rooney" of "Mr. Rooney Goes to Washington" said the most unpopular form of communication is that people don't know — because they often don't want to know.

People are afraid because "if truth and fact are the answers, then mankind is all alone," he said. Man (and woman?) must survive on his own intelligence and abilities, rather than relying on "magic" to make his life. Rooney said.

Rooney feared the trend of many local television stations to "tell people what they want to hear" with so-called "happy news." He termed the desire

for only good news "ridiculous," and hoped that none of the national networks ever opted for the happy approach.

"It's possible if they do, they could walk away with the ratings," he said.

Rooney called American television news "the freest, most incorruptible source of information in the world." He knew of no case where either CBS management or the advertisers had ever interfered in the news, he said.

"The time (for advertisements) is sold," he said, "but the broadcast is never sold."

There's a logical reason for this, he said: "They (the networks) don't have to worry where their next million dollars is coming from."

But many magazines are getting "less independent" from advertisers now, he said, because it's getting harder to make money. He commended Time and Newsweek magazines for "maintaining their independence" without as much financial security as the networks.

Rooney defended the press because, while he's seen interesting stories and true stories, "it's damn difficult to write an interesting, true story."

And if a journalist — par-

ticularly a TV journalist — "Blows it," he said, a good portion of the American people know it. But if an insurance salesman goofs, "he's the only guy who knows."

Up to 90 per cent of all reporting is correct, Rooney said. And even with the inaccuracies the impression given is basically correct, he added.

Frank Sinatra has claimed that several press stories about him were untrue, Rooney said — such as Sinatra's alleged Mafia connections. But the general impression the public has of Sinatra is pretty accurate, Rooney said.

"He's more like the public thinks he is than like he thinks he is," he added.

The American people don't appreciate just how much a free press does for them, Rooney said. Of 138 nations in the United Nations, must 30 have a free press, he said. And even in those cases, broadcasting is generally more restricted than is print journalism, he added.

This worries him, he said, because most people get their news from television.

He called the Public Broadcasting System "a bitter disappointment. It's done damn few things in American journalism," he said.

Rooney had done a series called "The Great American

Dream Machine" for public television that was critical of the government, he said. And the script was read into the Congressional Record as a reason for that body to vote against PBS funding, he added.

Though commercial television is rough sometimes, he said, "government television is impossible."

As Rooney began his lecture, he worried about being asked to speak for 90 minutes. He'd told his mother of his worry, he said, and she consoled him, "Maybe they'll applaud a lot."

When "Mr. Rooney" finished his 50-minute lecture, "they" did.

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HARVARD UNIVERSITY

"On Empirically Equivalent Systems of the World"

8 pm  
Thursday, March 6  
Phillips Hall Aud.

## UI School of Journalism gives awards at banquet

By a Staff Writer

The UI School of Journalism presented awards and scholarships to students at its Fourth Estate Banquet, held last night in the Union Faculty Club.

Faculty, staff, students and alums attended the event, which included an address by guest speaker Andrew Rooney, television-documentary writer and producer for CBS News.

Faculty Recognition Awards were given to Tim Ohsann, G. Chuck Hawkins, A4, Brian Schmitz, A4 and Beatrice Reilly, A4.

The Ellis S. Newsome award was presented to Holly Fowler, A2.

Myrita Parker, A3, was given the Harry S. Bunker Memorial Award.

Steve Carson, A4, was the recipient of the Cedar Rapids Gazette Photo Award.

The Leon Barnes Community Journalism Award was given to Millard McKinsey, A3.

Tim Banse, A1, was presented with the Wilbur Peterson Award.

Maria Lawlor, A4, Debra Fox, G, Lee McDonough, G, and Martha Hanson, A3, were awarded the Ruth Baty and Maurice Barnett Jones Scholarship.

The Iowa Press Women, Inc. Scholarship was presented to Connie Jensen, A3.

The Daily Iowan awards, sponsored by Student Publications, Inc. (SPI) Board, were presented to Valerie Sullivan, A2, Larry Frank, E4, Randy Knoper, A3, and Mark Cohen, A1.

Beverly Garnant, G, received the Conger

Reynolds Achievement Award.

The W. Earl Hall Award was given to Kris Jensen, A2.

John F. Murray Scholarships in Journalism were awarded to the following: James Gilliam, A2, Susan Barnes, A3, Bonny Hendricksmeier, A3, Connie Jensen, Tom Quinlan, A3, Karen Anderson, A4, Patricia Kelly, A3, Chris Kittleson, A3, Marcia Maskiel, A4, Beatrice Reilly, Bob Jones, G, Alice Anneberg, G, Y.K. Chan, G, Gayle Kalvelage, G, Les Landes, G, Michael Sherer, G, Glenda Vandenbosch, G, James Vandenbosch, G, Greg Van Nostrand, G, Tili Sergeant, G, Toru Yamakawa, G, Pat Daley, G, John Soloski, G, and Ted Glasser, G.

Tim Banse and Holly Fowler were also awarded the James W. Blackburn Scholarship.

The Carl J. Nelson Memorial Award was presented to Luigi Manca, G.

The Ruth Baty Jones Memorial Award was given to Patricia Kelley.

Theresa Churchill was presented the Homer G. Roland Outstanding Freshman Award.

Karen Anderson was given both the Luter A. Brewer and the Howard A. Schumacher Awards.

Initiates of Kappa Tau Alpha, national journalism honorary, were Michael Au, G, Susan Aukema, G, Dr. Larry Belman (faculty initiate), Steve Carson, Holly Fowler, Ted Glasser, Bonny Hendricksmeier, Pat McEwen, G, Bob Jones, Tili Sergeant, James Vandenbosch, Taline Voskeritchian, G, Kim Walker, A2, and Toru Yamakawa.

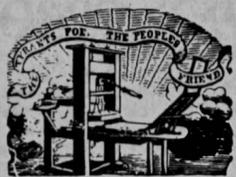
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# the Daily Iowan



# Interpretations

## UI Students—What They Read

In a poll of UI students, 54.4 per cent subscribe to a paper other than *The Daily Iowan*.

A mere 17.2 per cent subscribe to the Iowa City Press Citizen, with a miniscule 5.9 per cent reading the paper but not subscribing.

One third of the students polled—33.7 per cent—subscribe to the Des Moines Register, with 22.5 per cent reading the paper but not subscribing. And 42 per cent of the students polled subscribe to one of the major news magazines.

This current I-poll was conducted by phone on March 2 and 3, involving 169 students who were selected on the basis of the last three digits of their university ID number. This was done to insure random selection of those interviewed. The



Raw breakdown by class rank was: 25 freshmen, 36 sophomores, 34 juniors, 32 seniors and 42 graduate students. The percentages are rounded off to the nearest tenth of a per cent, so some of the figures may not add up to 100 per cent exactly.

In answer to the question, "What newspapers do you subscribe to?" 57 students out of the total sample said they subscribed to the Des Moines Register, with 38 reading it without subscribing.

Twenty-nine students subscribe to the Iowa City Press Citizen, with 10 reading it without subscribing. Only six said they subscribed to local Iowa papers, but 17 said they read them. Several commented that they were sent from home.

National papers ran the gamut, from the Wall Street Journal (16 students read it) to the New York Times (13 students), to major Chicago daily papers. Two votes were cast for the Village Voice and the Christian Science Monitor. Nineteen students in all subscribed to some national paper, with 38 students reading them without subscribing. The Chicago papers, in particular, seem to be trading hands fairly rapidly around town.

In answer to the question, "How do you obtain magazines to which you do not subscribe?" 22.5 per cent of the total of all students polled buy their magazines at the newsstands. A relatively high number—30.8 per cent—borrow them from friends. Comments ranged from, "I can't afford anything I want, ever," to several references to the high borrowing rate of *Playboy* and *Penthouse* magazines, especially in the dorms.

Categorizing the magazine section was hardly easy—the DI categories are as arbitrary as any others. 1) MAJOR NEWS MAGAZINES include *Time*, *Newsweek*, *U.S. News & World Report* and *Business Week*. 2) DOMESTIC MAGAZINES include *Better Homes & Gardens*, *Redbook*, *American Homes*, *McCall's*, *Ladies Home Journal*, *Interior Design*, *Landscape Architecture*, etc. 3) SPORTS MAGAZINES include anything from *Field and Stream*, to *Road and Track*, *Tennis World* and *Golf Digest*, with *Sports Illustrated* taking the lead. 4) SCIENTIFIC MAGAZINES include *Scientific American*, a big seller, *Mechanics Illustrated*, *Science News*, *Psychology Today*, *National Wildlife* and one subscription to *Lynn's Stamp Digest*. 5) "SMART SET" magazines encompass such style-setters as *Playboy*, *Penthouse*, *Glamour*, *Cosmopolitan*, *Esquire* and *Rolling Stone*. 6) POPULAR LITERARY MAGAZINES range from the *New York Review of Books*, *New Yorker* (far in the lead), *Harper's*, *Atlantic*, *Ms.*, *Paris Review*, and *Intellectual Digest*. 6) Under the category of OTHER MAGAZINES lie buried magazines such as *T.V. Guide*, *The National Lampoon*, *National Geographic* and *Reader's Digest*.

The student subscription break down by type of publication (The total N-232 due to multiple subscription by single students)

	Raw numbers	Per cent
MAJOR NEWS MAGAZINES	71	30.6
DOMESTIC MAGAZINES	15	6.4
SPORTS MAGAZINES	26	11.2
SCIENTIFIC MAGAZINES	26	11.2
"SMART SET" MAGAZINES	16	6.8
POPULAR LITERARY MAGAZINES	22	9.4
OTHER MAGAZINES	56	24.2

(N-232)

Freshmen subscribe to 12 better-known magazines; upper-class students and graduates exhibit greater diversity, with graduates subscribing to 41 different magazines in all. But a surprising number of graduate subscriptions mentioned in the poll—15, or 36.6 per cent—were to popular sports or domestic magazines.

The graph represents the category percentages based upon total number of magazines read and not subscribed too. (The total N-176 is due to the fact that some students had multiple choices.)

What other magazines do you read on a regular basis, without subscribing to them

	Raw numbers	Per cent
MAJOR NEWS MAGAZINES	53	30
DOMESTIC MAGAZINES	3	1.6
SPORTS MAGAZINES	17	9.5
SCIENTIFIC MAGAZINES	7	3.9
"SMART SET" MAGAZINES	41	23
POPULAR LITERARY MAGAZINES	17	9.5
OTHER MAGAZINES	38	21.3

(N-176)

In answer to the question, "Are there any magazines or newspapers you would like to buy at newsstands in Iowa City, but which you cannot obtain," a wide range of frustrated UI reading habits emerged. The Los Angeles Free Press, several Chicago papers, and oddly enough, newspapers from Australia were mentioned several times. Trade or scholarly journals are unsuccessfully sought by graduate and senior students—other undergraduates aren't interested. Other newspapers and magazines students want to buy but can't include *After Dark*, *The East-West Journal*, *LeMonde*, *Analog*, *Fantasy*, *Soviet Life*, *Punch*, *Creative Camera*, and *Life* (no longer regularly published).

Chris Brim  
Krista Clark  
Bob Jones



'I WANT YOU ALL TO FEEL SECURE ABOUT AMERICA'S FOREIGN POLICY COMMITMENTS. . . HAVE A CIGARI!'

## Letters

### Woman of the Cloth?

TO THE EDITOR:

If we are to believe Ms. Jeanette Piccard (DI, Feb. 26), (I refuse to call her Rev.) and the other 11 women illegally ordained to the Episcopal priesthood, then we must make a case for violating any law we choose if we in our minds can come up with enough moral and logical reasons for doing so.

Canon Law in the Episcopal Church is the same as civil law on our law books except that there is no criminal penalty attached to it. The women who were ordained could justify what they did on any grounds that they choose, as can many thieves, drug abusers, and even murderers, but the fact is they broke the law and as such are ecclesiastical criminals just as a thief is a civil criminal. The church no more entitles them to keep what they obtained illegally than society allows the thief to keep his loot.

Proper matter is not what Ms. Piccard decides it is, it's what canon law decides it is. By such definition Ms. Piccard is not proper matter for ordination. She's even over the retirement age for clergy. Proper intention must be in keeping with canon law, which was not the case. The "ordination" was a protest movement, performed on illegal candidates and by persons with no jurisdiction in the area they were operating. As such the whole program was an illegal farce.

Ms. Piccard and her compatriots have dealt a severe blow to any cause for women winning the right of priesthood. I believe the 1976 convention will stand up for law and order in the church, lest we advocate chaos and anarchy in Christ's body and all walks of life.

Steve Heimann  
Episcopal Layman

### Poor Refs

TO THE EDITOR:

We the undersigned are writing concerning the sad attempt put forth by the intramural department of this university to furnish competent referees for the in-

tramural basketball games and tournaments.

Over the past three months of basketball competition here, the referees assigned to our games, with only a couple exceptions, were almost totally ignorant of what constitutes a foul, a travelling violation, or how much pushing is allowed for rebound position. To those of us who take basketball seriously, this type of thing is frustrating to say the least.

All of us have played a considerable amount of basketball and the signatures below reflect people with four years of varsity experience in high school, a member of the state champion YMCA team, and a representative from an All-Star intramural basketball team. As a result, these comments come from people who know basketball, which sadly enough, is not the case for most people who put on yellow intramural shirts.

In conclusion, we feel the selection process for basketball referees needs to be revamped extensively if the intramural program is going to continue having a winter "basketball" league instead of indoor football as it is now. It amazes all of us how we have made it into the all-university basketball tournament with forwards that do not double as offensive tackles and play accordingly.

Kurt Heiar A3  
Richard McKee A2  
David Allen A3  
Michael Earles A1  
Tom Tomlinson A3

### CAMBUS

TO THE EDITOR:

I would like to comment on the accident involving a CAMBUS and a car in front of the music building on Tuesday, Feb. 25. The CAMBUS drove into the road leading to the stop in front of Clapp Auditorium and met a car as it turned to pull up to the stop. The left side of the bus and the left front of the car both received damages. The bus stopped and all but two of the passengers got off.

One other woman and myself sat there trying to figure out what had happened and who was at fault. She had seen the ac-

cident from her seat on the left side of the bus. I didn't from the right side. The driver came back on the bus and took our names as witnesses. He was relatively upset by the experience. I don't blame him considering that CAMBUS accidents are rare.

It was a disappointment to see most of the people (approximately 15 to 20) leave the scene of an accident. Even though it was not a serious accident it could have involved publicity or a suit that the CAMBUS doesn't need. The driver of the bus did not seem at fault.

It would have been decent if some of those riders (who don't pay a fare) would forget that they are only students. They are also citizens. If they participate in a system then they should be willing to offer the powers they have as citizens, such as being witnesses. I'm not saying that the CAMBUS will be badly affected without their partial involvement. I'm just afraid that the future of our communities will suffer if people aren't willing to occasionally step outside of the sheltered sphere of their own lives and offer their help to those who need it.

Martha A. Oakes

### A Thank Note

TO THE EDITOR: An Open Letter to Residents of the Iowa City-Coralville Area:

As transit operators in the area, we would like to take this opportunity to thank the citizens of this community for their cooperation during last Monday's snow storm. We regret the interruptions of service that occurred before the streets could be cleared. Thank you for your continued support.

Stephen L. Morris  
Iowa City Transit

Allen Baker  
Coralville Transit System

Carol Dehne  
Gary Klinefelter  
CAMBUS

## Backfire



How can you be in two places at once when you're really nowhere at all?

Firesign Theatre

Don't laugh. This is more than idle, irreverent nonsense. It is a concise statement of the dilemma confronting American education in general and higher education in particular, namely this: how to reconcile the exigencies of a computerized, highly professional, highly technical, service-oriented society with the hallowed tenets of traditional liberal arts philosophy.

The former requires instruction and training; the latter insists upon inquiry and critical thinking. Obviously, some golden mean must be found. As Evelyn Shirk of Hofstra has said, "New occupations and technologies demand a new education, and the universities must assume this taxing obligation."

But higher education has become not versatile but schizophrenic, absorbing essentially antagonistic doctrines, vocationalism and intellectualism. This is absurd. There is no such animal as the half well-rounded man. But it's a classic case; the universities say one thing, mean another, and believe neither.

Rather than hammer out a coherent educational program, administrators prefer knee-jerk, ad hoc reforms which turn out to be little more than evasive maneuvers, smokescreens. Quite in character, bureaucracy speaks with a forked tongue.

Take grades. Are they or aren't they? Important, that is. Well, yes and no. When instructors and ancient professors utter their quaint homilies on the insignificance and transience of grades, they are adhering to an ideal of higher education embodying enthusiastic yet disciplined study and impassioned yet disinterested investigation.

Such was the concept espoused by Alfred North Whitehead when he said the university exists to "preserve the connection between knowledge and the zest for life by uniting the young and old in the imaginative consideration of learning." Knowledge for its own sake, and ultimately for man's. A fine and noble principle. But don't let the crowd noise fool you.

A university dedicated to such lofty ideals is no longer tolerated. First, it conjures up an elitism no longer palatable to modern liberals (and rightly so), and second, it is not useful. It has no cash value. Edward H. Levi, who prior to becoming the present Attorney General was president of the University of Chicago, has written "We are in favor of specialization because we know a high level of technical skill is required for our practical order. Specialization...will gain for us the practical results we know we want."

"We do not accept the idea of knowledge for its own sake. Given good management, specialized training and a clear, insistent goal, with no fooling around, we can get the results we want. After all, we placed a man on the moon."

And so grades become important. Witness the

second article in Dianne Coughlin's recent series on the UI Law School which appeared in the DI (Feb. 20). Grades do matter. They are efficient and productive, helping society gain a large return on a substantial investment.

But what is to be done? It is difficult to say, for the problem is thorny and labyrinthine. Some, such as John Gardner, have suggested separate



Graphic by Albrecht Durer

institutions, one for vocational students and one fully committed to a liberal education. But can this be done given limited resources and a public-unwilling to spend more on schools? Cut backs, not expansion is the order of the day. Consequently, for the present at least, we must seek to perfect the balance within each institution. But which way should we lean?

In the January 1974 issue of *Intellect* magazine, David Kwinn of the University of Tennessee wrote, satirically, of the school of tomorrow, *Educorp*, "a stock-issuing corporation that would be composed of the country's leading businesses."

In *Educorp*, would be such colleges as the RCA-NBC Communications School or the General Motors College of Heavy Industry. Moreover, "grades would be fed into a computer to project lifetime earnings and to adjust credit ratings as necessary, thus to give new meaning to the term 'credit hour'." Is this what we want, or do we want "the imaginative consideration of learnings"?

In today's society, vocationalism and intellectualism are probably both important. Which, we must ask, is more so?

Paul Rogers

"Backfire" Backfire is an open-ended column written by our readers. Backfire columns should be typed and signed. The length should be 250 to 400 words. THE DAILY IOWAN reserves the right to shorten and edit copy.

# the Daily Iowan

—Thursday, March 6, 1975, Vol. 107, No. 161—

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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.

Letters



From The Hill

TO THE EDITOR:

**An open letter to Vice President Hubbard:**  
The article in *The Daily Iowan* of March 4 regarding the possible use of a second monthly billing notice by the UI to its students raised a question in my mind.  
Toward the end of the articles it was stated that a plan had been approved which would set up the billing dates for U-bills one month each semester.  
If this procedure is in fact adopted, how does the university expect all those students on work study and graduate assistantships, many of whom are on very limited financial budgets, to pay their U-bills which consist primarily of one third tuition and room and board one month before they receive their first university paychecks?

Many of these students arrive in Iowa City at the beginning of the semester, especially the first semester, with barely enough money to pay for books, one month's rent, and food. Is it realistic for the university to expect students to pay for their education at the university before the university pays them for their work?

I realize the Financial Aids Office grants short term loans to students in need, but I feel the office would have lines from their front door to Iowa Book and Supply should this policy be adopted. I also feel that the clerical people who are now complaining about the work load of dropping students and the reinstating them at the beginning of each month haven't seen anything yet.

Perhaps the university policy makers should reconsider this pending action in light of their student work force and the effect it will have on them, and thus on the university in the long run.

If you can shed some light on this matter in regard to the university's thinking, please enlighten me.

Rep. M. Peter Middleton  
34th Iowa House District  
State House, Des Moines, Iowa

Passing Drama

TO THE EDITOR:

I had considered picketing Mr. Dean. It had been a dilemma within me, but now it has passed. At first I felt it was outrageous that I was paying a criminal to lecture. This passed too, for it occurred to me that when you get down to it, this man called Dean could enlighten and teach us a great deal if he so wished. Further, when I thought more on the subject, the money was not important to me. I only wish it wasn't to Mr. Dean.

To me, it would seem that if Mr. Dean was as sorry as he says he is, he would not accept the money. It is obviously contradictory, and possibly hypocritical, that Dean should accept compensation for his lectures while expressing regret for his previous actions. But then, Mr. Dean could say this letter is hypocritical, I suppose.

I resolved my conflicting views by deciding whether to protest, just as Mr. Dean had to decide within himself whether to accept payment for his actions. I will freely part with my money if this man has decided within himself to take it. I hope his troubles pass.

Thomas Arnold

Smoke Filled Room

TO THE EDITOR:

Preceding her introduction to John Dean, Ms. Debra Cagan requested that there be no smoking on the Field House floor.

After about an hour, however, a number of people lit up their cigarettes. I asked that the people sitting near me recall the request made earlier in the evening, but I received only defiant looks.

It troubles me that some smokers cannot step outside of wherever they are—Field House or classroom—if they feel the need to smoke. It annoys me when people continue to smoke even after I have asked them to stop. It angers me that these people simply refuse to comply with public requests not to smoke and arrogantly indulge themselves.

I recognize the fact that many smokers do comply, and I thank them for it. For those others of you, however, I wish you would be more considerate of your non-smoking fellows and refrain from smoking in areas where NO SMOKING is requested.

Carrie Bassett G

Volley ...

TO THE EDITOR:

Yes, Jim Fleming, there IS a men's volleyball team at the UI—even though you and the 22,000 other UI students may not know it. Reports about the team, Mr. Fleming, have been curiously erratic in your paper...

Of the ten times Iowa has played, *The Daily Iowan* has been unable to print even the scores on seven of those ten occasions. Has the information been difficult to obtain? Hardly. A team representative has personally delivered (or at the very least telephoned in) said information each and every time.

Isn't it odd that *The Daily Iowan*, supposedly the university paper, is seemingly "unable" to print news about a university team when the city newspaper, the Iowa City Press-Citizen, always manages to get something in? Isn't it even more odd, sir, that a newspaper more than 100 miles away, the Des Moines Register, manages to regularly print UI volleyball stories?

Now I ask you: Which of these three newspapers is REALLY reporting campus events best?

Bob Dworschack

... Ball

TO THE EDITOR:

About a week before Thanksgiving last year, Features Editor Bob Jones completed the research for a story about the uniqueness of the highly successful (both athletically and academically) Volleyball Club—presumably pointing out the fact that the club is comprised of a large number of Ph.D.'s, M.D.'s and doctoral candidates and that many of the club's members have been Big Ten and national caliber athletes in other sports. The story was to have run before the Thanksgiving break.

The story has yet to appear, despite the fact that a DI photographer's time and money was also spent for this one highly thought-of feature. First Jones said that the story would not run because of its nearness to Thanksgiving, then because of its nearness to Christmas. First thing next semester, he said. Then, after a long wait, it was to have been included in the Iowa Winter Sports Supplement. Another broken promise. And yet another after that. It is now March, and the last I've heard is that the speedy Jones is working day and night on a revision of the story...

Jeff Johnson

Coverage...

TO THE EDITOR:

It certainly will be a welcome relief to see a new editor of *The Daily Iowan*. According to interviews with DI candidates for the job, virtually all want to see less wire copy and more local news—news about the university first and city second.

Hopefully this policy will extend to the new DI sports staff. The current regime of Brian Schmitz and Krista Clark would rather run a two-day-old Associated Press story about a baseball trade in Cleveland than a story about the biggest volleyball tournament this campus has ever seen...

Tom Corson

...Or...

TO THE EDITOR:

As a volleyball player at the UI, I am amazed at how many people play the sport on this campus and yet how little is said about it in your newspaper...

When, in the journalist's crusade for fairness, will *The Daily Iowan* sports staff give volleyball the attention it deserves?

Bruce Luxon

...The Lack Thereof

TO THE EDITOR:

I find it rather disheartening and editorially questionable how *The Daily Iowan* seemingly refuses to report about UI volleyball...

Since the Hawkeye Invitational a month ago, Iowa has played on five occasions. If a person were to carefully read every DI since that time, however, it would appear that the Hawkeyes have played only once.

*The Daily Iowan* sports department, it seems, would rather print stale wire stories about Boog Powell, Jimmy Connors and Bill Walton than current events about the UI.

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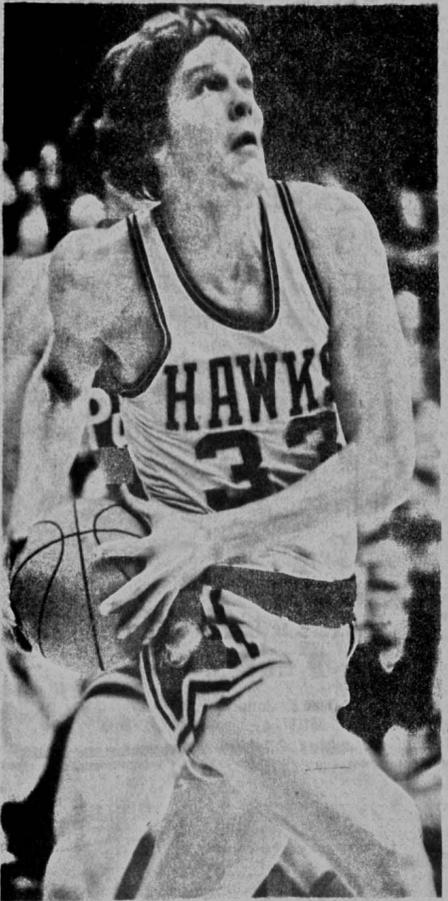


Photo by Steve Carson

Dan Frost

# Frost's back, but when he was out...

By BRIAN SCHMITZ  
Sports Editor

"Done yet, Frost?" asked Larry Moore, chewing on an apple in the Iowa training room.

"Nope. Not yet. These things take time, Larry," said Dan Frost, holding an ice bag on his thigh.

"See. That's the trouble with all you big guys. You're always getting your legs in the way. You need a pair like mine. Never any trouble," said the 5-10 junior guard from Quincy, Ill., slapping his short, stocky legs. Moore pushed up his glasses and climbed on another table.

Frost winced when he sat up. "I used to be that short. Really. That's why I wasn't that good of a high school player. I was 5-10 my junior year," he said.

Frost played little in his first two years at Millikan High School in Long Beach, Calif.

"I almost quit my junior year. But my dad talked me out of it."

Dan's dad is confined to a wheelchair, but no one would call him handicapped. For the last 15 years he has toured Africa, London and Europe, playing wheelchair basketball for the "Flying Wheels."

"Dad really got on my back about quitting. I figured that if he could play in a wheelchair..." said Frost, shrugging his shoulders. "I just couldn't give it up."

By the time graduation came

around, Frost was 6-5 and making improvements. He soon narrowed his choices for college to four schools, with Long Beach City College on top of the list.

But the coach there had already picked out the six best freshman prospects he thought could play ball for him.

Frost was not on Lute Olson's list.

"Coach Olson didn't want me out of high school. I could see his point, though. I grew late and never was really that good," said Frost.

"But I was impressed with Coach Olson and his philosophies. He was open and honest. I guess what impressed me most was that he had faith in me."

But it was Dan's dad who had the most faith in him; and the one who had the most to do with getting Dan into Long Beach City College and playing basketball for Olson.

"I don't know what dad said, but Coach Olson tells me it was the best meal he ever ate," smiled Frost.

Things started to happen for Frost at Long Beach. He grew to his present height of 6-7 and began to really learn the game.

"I learned all the basics there," he said. "I learned the most basketball ever from Coach Olson. I think my biggest asset was that while I was growing I didn't lose my quickness."

Frost remembers a few games at City College that

made him forget about those discouraging high school seasons.

"We were playing Pasadena JC and Coach Olson put me on Larry Pounds," said Frost. Pounds was Pasadena's leading scorer and the only JC player to make the final cut for the '72 Olympics basketball team.

"I'll never forget it. I held him to eight points and scored 20."

There was another game that convinced Frost he had finally come around.

"In the Modesto Tournament I got hit on the side of the head and was knocked out cold. I needed seven stitches. But I came back out in the second half and scored 23 points," he said.

Olson left City College for a similar position at Long Beach State that season. The next year, Frost was named to the California all-junior college team and elected most valuable player in the conference.

One of them was Iowa, where Lute Olson had just accepted the head coaching job. Olson wanted him.

"Coach Olson is the best reason I came to Iowa. I thought about going to Biola College in California for a while. It was a Christian college."

"When I came here, I and a lot of the guys were involved with the Fellowship of Christian Athletes and I got

along with them well."

Frost said his family has always been religious.

"I've been a Christian since I was 12. I guess. God is very important to me. Many people get turned off by the high pressure stuff. But Christianly, I feel, is there for the taking," he said.

How does the 21-year-old from the surf and sun of California's balmy beaches like the change to cold and snowy Iowa?

"Well, it's the first time I've ever seen snow fall. I've never been so cold. But the people here are much friendlier than it California. It warms things up."

"I do miss my family and the beach. I used to do a lot of body surfing and play outdoor basketball with some of the West Coast pros," he said.

Frost has fit nicely into Olson's plans at Iowa. He is currently averaging 14.8 points.

When he went down hard on the court against Minnesota Jan. 25, Iowa's basketball fortunes went down with him. He sustained a broken hand, but played much of the game with it.

Frost missed six games with the injury. The Hawks lost all six.

"Without Dan in the line-up we are definitely missing our leader," said Olson. "We're a much better team with him. When he's out it puts added pressure on our other people."

Feb. 25 against those same Minnesota Gophers. The Hawks, although they didn't win, played best game on the road of the season. All Dan did, with a heavily taped hand, was score 23 points, grab eight rebounds and almost single-handedly kept the Hawks in the game.

If you can't find Frost on the basketball court sometimes, look on the floor. He spends half of the game there; diving, lunging, reaching, recklessly driving. He plays with all-out hustle and scraps and scraps.

He is patient when shooting the basketball, very seldom rushing his shots. He'll bob up and down, fake this way and that, waiting to get a clear view. For a big man, he handles the ball extremely well. And like a big man, he holds his own under the boards.

Last Saturday, the Hawks broke a seven game losing streak. Frost scored 19 points and hauled down 14 rebounds.

It was his defensive job on the Badger's all-Big Ten center Dale Koehler that played the decisive role in the victory. He held Koehler to nine, 10 below his average.

"Koehler got just nine shots and it wasn't because they weren't trying to get to him," Olson said. "The key to stopping a good offensive player is from letting him get the ball and Dan did that for us."

In Iowa's 65-58 win over Northwestern, Monday, Frost's crucial basket with one second remaining sent the game into its second overtime. Iowa went on to win.

Frost thinks he has found a home here.

"I didn't even know much about Iowa back then. In fact, I didn't even know they were in the Big Ten," said Frost.

Iowa ends the Big Ten season this Saturday at Illinois, but if Dan Frost keeps it up, a lot of other people are going to know about Iowa next year.



Photo by Jim Trumm

Archie Mays

# ...a soph named Mays took up the slack

By JOE AMES  
Staff Sports Editor

You are not confined within your bodies, not confined to houses or fields.

That which is you dwells above the mountains and roves with the wind.

—Kahlil Gibran from "The Prophet"

These few phrases of wisdom mean a lot of a basketball player named Archie Mays. They give him a peace of mind which he feels is essential. Essential not only on the court, but off.

"We are all trying to just keep from going crazy and things like Gibran and other poetry help me keep my sanity," said Mays. "We all have to relax and this is the way I do it."

The pressure is one a highly regarded and heavily recruited freshman. He must relax to make the transition from high school star to just another college face. It is a difficult maneuver. For Archie Mays, it was no different.

"I always try to be happy at what I am doing. For the first

time in my life I was not happy," he said. "It was very difficult my first year. I was kind of lost."

Coaches all over the country agree that since the institution of the freshman eligibility rule more and more pressure has been put on 18 and 19-year-old kids to play big-time college ball.

"I learned a lot of things last year. I always knew the mental part was important but I never realized how important," said Mays.

"In high school I got by because I could jump higher and shoot better than most guys. I came here and all of a sudden everybody can jump and shoot as well and you soon realize that the difference is up here. It is real difficult," said Archie, tapping his head.

Archie worked very hard to be where he is now. Not blessed with extraordinary skills, he makes up for it with a mental preparation that is detailed and rigorous.

"My father called me neurotic in high school. Before a game I have to have everything just right. If

something is off just a little bit it has to be corrected."

No doubt this meticulousness could be unnerving. If it bothered his father, it certainly bothers some of his teammates.

"Some of the guys are bugged by me but I can't let that bother me too much because I know I have to have everything right to do a good job."

Archie holds up three long slender fingers. "It takes three steps to get ready. Practice, of course, is very important. The mental part is the most important, though. This is the part I try to concentrate on."

"If you get ready mentally then a sort of confidence will be with you. The confidence is the final thing. You have to believe in yourself to be a winner. That confidence comes from being completely prepared."

Playing on the road is probably the key to winning in any major conference. The stickler is that on the road everything is thrown off.

"I have to have a routine to get totally prepared. When we are away everything is upset.

You don't eat at the same time, don't sleep regular hours. Your whole schedule is completely off. That's what makes it so damn hard to play on the road."

"If you can maintain your routine on the road then you will play with the same intensity that you do at home. If you can tie all of this together then you will play with the intensity that you need."

Whenever one watches Archie Mays on the floor the intensity is evident with every move. Archie has come a long way as a basketball player and as a person since his rough first year as a Hawk, but realizes that he must attain consistency to continue the improvement.

"I think it was Howard Cosell that said the great ones don't just do the great things but they do them consistently. I agree with him and I want to be near that point next year."

A lot of sports fans question the wisdom of Mr. Cosell but on this point he may be right. As a sophomore, Archie Mays has approached the consistency that a complete ball player must attain. Archie has

mastered that difficult transition from high school star to Big Ten starter. He broke into the starting lineup in the Purdue game in February.

"We had to get some ball handling in the line up after that first Indiana game and we turned to Archie for it," said Iowa Coach Lute Olson. "He got ten points and ten rebounds in the first half against Wisconsin. He may be our best rebounder. He's a winner."

Olson has been impressed with his play all season long,

but the real test came when Archie was asked to fill the gap when Dan Frost missed six games with a broken hand.

"With Frost out it hurt us but I don't think it should have hurt us that much. We didn't respond real well," said Mays.

With Frost's return to the lineup the Hawks have made a late season turn around. Maybe some of this success will spill over the next winter and the Hawkeyes and Archie Mays will turn it around for good.

## Hawkeye prep football recruits

Iowa's football staff has signed 26 high school football players. Tuesday, The Daily Iowan carried the player sketches of half of these men. Here is the other half.

Herman Krieger...6-3, 230, LB...Chicago, Ill. (St. Rita)  
Named to the all-conference team in the strong Chicago Catholic league. One of the top prospects out of Chicago. Will major in business or engineering at Iowa. Recruited by Kent Stephenson.

Jon Lazar...6-2, 195, RB...Tama, Ia. (South Tama)

Perhaps the top prospect in the state this year. Named to the all-state team two years in a row. Totaled 1,850 yards as a senior at South Tama where he was team's MVP. Is an excellent basketball player. Recruited by Howie Vernon.

Mike Mayer...6-3, 235, OG-DT...Taylorville, Ill. (Taylorville)

The top defensive players in Illinois. Named captain and MVP of the Taylorville team. Also plays basketball. Recruited by Dave Beckman.

Rod Morton...5-11, 190, RB...Neptune, M.J. (Neptune)

Named to the high school all-American team at halfback. Rewrote the Neptune record book. Rushed for 237 yards in one game. Averaged 7.4 yards per carry and scored 34 points during his senior year. Rushed for 2,445 yards during his high school career. Named to the first all-state team. Team's MVP. Also named MVP of last year's basketball team. Plans on majoring in physical education at Iowa. Father was a fullback on 1949 West Virginia team that played in the Sun Bowl. Recruited by Dan McDonald.

Dave Reiber...6-5, 250, DT-OT...Iowa Falls, Ia. (Iowa Falls)

Named to the all-state team as a tackle. Captained the football team during his senior season. An excellent wrestler who won conference championship last season. Recruited by Howie Vernon.

Bill Ross...6-3, 215, DE-OL...LeMars, Ia. (LeMars)

Named to the all-state team. Set the LeMars receiving record last season. Averaged 18.1 yards per catch. Also hold the school record in the shot put and discus. Participates in basketball and track. Member of the National Honor Society. Plans on majoring in journalism at Iowa.

Recruited by Bill Whisler.

Tom Rusk...6-2, 220, FB-LB...Dubuque, Ia. (Hempstead)

Named to the high school all-American team. Set a Hempstead rushing record with 1,197 yards for a 6.1 average during senior year. Scored 11 touchdowns and 58 points. Team's captain and MVP last season. Wrestled for three years, finishing high in the state championships each season. Will major in physical education at Iowa. Recruited by Howie Vernon.

Dan Schultz...6-3, 265, DT...Detroit, Mich. (St. Ladislaus)

Selected as one of the top 30 players in the country by Family Weekly magazine. Averaged nearly 13 tackles per game. Captained team during senior year. Also plays basketball. Will major in either business or special education. Recruited by Tom Cecchini.

Dave Terrell...6-1, 190, LB...Canton, Ohio. (McKinley)

A prep all-American. He played defensive back and linebacker last season while captaining the team. Listed in the most recent Who's Who in America. Plans on majoring in electrical engineering at Iowa. Recruited by Larry Coyer.

Demetrius Tyson...6-4, 250, DT...Detroit, Mich. (Pershing)

Named to the all-Detroit team as a defensive tackle. Selected team's most valuable lineman. An excellent shot putter. Will major in history at Iowa. Recruited by Tom Cecchini.

Steve Vazquez...6-2, 222, LB...Lodi, N.J. (Lodi)

Named to the prep-all America squad. A first team all-state pick two years in a row. Named team's MVP and captain two straight years. Handled kicking chores. Led team in tackles last season. Lettered three straight years in football, basketball and track. Winners of the Brian Piccolo Memorial Award. Plans on majoring in physical education at Iowa. Recruited by Bernie Wyatt.

Steve Wagner...6-3, 225, DE...Chicago, Ill. (St. Rita)

Captained team during senior year while being named all-conference. Named team's most valuable defensive player. Lettered in baseball. Recruited by Kent Stephenson.

Joe Willis...6-3, 250, DT...Linden, M.J. (Linden)

Named all-conference senior year. Rated one of the best tackles in New Jersey. Heavily recruited in the east. Recruited by Bernie Wyatt.

## Hot Corner Intramurals with Tom Myers

The Mets in '69? Maybe the Jets over the Colts in the Super Bowl! How about Phi Rho Sigma over the No. 1 ranked Wrecking Crew.

Wednesday night the medical fraternity pulled the year's biggest upset, winning the IM men's basketball championship, 41-27.

The Crew jumped to an early 12-4 lead on baskets by Reggie Vaughn and Al Bolty. But Stan Blew and Tom Fetter brought Phi Rho back.

Blew drilled three 20-footers and Fetter hit two from underneath to cut the gap to one.

Pete Griffin's two free throws gave Phi Rho its first lead, 20-19, with 42 seconds left in the half. Vaughn's bucket restored the Crew's lead at half 21-20.

The second half was all Phi Rho's. Blew hit three long jumpers and then Griffin scored on a "super drive." Rick Burton's tip-in narrowed the Phi Rho lead to 34-27, but that was the Wrecking Crew's last points.

Blew led Phi Rho with 18 points, and Fetter added 15.

In a "foulathon" that barely resembled basketball, the Hitter Women beat Hillcrest Muthas 30-19 to capture the IM

women's basketball championship.

A total of 50 fouls were whistled in the contest, 31 were called on Hillcrest. Six Hillcrest players fouled out of the contest. The Hitters lost two.

Sue Zahner and Sherri Stolte teamed up to give the Hitters an early 11-4 lead. Hillcrest battled back and Marcia Bellendier's goal from 10 feet cut the Hitter lead to 16-10 at half.

Hillcrest started a mild threat in the final half, but baskets by Stolte and Zahner

upped the margin to 24-13.

The most entertaining feature of the game was when Hillcrest's Iris Schneider pulled a "Wrong Way Harry," and scored a basket for the Hitters.

An 11-2 spurt in the third quarter powered Beauty and the Beasts to a 44-36 triumph over the Wrecking Crew in the Coed championship game.

Liz Dunham was the star in the third quarter. Dunham scored nine points in the period, including two free throws that broke the game open.

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# THE RIVER CITY COMPANION

## DEAN: A QUICK ASSIMILATION

BY TIMOHSANN

Spooks. Practitioners of the dark arts of espionage and secrecy. They used to be called spies. John Dean learned the tricks of that trade—money drops, scrambler telephones, bugged conversations and code names—all seemed to be required and acquired learning for members of the Nixon administration.

In his first speaking engagement at the University of Virginia, Dean said a top White House priority was "good political intelligence." He claimed that Tom Charles Huston, creator of the "Huston Plan" for domestic surveillance and intelligence gathering that circumvented the FBI, had "the most glamorous secret equipment in the White House."

Dean learned quickly. "By the time I drafted my memo on how to screw our enemies, I had become very adept at doing it," he said in Virginia.

So it wasn't surprising, really, that Dean's appearance at the Field House Tuesday night was cloaked in secrecy. He arrived at the Cedar Rapids airport about 5 p.m. and checked into a Cedar Rapids hotel under an assumed name. He was whisked to the Field House in the back seat of a UI Campus Security car, arriving ten minutes before his scheduled 8 p.m. speech, escorted by security officers through a back door.

Dean had established the ground rules for his appearance. The members of the press were restricted: no press conference; no private interviews; and photographers were not permitted to film Dean from in front of the speaker's platform. The restrictions for a similar engagement at the University of Northern Iowa Wednesday were even harsher. Again, no special interviews or press conferences were scheduled, but photographers were to be permitted to film Dean for "only one minute at a time" and additional lighting, such as flashbulbs, would be banned.

Hunter Thompson might have written "Fear and Loathing in the Iowa Field House," but, actually, it wasn't all that cloak-and-dagger.

Thirty minutes before the 8 p.m. speech the crowd was steadily growing, unperturbed by the small band of picketers outside protesting the use of students' mandatory fees to pay \$3,500 for Dean's appearance. The stage—a small, foot-high platform under the West basketball hoop—was isolated from the crowd by hurricane fencing on the sides and collapsed bleachers in back. The people seated on the floor in front of the podium were separated from Dean only by a rope that connected the fencing.

Dean hadn't asked for the fencing. Campus Security had put it there.

At 7:35 a security officer alerted the small group waiting to greet Dean: "They just radioed in ... they just passed Oakdale." As we went behind the stage the overhead door was opening and a red and white ambulance was backing in. "God, I hope they didn't bring him down in that," somebody said. They hadn't. The ambulance was requested by Campus Security. Somebody else jokingly asked John Dooley, the director of Transportation and Security, if he had been confused and ordered the ambulance because he thought this was a rock concert and expected drug overdoses. He laughed and said no. But the ambulance was useful. Shortly before the speech the attendants had to remove an unconscious spectator.

Finally, after 15 minutes that seemed like an hour, the overhead door opened and the Campus Security patrol car was in the Field House. A security officer and a University Lecture Committee member rode in the front seat.

He looked bored sitting alone in the back seat, leaning against the door, his chin resting on his hand. His wife Maureen did not accompany him. As Dean explained later, she was in Washington D.C. with a friend who was about to have her first child.

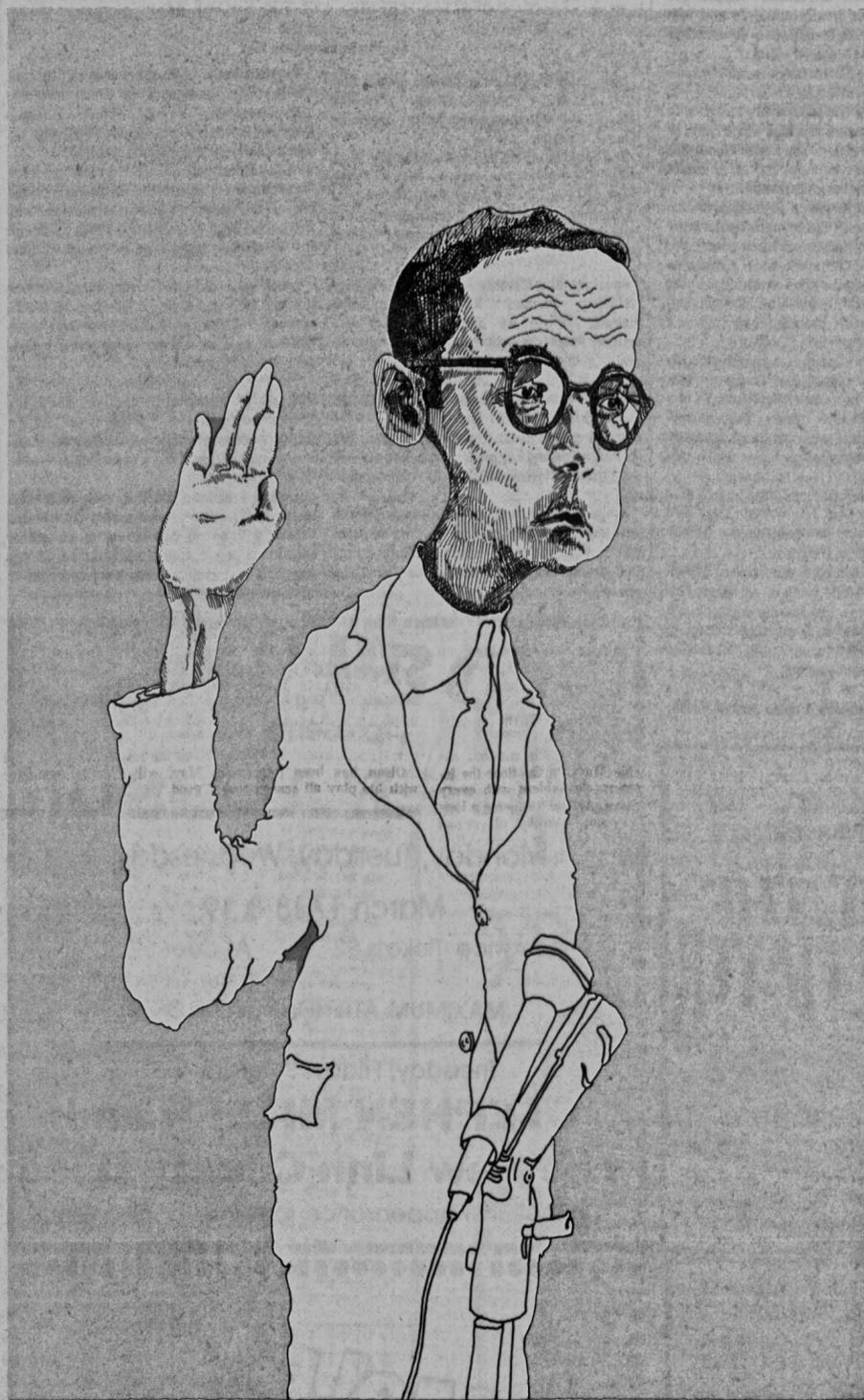
Her absence was disappointing. Seeing an individual in person is far removed from the image provided by television. The picture of Dean during the Senate Watergate hearings was of a "tall" and hard man standing up to the rigorous questioning of senators and the stories manufactured by Charles Colson and the White House staff to discredit him.

Being introduced to Dean, that television image was somewhat destroyed. Not just because he is not a physically tall man, but because he, like other convicted felons I have met at the Fort Madison prison, was a human being and not a monster who tried to destroy some part of society.

So Maureen's absence was disappointing, because I could not compare the image of the object of so many cameras' attention.

Dean was well-tanned for a man who had recently spent four months in prison. He wore a conservatively-cut dark blue suit and his blue shirt was clasped under his tie by a large gold safety pin. He said he was tired and he looked it. Monday night he spoke at another school and Wednesday he was scheduled to appear at UNI, so when he declined an offer to attend a small reception, no one pushed him. They expected his refusal.

He was interested in the "protest" about the fees for his speech, but not surprised. It is a subject that has accompanied him to every school since his first speaking engagement at the University of Virginia. But as he remarked then and later during his speech, schools have discovered they can make money on his appearances and are offering him as much as \$8,000 to appear. They offers have not been accepted. The campus tour ends in ten days.



Everyone in the group seemed nervous except Dean. He calmly smoked a cigarette and asked for a pitcher of water for the podium.

He had not prepared a speech because "I assimilate quickly." He was eager to face the students and any "hard" questions they might ask him. Newsweek magazine said he was nervous at his first appearance in Virginia. He wasn't Tuesday. After the figurative and literal trials he has faced, students would seem to offer little threat.

At 8:01 he walked into the arena. A mixture of applause and some loud booing was his reception. He smiled. He had expected it.

Dean's career as a public speaker began in early February at Virginia. Barely a month before, he had been released from prison by Judge John J. Sirica after serving four months of a one to four year sentence for obstructing justice. He said Tuesday night that he had received many offers to reveal his Watergate experiences that he had refused. The offers began, he related, when he first left the White House in April of 1973. "A large publishing house said they would pay me to write a book ... I could name my price. I said there is no way, you'll be able to read it when I testify."

A foreign publisher asked Dean to write an introduction to the Senate inquiry transcripts of his testimony for a "large" sum of money. Again he said no, the transcripts were a public record. They could do what they wanted with them, he said.

He will write a book. He decided to when debts began to pile up. The contract was signed and he accepted an advance payment, but the book has not been published, if written, because the Watergate special prosecutors asked him to wait until all the trials were finished.

"I wanted to talk to students," he said. So after his release the tour was scheduled.

Dean's involvement in the Watergate cover-up was caused by his ambition. "I got blinded by my own ambition," he said. "I knew what pleased my superiors and I did it. My own loyalty was so very cheap." He said if he had not testified and had just walked out of the White House "I would have had a distorted perception of what you can get away with as the President. And the next Watergate would have been worse."

On March 23, 1973, Dean told then-President Nixon that there was a "cancer on the Presidency." On April 8 Dean began talking to prosecutors. James Neal, the chief

prosecutor at the trial of H.R. Haldeman, John Ehrlichman, John Mitchell and Robert Mardian, said at the trial that when Haldeman, Erlichman, and Mitchell first heard that Dean was going to testify, they thought he was "going with a modified limited hang-out." Until April 8, Neal said, the three referred to Dean as "good John Dean." "What a good job you done John Dean" ... Suddenly good John Dean becomes mean John Dean.

"What metaphorizes changes good John Dean into mean John Dean?" he asked.

Haldeman warned Dean: "John, you shouldn't do that (talk to the investigators), once the toothpaste is out of the tube, it is hard to get it back in." Soon after April 15, Nixon asked Dean to resign.

Indeed, what changed John Dean from a man blinded by ambition to one willing to challenge the President of the United States? Dean has never been specific. But at some point he decided to get out.

"I often think about Watergate," he said. "It was the worst experience of my life and some of it was the best experience. It was a bad experience because of the grief it caused my family ... It was not pleasant spending four months in prison; disgrace is not a pleasant experience. I certainly can't say I look forward to wearing the scar of Watergate for the rest of my life ... but it was a most maturing experience."

"I'm not so quick to jump" in making judgments of people, Dean said. When he was younger he "would have been one of the picketers" he said, referring to the individuals protesting his fee outside the Field House.

He told the crowd of 4,000 that he didn't know "when or if we'll find the answers to the why of Watergate, but I hope we do." He questioned the motives for the break-in, and theories that the cover-up was an effort to prevent the eventual release of more damning information about Nixon.

"I can't subscribe to that," he said. The cover-up was a human instinct of people caught doing something illegal, trying to keep it from the public, he said. He said he is convinced the burglary was the action of Nixon enthusiasts who happened to be former CIA agents and not, as some have suggested, a CIA operation.

"There was never a master plan for the cover-up," Dean said. "It was catch as catch can."

The public image was very important to the Nixon White House, according to Dean. And a consciousness of the public image of the office still pervades that office. "Some day people won't need a president that looks like a Hollywood star."

Dean related an experience that showed this concern with the image of the Presidency. In late 1970 or early 1971, Nixon had scheduled a conference with about 20 college newspaper editors. Before the meeting Nixon called Dean and asked him to attend the meeting. "You be here and we'll be talking about the budget," Nixon said. Dean thought this strange because he never dealt with the budget. The staff brought many budget books into the office and placed them on the desk. Dean sat at the desk with Nixon.

"When they arrived, the President looked over, surprised that they were there and said, 'John and I are talking about the budget, and I want you to know that young people are an important part of my staff.'"

After they left Dean asked Haldeman why Nixon had him in the office.

"The President thinks you look hippie," was Haldeman's reply. (Dean's hair was short then and is shorter now, he said.)

Besides his feeling that President Ford is still too concerned with his public image, Dean had other criticisms of Ford. In particular, the pardon he gave Nixon: "I have some trouble with the pardon. The timing was bad—right before the trials—and there are problems still lingering ... Ford wiped the slate clean and he didn't abstract as much as one ounce of truth from Nixon and that's what troubles me ... I had hoped Nixon would come forward and tell the truth."

Asked if he thought Nixon had suffered enough, Dean said: "There is a feeling of retribution in this country, of wanting the last ounce. I don't wish suffering on people. Nixon is a prisoner of his conscience and will not be free until he tells his side of Watergate."

"Watergate occurred, but was corrected," he said. The way to avoid future Watergates was not through legislation, but the selection of "the man in the White House. The top man sets the mood ... if Nixon hadn't wanted them (Watergate related activities) to go on, they wouldn't have." And the American voters select the man in the White House, he said.

Dean ended the two-hour session by saying, "Ambition is not a bad word—I hope a lot of people here tonight are ambitious—and I hope you keep your heads a lot better than I did."

His walked off the stage to applause—no boos this time. He had expected that. Before he went on, he had said that every college crowd, no matter how hostile, always mellowed by the end. He was right.

He walked back to the security car that was to take him to Cedar Rapids. The goodbyes were short. He shook hands with the people he met that night and left. His agent had scheduled an early flight to Cedar Falls; Dean has visits at eleven more schools.

THE RIVER CITY COMPANION

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Genesis  
The Lamb Lies Down on Broadway  
ATCOSD 2-401 0998

BY RICK ANSORGE

# MUSIC

Fantasy—one of rock music's Several Deadly Sins. According to the critics, at least. Around 1968, a critical hardening of the arteries set in which dictated that traditional forms, such as Mississippi Delta Blues, were inherently "honest" while fantasies were dismissed as inherently "pretentious."

Granted, the 1968 Blues Revival brought long-overdue recognition to artists such as B.B. King and Muddy Waters. But at the same time, it brought about a reaction against the jarring imagery of songs like "A Day in the Life" and "I Am the Walrus." In other words, "Get Back."

Well, we've "been back" for nearly seven years now and these days Paul McCartney sings about such things as eating breakfast with his wife. While most American bands continue to follow this oftentimes banal Naturalism, a few English and Continental rock bands are exploring the style first pioneered, then abandoned, by the Beatles. Bands like Genesis, Yes, Germany's Triumvirate and France's Magma. Refusing to tuck away their music into comfortable, established niches, these bands play for high stakes. Perhaps the most risky venture of all is that esoteric creature known as the "rock-opera."

The Lamb Lies Down on Broadway is a rock "opera" (or "fantasy," which I think is a more accurate description given the absence of conventional staging) in the tradition of The Who's Tommy. The story revolves around Rael, a seventeen-year-old juvenile delinquent, who is dragged kicking and screaming into a bizarre Counterculture Odyssey. The character Rael has appeared before in The Who's The Who Sell Out. Interviewed by Record World, Peter Townsend once remarked that Rael was the inspiration for Tommy.

No matter. The Lamb Lies Down on Broadway is not exactly Pinball Wizard Redux. Genesis creates an intricate mythology which, fortunately, is only marginally connected with Broadway itself. (An Englishman's depiction of New York would be bound to fail.) Broadway is simply a starting point for Rael. Drawing from such wildly disconnected mythic images as Jason's Golden Fleece ("The Carpet Crawlers"), snakelike Greek demons ("The Lamia") and Dante's Beatrice ("Lilywhite Lilith"), Genesis plucks its hero from the streets of Manhattan and imprisons him, leads him to a mysterious underground throne, delivers him from the flesh-eating Lamia into the hands of the sex-crazed Slippermen, castrates him, and finally dissolves him into "purple haze" in a climactic scene reminiscent of Arthur Clarke's Childhood's End.

Heavy stuff. But this fantasy succeeds in spite of the unwieldy Acid Bosch scenario. After all, the "plots" of most rock operas are tacked onto an already existing set of songs which may, or may not, be interrelated. The Lamb Lies Down on Broadway is no exception. The "plot" exists primarily as a vehicle for the music.

The Lamb Lies Down on Broadway stands among English rock's finest hours (and a half) of music. Genesis' music has often been compared to Yes. The chromatic vocal harmonies are there, the reliance upon synthesizers and mellotrons, the sharply-focused bass-playing. All these elements are present. Peter Gabriel's lead singing, however, is far more original than Yes' Jon Anderson (who often sounds like his next hernia is imminent). And the tunes themselves do not rely upon the cheap fireworks of a Rick Wakeman for their impact. There is substance here, resplendent vocal lines, dramatic and concise instrumental passages which add up to a compelling emotional statement.

Genesis, at different times, also sounds like Traffic. The Who and Jethro Tull. They owe their greatest debt, however, to the Moody Blues. And, of course, the Beatles.

Genesis' lyrics bombard the listener with a stream of Fellini-style images. At times, this bombardment borders on sensory overload, but at its best provides a fascinating stream of images and peripheral characters. "Broadway Melody of 1974" is such a song:

Lenny Bruce declares a truce and plays his other hand.

Marshall McLuhan, casual viewin', head buried in the sand.

Sirens on the rooftops wailing but there's no ship sailing.

Groucho, with his movies trailing, stands alone with his punchline falling.

And as the song and dance begins, the children play at home with needles; needles and pins.

Imagination in the arts is becoming an increasingly scarcer commodity. We seem to be governed by an austere Naturalism with has lit-

tle, if any, tolerance for extended flights of fancy. Genesis itself seems resigned to this situation, although they poke fun at their critics (as well as the Rolling Stones) in the closing song "It."

If you think that it's pretentious, you've been taken for a ride

Look across the mirror. Before you choose decide.

It is here. It is now.

It is real. It is Rael.

'Cos it's only knock and knowall , but I like it.

(continued on page eleven)

## BEATLES' REUNION SET FOR K-MART MALL

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LOS ANGELES (Companion News Service)—Plans are "being finalized," according to Apple Records spokesmen, for the upcoming Beatles' reunion.

The reunion, which will feature the Fab Four in their first public concert since 1966, will take place at Iowa City's K-Mart Mall (Highway 1) "sometime in late April," spokesmen said. The concert is expected to draw "around a million people."

Speaking long-distance from his Los Angeles residence, Richard "Ringo" Starkey, explained, "When we heard about KRNA's petition to get us back together, we were all really touched.

"I mean, it were downright moving. So I talked it over with the boys and we decided right then and there to come back. John was a little nery, I guess, about starting off in Iowa. But Paul, George and I agreed 'what better place to start than in the country?' So John finally gave in."

Ringo declined to discuss the possibilities of any new recordings in the works. "We've got to pick up a few pieces," he said. "That takes time. But after a few months on the road, anything can happen."

The decision to begin anew in Iowa City sent shock waves throughout the music industry. "It's beautiful," cried Ahmet Ertegun, President of Atlantic Records. "But why, for God's sakes, did they choose Iowa City?"

In San Francisco, Bill Graham issued a terse "no comment" when asked about his reported offer of \$10 million for a Beatles' reunion at the Hollywood Bowl. Informed sources say Graham is "extremely angry" at the Beatles' final decision.

Local merchants had mixed reactions. One grocery store manager complained, "It'll take another Berlin airlift to feed all those people. But you can bet I'll be ready when it happens—with shotguns!"

Other managers proved more receptive. "My kids are so excited about this, you know, it's hard to put something like this down," said a discount-house manager who asked to remain anonymous. "I think it's a great thing for Iowa City."

Although the Iowa State Liquor Store, located at the Mall, will be closed during the concert, "there will be no crackdown on alcohol or marijuana use," stated the Johnson County Sheriff's Department. "We want everyone to have a good time."

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BY ALAN AXELROD

**THE MUSIC OF P.D.Q. BACH WITH PROFESSOR PETER SCHIKELE MARCH 2.**

Fate came within an ace of cheating us Sunday night: for Professor Peter Schikele's arrival was cruelly delayed, and to those of us who so eagerly and, indeed, fondly anticipated the presence of the man who unearthed—in a manner of speaking, disinterred—the singular music of P.D.Q. Bach, the delay, holding the prospect of utter non-appearance, seemed a small eternity. Yet fate is a woman and fate is kind—Professor Schikele did at long last dash up the aisle and slide into position headlong on the Hancher stage.

Schikele, professor of musicalology at the University of Southern North Dakota at Hoople, is uniquely gifted with that unique gift by which cogent scholarship is combined with the ethereal airiness of valid musical experience. Such surely was the case Sunday evening.

Aesthetic prejudice is an obstinate adversary that has proven particularly adverse to the music of P.D.Q. Bach (1807-1742); but as the late Gustav Mahler (1860-1911)—whose orchestration, incidentally, bears the unfaceable earmarks of P.D.Q. Bach's tutelage—was frequently heard to mutter, "Meine Zeit wird noch kommen." Thanks to Prof. Schikele, P.D.Q. Bach's Zeit has certainly *kommen*—and not a moment too soon.

Yet perhaps a few comments about the composer are in order even nowadways, and I will endeavor to present the essentials as they fell from the Professor's bearded mouth. P.D.Q. is yet another son of the well-loved J.S. Bach (1685-1750). A "musical midget," as Prof. Schikele so alliteratively put it, P.D.Q.'s precise stature can be judged by Schikele's further remark that he shared with Beethoven (1770-1827) "a certain social awkwardness and a certain social disease." Furthermore, the composer's life falls utterly into four periods: the "initial" period, which lasted some six days and during which the composer "learned all that he would ever learn," followed by the mature or "soused" period, "by far the longest," and, after missing a period, the composer pushed on to the final "period of contrition" beyond which lay death itself.

Combining admirably both showman and scholar ships, Prof. Schikele arranged his program with that phony air of organicism that is so amusing in our age by progressing in

# ONSTAGE

painfully incremental order from P.D.Q.'s least ambitious to his most over-ambitious works to allow the audience a sufficient time in which to develop, as the Professor said, "aesthetic antibodies."

The program opened with selections from the Notebook for Betty-Sue Bach (S. 13 going on 14) for piano: an "Allemand left," "Oh! courante!" and a rarely heard Japanese development of the courante form, the "Corrate." This was all well and good, Schikele exhibiting a flawlessly opaque finger technique with a genuinely Baroque *Weltschmerz* and nearly gelid coruscation throughout the legato passages. He used both hands.

Almost immediately following the Notebook pieces, Prof. Schikele was joined by a pianist, Hong Kong's David Oei, in a rendition of P.D.Q. Bach's *Erotica Variations* (S. 36EE) for banned instruments and piano. Even the most casual concert-goer would have recognized this piece's affinities with the better-known Beethoven work of very nearly the same name. And this seemingly meaningless fact actually points to an essential element of P.D.Q.'s compositional technique, what Prof. Schikele calls his "manic plagiarism."

An important difference between this set of variations and Beethoven's is P.D.Q.'s unique instrumentation. Beethoven, you will recall, was so dull as to employ only the piano. But in the *Erotica Variations*, that noble instrument is joined by a windbreaker, balloons, slide-whistle, slide-windbreaker, lasso d'amore (an instrument twirled above the head), foghorn, bell, and kazoo, each variation making use of different instruments so that the listener is fairly dazzled by a panoply of sonorities.

The performance itself, however, left something to be desired. In fact, my desires were utterly ungratified Sunday night by the pianist's generally non-combative attack and, far graver than this, a rather inelegant cadence by Schikele on the slide-windbreaker in the third variation. This is not to say that I find Mr. Schikele's technique unimproving.

The *Tout Suite* in C minor for calliope four hands, consisting of a "Prelude," an "O.K. chorale," and a concluding "Fuga vulgaris," was next heard. Budding musicologists would have recognized the Ivesian interweaving of hackneyed melodies into the warp and woof of the compositional tapestry. The opening groveling sonorities of the "O.K. chorale" transport one to a landscape of Brucknerian (1824-1896) heaven. In Schikele's technique, loving yet sardonic, one feels the gentle reassuring pressure of a master's velvety hands.

The helium voice of bargain counter-tenor John Ferrante was heard in a performance of some Diverse Ayres on *Sundrie Notions* which proved that, public opinion notwithstanding, there was no happiness in the 18th century either.

Following a greatly needed intermission Prof. Schikele delivered an improving lecture on "P.D.Q. Bach: His Life and Times," the gist of which can be gathered from another

of the gnomic utterances fallen from the Professor's aforementioned mouth: P.D.Q. achieved "originality through incompetence."

The evening concluded with a "piece of resistance," to quote the Professor yet again, *Hansel and Gretel and Ted and Alice*, an opera in one unnatural act. Musically speaking, the opera falls somewhere between Gluck's (1714-1787) *Orfeo* and Richard Strauss' (1864-1949) *Arabella*. Episodic, to say the least, there is yet a symmetry tacked on to the opera via the shopworn (though here, miraculously, returned with the coruscating freshness of a spring freshet) device of the *Leitmotiv*. Hence the opera's unabashed Wagnerianism (1813-1883). Indeed, though not quite the hot stuff, say of *Tristan und Isolde*, it at least approaches *Parsifal*.

We were regaled Sunday by such affecting arias as "Like a lonely pilgrim I roam with my heart on my sleeve"—the famous "sleeve aria" rendered, indeed, by John Ferrane as Little Red Riding Hood, or the equally delightful if mildly erectile "There's something about a monk that drives me wild," and of course the burdensome "Lord have mercy on my soul-o."

The work's complex temporal symmetry is achieved by the fact that it begins and ends with the character of the kindly inn-keeper, whose closing aria—"Has anything been happening since I stepped out to pee?"—plangent yet verbose, brings the opera to a well-earned conclusion.

The all but utterly flawless performance of the music of this neglected figure P.D.Q. Bach, was rewarded by the audience Sunday with an enthusiastic round of clapping, following which we all left the auditorium to be revived by the March night air as we found our various paths homeward and to our rest.

**VLADIMIR ASHKENAZY MARCH 3**

One would have to be a colossal snob—and quite a little snot as well—not to have been dazzled Monday evening by the technical brilliance and, quite simply, the sheer strength of pianist Vladimir Ashkenazy. Forgive a bit of oracular pretentiousness, but, speaking strictly of technique, there are especially pianistic pianists just as there are particularly painterly painters—and Mr. Ashkenazy is a Rubens. Yet I left Hancher excited and vaguely dissatisfied at the same time. Though quite sufficiently dazzled, I was rather unmoved.

This may be due in part to the nature of the program itself, which consisted of musically—though not all pianistically—lightweight, eminently accessible stuff.

Ashkenazy opened with the *Rondo in A minor* (K. 511) of Mozart, and Mr. Ashkenazy's consummate technical skill was never in doubt from that moment on—though the fireworks proper were yet to come. The performance of the (continued on page twelve)

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  - 13 Citizen of U. S. or Can.
  - 14 Provide protection
  - 16 Nathan
  - 17 Javanese carriage
  - 18 Veld animal
  - 19 Assistant
  - 20 Advice from Smokey Bear
  - 23 Puts on
  - 24 Hawks of Hawaii
  - 25 Like much river water
  - 28 Save soundly
  - 33 Loop
  - 34 Derby winner's wear
  - 35 Shakespearean prince
  - 36 Finger clump
  - 37 Moth stages
  - 38 Printer's instruction
  - 39 Prior to
  - 40 Boatman
  - 41 Sadness
  - 42 Checked the timber measure
- DOWN**
- 1 Bach work
  - 2 Schoolboy's Latin verb
  - 3 Decorate again
  - 4 Do a farm-pest control job
  - 5 Change an area designation
  - 6 Unique people
  - 7 The Blue Ox
  - 8 Does wrong
  - 9 Carriage
  - 10 Den
  - 11 Word for a shoppe
  - 12 Golfers' aids
  - 15 Saturday offering
  - 21 Fairway word
  - 22 Moat
  - 25 Surmise
  - 26 Watered silk
  - 27 Portraitists' concerns
  - 28 Handled the situation
  - 29 Glacial ridges
  - 30 Lorelei's home, to Germans
  - 31 Manservant
  - 32 Hebrew letters
  - 34 Golden or slide
  - 37 Add debris
  - 38 Wildcatters and dentists
  - 40 — Alto
  - 41 Kind of iron
  - 43 Popular salad
  - 44 Sense of taste
  - 46 Wearies
  - 47 Do in
  - 48 Wing: Fr.
  - 49 Star in Lyra
  - 50 Baltic capital
  - 51 Advise of danger
  - 52 Arrow poison
  - 53 Judge's concern
  - 54 Garden

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# MOVIES: CLOSE-UPS

BY JOHN BOWIE

Time for Academy Awards again, friends, and this year's nominations reflect, for the most part, the usual: honor those who bring the most cash to Hollywood. While everyone gears up to this Art-as-W2-Form event, I'd like to suggest a few additional categories the Academy hasn't (so far) included, with appropriate nominees.

Thus:  
 Most Obnoxious Publicity: *That's Entertainment, Pardon My Bloopers, The Great Gatsby, Gone In 60 Seconds, The Life and Times of Grizzly Adams.*

Longest Lines Outside Theaters: *The Towering Inferno, Earthquake, Chinatown, Airport '75, The Godfather, Part II.*  
 Most Likely To Become A Television Series: *Freebie & the Bean, Jeremiah Johnson, The Longest Yard, The Three Musketeers, Our Time.*

Best Screenplay Based On A Screenplay Based On A Screenplay Based On A Stageplay: *The Front Page.*

Best Unseen Movie: *The Pedestrian, Mean Streets, Thieves Like Us, The Seduction of Mimi, Badlands.*

Most Gratuitously Violent Movie: *Death Wish, Bring Me the Head of Alfredo Garcia, The Education of Sonny Carson, The Trial of Billy Jack, Earthquake, Andy Warhol's Frankenstein.*

Most Graceful Transition Into Old Age: *Art Carney, Fred Astaire, Sylvia Sidney.*

Least Graceful Transition Into Old Age: *John Huston, Jack Lemmon, Faye Dunaway.*

Biggest Rip-Off: *The Great Gatsby, Daisy Miller, Lenny, The Little Prince, That's Entertainment.*

Most Promising Ingenuite: *Lee Strasberg.*

Best Use Of Nose: *Jack Nicholson (Chinatown), Elliott Gould (California Split), Keith Carradine (Thieves Like Us).*

Most Likely Sequel: *The Vindication of Billy Jack, This, Too, Is Entertainment, Son of Paper Chase, Andy Warhol's Mighty Joe Young, Canadian Graffiti, The Stung.*

And, finally, the William Peter Blatty Plaque (with the inscription "Kiss My Billfold, I'm An Artist"): *Tom Laughlin, Richard Rush, William Friedkin, George Roy Hill and, of course, Peter Bogdanovich.*

PR people are getting, if not smarter, wiser. This week, I found five neatly-typed pages in my mailbox, labelled "Richard Rush Interview." No author's name, no PR company logo, no glossy stills. Just five pages of banter with Richard Rush (director of such outstanding efforts as *Hell's Angels on Wheels, Getting Straight, and Freebie and the Bean*). Evidently, Rush's promoters—listed on the manilla envelope as Barla, Orloff & Associates—have discovered that PR in the humble guise of reportage stands a better than usual chance of slipping past editors and into print.

I would like to let one Rush quote slip past: "I've inspired some rather violent anti-violence, but face it, we are all violent animals covered with a very thin veneer of

civilization. We are carnivores, we are deeply aggressive, and we have immense potential for disguising all of it."

Sometimes we can even make advertising look like prose; not bad, for "carnivores."

Last year's *Film 72-73* (a Bobbs-Merrill paperback, \$3.95), edited by David Denby, was a tight, for the most part enjoyable collection of movie criticism, as were the previous collections in this series. Every year the National Society of Film Critics votes on the year's best work in film, then selects one member (or two) to compile essays on and around those choices. In light of the Academy Awards, the Society's voting is more objective and, in the end, their results more heartening. In *Film 72-73*, Best Picture was *The Discreet Charm of the Bourgeoisie*, Best Director Luis Bunuel, Best Screenplay Ingmar Bergman's *Cries and Whispers*. A special award was given to Claude Jutra (director of *My Uncle Antoine*). *Film 72-73* also included over 200 pages of fairly lucid criticism, with high points in Penelope Gilliatt's retrospective on *Tokyo Story*, Gary Arnold's reviews of

*Sounder and Superfly*, and Roger Ebert's short, funny jab at *The Poseidon Adventure*.

*Film 73-74* (a Bobbs-Merrill paperback, \$5.95), edited by Jay Cocks and David Denby, is a lot bigger book that's a lot harder to get through. The voting, as always, is refreshing, with Best Picture *Day for Night*, Best Director Francois Truffaut, and other awards to Liv Ullmann, Marlon Brando, Valentina Cortese, Vilmos Zsigmond, and Robert De Niro. There are a few fine essays, too: Pauline Kael on *The Long Goodbye* and *Mean Streets*, Gary Arnold on *The New Land*, Molly Haskell on *A Doll's House* and on Norman Mailer's *Marilyn*. But *Film 73-74* has too much—104 essays—and most of what it has is out of balance.

Such as: *Last Tango in Paris* was voted 2nd Best Picture, Brando won Best Actor, but only one of four reviews of *Last Tango* included is favorable. There's just one review of *The New Land*, but three of *The Exorcist*, including Hollis Alpert's suck-up piece, "The Making of *The Exorcist*." There are embarrassments throughout—the kind of embarrassments I'd expect to be weeded out in a book that took so long to put together—Judith Crist fawning over *The Sting*,

Charles Champlin letting *The Long Goodbye* zing several feet over his head, Andrew Sarris' clubfoot-ateur look at John Ford, Paul D. Zimmerman's inexorable "Imaginary Movies."

All of this might be explained away in the interest of objectivity (our beauty-marks and blemishes, our hits and misses, our prose and palaver), but there's no evidence to support that. If the National Society of Film Critics wanted to expand into that sort of objectivity, they'd put together more reviews of each of fewer movies. What seems to be taking place, instead, is the expansion of several egos in the Society, and the imbalance that naturally follows. *Film 73-74* is more abstract than others in this series have been—less talk about moving pictures and more about *The Big Picture* As I See It—and more critic-oriented. It is, as a result, of interest to those who want to know about the current state of movie criticism, but not those who want to know about the state of movies. With that, it's not a very useful book—which is what, I would think, every book of criticism is supposed to be.

Book for review provided by Iowa Book & Supply.

## DOONESBURY

by Garry Trudeau



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CHARLIE DRUM Book Critic



TIM OHSANN (above) is a graduate student in the UI School of Journalism, Associate News Editor of *The Daily Iowan*, and a better-than-average poker player. Sometimes. His home town is Clinton, Iowa. Sometimes.

Graphics pages seven, nine, and twelve by John Barhite.

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# MUSIC

(continued from page eight)

## GOIN' MOBILE

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- 3.6: Soup, Iowa City, Ia. (Gabe 'N' Walkers)
- 3.7: Barry Sadler (Remember "Ballad of the Green Berets"?), Solon, Ia. (High School); Soup, Iowa City, Ia. (Gabe 'N' Walkers)
- 3.8: Ronnie Milsap, Freeport, Ill.; Soup, Iowa City, Ia. (Gabe 'N' Walkers); Corky Siegel, Champaign, Ill. (Great Hall)
- 3.9: Chicago, Sioux City, Ia.
- 3.11: Chicago, Ames, Ia.
- 3.12: Chicago, Carbondale, Ill. (SIU); Count Basie, Madison, Wis. (Madison Civic Aud.)
- 3.13: The Irish Rovers, St. Paul, Minn. (Civic Center)
- 3.14: Poor Howard, Iowa City, Ia. (Sanctuary)
- 3.15: The Lettermen, Madison, Wis. (Dane Co. Coliseum)
- 3.16: REO Speedwagon, Madison, Wis.; The Lettermen, Davenport, Ia. (Masonic Temple)
- 3.17-19: Luther Allison, Iowa City, Ia. (C.O.D.)
- 3.17-31: Hues Corporation, Chicago, Ill. (Mr. Kelly's)
- 3.18: Danny Davis, Chicago, Ill. (Palmer House Hotel)
- 3.19: Arthur Fiedler, the Boston Pops Orchestra, Chet Atkins, Chicago, Ill. (Arie Crown Theater); Mose Allison, Iowa City, Ia. (Gabe 'N' Walkers)
- 3.20: Mose Allison, Iowa City, Ia. (Gabe 'N' Walkers)
- 3.21: Charlie Moore and the Dixie Partners, Iowa City, Ia. (MacBride Aud.); Mose Allison, Iowa City, Ia. (Gabe 'N' Walkers); Anne Murray, Minneapolis, Minn. (Northrup Aud.)
- 3.22: Mose Allison, Iowa City, Ia. (Gabe 'N' Walkers)
- 3.23: John Hartford, Vassar Clements, Norman Blake, Iowa City, Ia. (Hancher Aud.); Brian Auger, Chicago, Ill. (Auditorium Theater); Miles Davis, Herbie Hancock, Roland Kirk, Chicago, Ill. (Arie Crown)
- 4.1: John Hartford, Vassar Clements, Norman Blake, Minneapolis, Minn. (Northrup Aud.)
- 4.4: Gordon Lightfoot, Carbondale, Ill. (SIU)
- 4.5: Gordon Lightfoot, Urbana, Ill. (U. of Ill.)

Norman Blake  
Fields of November  
Flying Fish Records

BY KATHY BERNICK

One February a couple of years back, Norman Blake found himself playing bluegrass music in a semi-plush bar in Grand Forks, North Dakota. If he was surprised, so were the residents who, for two weeks (without even a cover charge) basked in the warmth of classic bluegrass tunes while howling winds outside tore the plains apart. At the time, Blake was traveling with the Red, White and Bluegrass Band. Blake waited without expression to steal the show with his artistry which remained constant whether he played the fiddle, dobro, or most often, mandolin. Demands for his fiddle playing began with the first song, but he rarely complied until the end, winding up the evening with "Orange Blossom Special."

Blake has often been considered as a studio musician, backing up people like Joan Baez or the Minnesota Messiah himself, Bob Dylan. He has recently moved into the realm of "also appearing" with John Hartford or the Scruggs Revue. It has always been difficult to secure his albums since they have been on small labels which record stores don't ordinarily stock. Fields of November is now available in Iowa City, however, and is well worth its price.

Besides being solid, genuine bluegrass, all the cuts on the album are done with great sensitivity. Blake, along with Charles Collins, Robert (Tut) Taylor, and Nancy Short paint some beautiful musical images through their instruments. Even more admirable is their ability to depict varying moods with equal clarity.

Opening with "Green Leaf Fancy," Blake performs a mellow and carefree fiddle number which cannot help but improve the listener's outlook. Excellent to start the day with, even the ruins of Iowa City appear somewhat less grotesque with this song in your head. Collins and Short back up Norman's fiddle on guitar and cello respectively.

Blake's first vocal is the second cut "Last Train From Poor Valley." The song, which concerns itself with a dying mining town and the loss of "brown-haired Becky" is typical of the bluegrass ballad. Blake's voice is less than exciting, but well-backed by Collins' fiddling.

"White Oak Swamp" is a fine example of both Blake's playing and composing. A free-wheeling guitar picking tune, it propels itself seemingly without effort even at its most complicated points. Next, Norman picks up the mandolin and plays through "Ruins of Richmond" which stylistically resembles "White Oak Swamp," transformed through the mandolin.

Two more vocals by Blake are included on side one. The traditional themes of the Civil War and railroads are the subjects of "Graycoat Soldiers" and "Southern Railroad Blues." Although "Southern Railroad Blues" is Blake's best and most relaxed vocal, Collins and Taylor almost overshadow him with the fiddle and dobro. "Caperton Ferry" is a guitar duel which moves along with unquestioned finesse.

Side two contains two vocals. "Lord Won't You Help Me" and "Uncle." Composed of more classic bluegrass stylings and themes, Blake might have chosen to add some harmony to these vocals, since a single voice grows somewhat bland and uninteresting.

"Krazy Kurtis" is one of my favorites. A dobro solo, it is here more than anywhere else that one appreciates the sensitivity which goes into the composing and performing of Blake's music. He gives the instrument an almost human voice as its whines rise and fall.

Breaking from this slow and unusual mood, "Coming Down from Rising Fawn" bursts open with frantic but melodious guitar playing. Although it is one of the longer cuts, its beauty is perfectly maintained.

The final two cuts would alone be sufficient reason to buy the album. "The Old Brown Case" is a solo guitar piece which makes it hard to believe that all this can be done with one pair of hands on a guitar. "The Fields of November" is an almost ideal closing for the album since it directly contrasts the first cut "Green Leaf Fancy." It is dirge-like and heavily funeral. The album has come full circle from a summer song laced with happiness to this morose one which sounds much like a plowed field looks. It is conclusive evidence of Blake's abilities and the respect displayed by all the musicians for his music. Short's cello is especially fine and full.

Maybe the most important but illusive quality of this recording is its unpretentiousness. True to the history and philosophy of bluegrass music itself, this album in its purity is a pleasant escape from the plastic around us.

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BY CHARLIE DRUM

**Beard on Food**  
By James Beard  
Knopf 310 pp. \$10.00

This is not the book to read of a cold March night with nothing in the kitchen but two oranges and a can of enchilada sauce and not a good dinner restaurant for six hours in any direction (save Jim's Rib Heaven in Rock Island). It is a collection of the best of James Beard's weekly columns on food and eating, including some 200 of Beard's inimitably casual recipes and invaluable hints and suggestions about food and cooking.

There are prejudices against reading about food, prejudices that have to do with the class struggle and prejudices that have to do with the relative importance of good food versus adequate nutrition. Against these prejudices go arguments having to do with the quality of life. Forget all that. Cooking and eating are more amusing than baseball or war, about which books abound.

James Beard is no food snob nor carper after the loss of elegance in dining; he is an American cook whose dishes, if

sometimes fine and elegant, are always simple. He tends away from exotic haute cuisine and toward basic foods, carefully prepared. Each article in this collection treats a particular ingredient or cooking method and gives at least one recipe with variations so that if you have a lamb hock and a can of chickpeas lying about you can not only read something entertaining about lamb hocks and chickpeas but can, without great fuss, toss together a presentable meal.

I suppose it is Beard's lack of fuss that makes his directions so simple. Whatever it is, you never have the feeling you couldn't manage, no matter how clumsy you might be with pots and pans. For his rambles between the recipes, I would prefer he cut down on superlatives and effusiveness, but there is still a pleasant quality about his style and after a while, interested in the herbs or wines or utensils he discusses, I forget to be critical of style. It is more difficult not to be critical of the two colors of type in which the book is set to distinguish betwixt text and recipe. It is an annoying device, brown and green type, even when register is perfect, which it isn't often.

In any event, as a recipe book and a long ramble about food, this one is tops, or almost tops. The stomach growls for a London Broil, Sauteed Hominy with Cream, Scandinavian Cucumber Salad, Irish Soda bread, Tarte Tatin (an apple pie with crust on the bottom and glaze on top). Will John's Grocery deliver at night?

Book provided by Iowa Book & Supply.

## BOOKS

**The Thousand Recipe Chinese Cookbook**  
By Gloria Bley Miller  
Grosset & Dunlap 900 pp. \$10.00

This book was originally published at \$20 when \$20 was a lot of money, now it is a steal. The Chinese, more than any Occidental culture, elevated cooking to a high art and Gloria Bley Miller gives you not only a fine history of Chinese cooking but its principles and some 900 pages of recipes and variations, beautifully illustrated with little brush sketches of Chinese cooking utensils, fruits, vegetables, market scenes, etc..

The book is valuable in my estimation because it details with considerable clarity the principles of the various techniques of Chinese cooking: stir-frying, steaming, red-cooking, and so on. Somehow knowing why the Chinese cook a certain way and exactly how it is done is a far better approach than simply listing ingredients and directions. The variations given for each recipe are not themselves the end of possibilities but only the beginning, so that you can take the thousand recipes to the power of your imagination and the extent of your cupboard.

The book has been around for a while but deserves attention now and again. At one time, between the original printing and the reprint, the book was selling out-of-print for \$40, if that is any measure of its quality.

(continued from page nine)

limited between steely brilliance and diamond brilliance.

This was marvellous, perfectly suited to such pieces as the B flat Major, op. 32, no. 2, the detail of which alternately bubbled and rained like a shower of needles; or in the more demonic—though it was a demonism of the intellect rather than of the heart—of the A minor, op. 32, no. 8 interpretation and technique triumphed preeminently in the G minor, op. 23, no. 5, in which the driving, even menacing *alla marcia* was overwhelming—and yet rhythmically nicely nuanced.

But I was less satisfied with the interpretation of the Preludes that call for something other than sheer pyrotechnical brilliance. Rachmaninoff is not all times totally the dour late romantic—indeed, he is not infrequently genial. The good humor and the jauntiness of rhythm that characterize the D minor, op. 23 Prelude—this despite the minor key—were lacking in Monday evening's performance, as was much of the warmth of the D major op. 23, no. 4. What lyric feeling Ashkenazy did attain in the F sharp minor, op. 23, no. 1 was chastened to the point of reluctance.

In all—and the same adjective perforce occurs again—Vladimir Ashkenazy's performance was dazzling in the extreme—if not quite all one would have wanted in a more broadly musical sense. After concluding the program with the Rachmaninoff works, the pianist was called back for a brilliant encore, a jazzy Prelude by Andre Previn, which, as a testament to Ashkenazy's physical endurance, was played at the same high level of excitement that he had sustained throughout the evening.

## Onstage

Mozart was characterized by extremely sharp detail and a richly satisfying bass sonority. There was an easy feeling of impromptu music, the reins just slack enough within the imperturbable classical pace.

We next heard the Schubert D Major Sonata (op. 53), perhaps the most exciting, high-powered performance of this work that I have ever heard, it was, however, less than entirely satisfying. Ashkenazy laid heavy emphasis on the work's bravura aspects, achieving in the opening chords, heavily pedaled, well-nigh orchestral sonorities. This orchestral power, coupled with very fast tempi—sp rapid, indeed, that they seemed on the verge of threatening a loss of detail, though, remarkably, the pianist lost absolutely nothing—mark Vladimir Ashkenazy as an exponent of the Grand Manner.

But this easy-seeming virtuosity—so exciting in itself—dominated the performance at the expense of much of the inherent naivete that suffuses the sonata despite its brilliance (those orchestral sonorities are not entirely Ashkenazy's). I missed a good deal of charm in Ashkenazy's interpretation, a good bit of what makes Schubert Schubert. Sonorities were warm and rich, to be sure, but, as throughout most of the program, there was an emotional coolness—perhaps, on the positive side, a fear of over-interpretation.

The slow movement of the Schubert was initially a disappointment. It was not so much that the tempo was rather quick, but that the phrasing was clipped, with precious few nuances and an unwillingness to linger slightly—with just that tinge of poignancy—at the ends of the phrases.

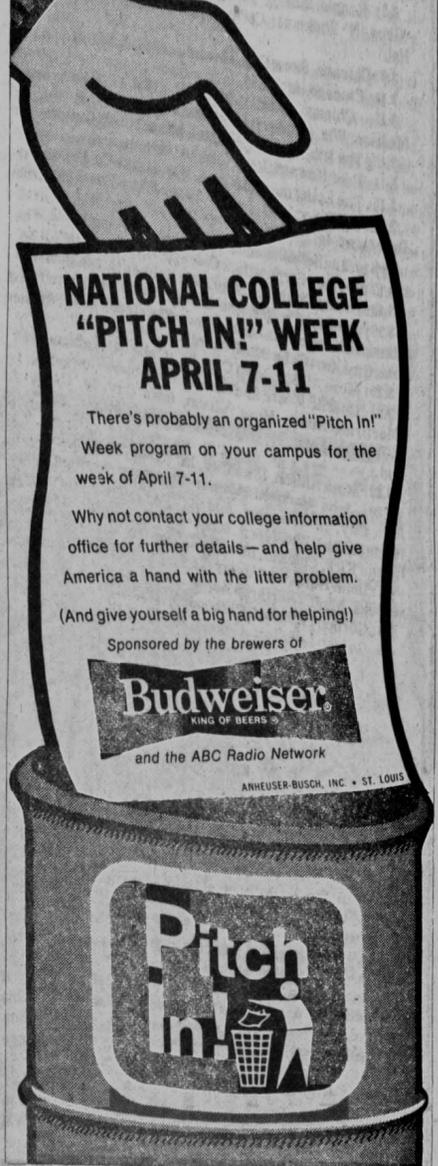
However, as the movement progressed one was made aware of Ashkenazy's dramatic conception of the movement—which consisted in a steadily increasing access of warmth that, in some ways, made the movement finally all the more touching for me. Rhythms became more highly mannered and the melodic line more lyrically, if reluctantly, appealing. Indeed, this was about as lyrical as Mr. Ashkenazy was to allow himself to become Monday evening.

The Sonata's expansive Scherzo, which Ashkenazy took at a brilliant, breakneck tempo, came as a revelation, for I had never thought of the movement as a stormy virtuoso piece. If again the charm and naivete were diminished—even in the rather stinging phrasing of the Trio—how could anyone complain about such sheer brio.

Yet finally: What pianist could avail, no matter how deliberately, against the hobbyhorse charm of the last movement in D Major? It is a charm made all the more appealing by the melody's persistently threatening to slip into a minor key. Mr. Ashkenazy was straightforward here—the contrast with the fire of the first and third movements was most effective—though I would have liked a more affectionate rubato.

Following the intermission, Mr. Ashkenazy took up ten Preludes from Rachmaninoff's opus 23 and opus 24. Here the Russian-born pianist was totally in his element with a performance characterized throughout by an undiminished strength and pyrotechnics yet so completely unaffected that they did not at any time offend. Eschewing anything like languorous gush, Ashkenazy tended to limit his interpretation of these pieces—with regard to musical surfaces—to a range

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