

## Justice Douglas retires; Court balance could tip

WASHINGTON (AP) — Justice William O. Douglas retired from the Supreme Court on Wednesday because of ill health, ending the longest tenure in the tribunal's history. His retirement opens to President Ford an appointment that could tip the balance of power on the court.

Douglas, 77, said he would leave the bench immediately because "I have been unable to shoulder my full share of the burden." He suffered a stroke last Dec. 31.

He had served 36 years on the court. He had made his mark as a dissenter, a civil libertarian and a figure of controversy for his private life.

Twice there had been moves in the House to impeach him as a justice — the most recent led by then-Rep. Gerald R. Ford.

It was to President Ford that Douglas

submitted his retirement letter, ending months of speculation that he would not step down until after the next election, in hopes that someone other than Ford would appoint his successor.

"... I hereby retire at the close of this day from regular active service as an associate justice of the Supreme Court of the United States," Douglas wrote Ford.

Ford's response was a letter of praise and "warm admiration" for the man he tried to have impeached five years ago. The impeachment effort never got beyond a special House committee.

The Douglas retirement gives Ford his first appointment to the Supreme Court. Four of the nine justices were appointed by former President Richard M. Nixon.

Ford's coming appointment will mean that a majority of the court holds office by nomination of the Republican administrations that began with Nixon in

1969.

White House Press Secretary Ron Nessen said he had no information about a nomination to the court vacancy.

With Douglas ill and frequently absent from the bench, there had been speculation for months about possible successors. It was only that.

One name that figured in the guessing on Capitol Hill was that of Carla A. Hills, now secretary of Housing and Urban Development.

Among others considered to be prospects for the court appointment: Atty. Gen. Edward J. Levi; Shirley M. Hufstader of Los Angeles, a federal appeals court judge; Mary Coleman, a justice of the Michigan Supreme Court; William T. Coleman Jr., secretary of Transportation; and Sen. Robert P. Griffin of Michigan, deputy Republican leader in the Senate.

Ford's nomination will be subject to confirmation by the Senate.

First Lady Betty Ford had said she would try to persuade the President to put a woman on the high court, where none has ever served.

Chief Justice Warren E. Burger said Douglas' retirement ends a unique career that spanned the service of five chief justices "and sets a record that may never be equaled."

Douglas was on the bench Wednesday after being hospitalized twice in the past two weeks. He left about a 30 minutes before the court recessed for lunch.

He wrote the President that he had hoped to be able to continue as a justice. "I have learned, however, after these last two months, that it would be inadvisable for me to attempt to carry on the

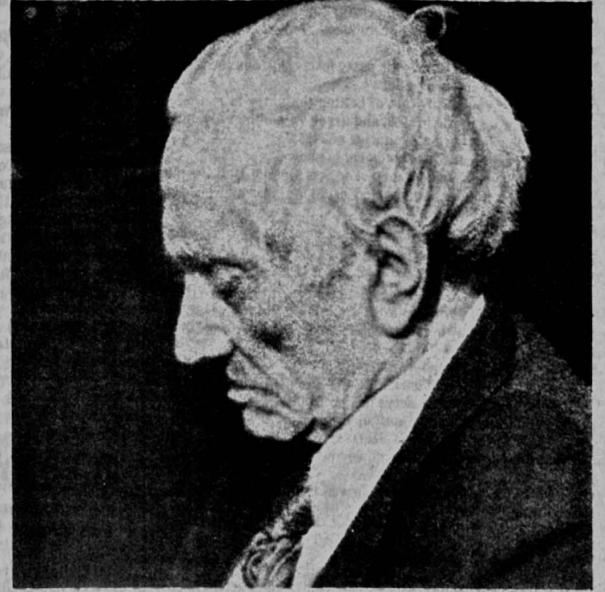
duties required of a member of the court," Douglas said.

"I have been bothered with incessant and demanding pain which depletes my energy to the extent that I have been unable to shoulder my full share of the burden."

Douglas wrote that he had been forced to leave the bench repeatedly during the past two weeks because of his pain. "I shall continue to seek relief from this unabated pain but there is no bright prospect in view," he said.

Douglas entered Walter Reed Army Hospital on Oct. 29, suffering what was described as a "slight fever." He was released on Nov. 1.

Last Wednesday, Douglas' illness forced a two-hour delay in reargument of a case which he had missed hearing the first time because it was argued shortly after his stroke last Dec. 31.



William O. Douglas

## Trucking act raises roof

By BOB JONES  
Features Editor

You know that bridge over by EPB? Have you ever wondered what the poor truck driver has to say when the top of his truck crunches into that immovable overpass?

"There were no fuckin' clearance signs on the son-of-a-bitchin' road." That is what one poor truck driver has to say. This followed the latest of frequent, rather abrupt encounters between a truck and that bridge.

The driver, who need not be identified, was from Cedar Rapids and was driving

for the first time through this area. It might be the last. "You'd think they'd have fuckin' signs," he griped.

While air was being taken out of the tires to lower the four-wheeled casualty so that it could be eased out from under the bridge, the Iowa City constabulary was out in the elements, doing what it does at times like this — blocking off the street, doing something with oncoming traffic and wondering why the blank these run-ins have to happen.

Asked about how often trucks hit the bridge, one policeman muttered: "Every time a truck tries to go under it that's too high."

## For united action

# Tenant group forms

By DAVID HEMINGWAY  
Staff Writer

Iowa City tenants, student or non-student, who want to do something about rental problems now have the Tenants United for Action (TUSA) to call on for support.

TUSA, formed to make group action possible on common rental problems, announced its official formation last Thursday.

The group will share the office now occupied by the Protective Association for Tenants (PAT) in the Union. TUSA will be open Monday, Tuesday, and Thursday from 7-8 p.m., and can be reached at 353-5861.

According to TUSA member Sue Futrell, TUSA will differ from the

Committee to Fight for Decent Housing — a group that was vocal early this fall when the housing shortage was critical — in that TUSA will deal with "more long range" changes.

"In this organization," Futrell said, "we are more interested in bringing very permanent changes which we can only get through a lot of people working together."

Futrell said TUSA differs from PAT in that PAT solves problems "on an individual level." Futrell said "although this (PAT) is a very good service," no real changes can occur through individual actions alone.

"Nothing's going to happen if one person refuses to pay a high rent," Futrell said.

But because the group is new, no

definite plans for TUSA action have yet been made.

"Our main function now is just to talk to as many people as possible to find out what problems people are having, and to find out what can be done about them," Futrell said.

Futrell said TUSA has about 15 members, half of which are students. She said TUSA will be directed by a five-person steering committee, made up of four students and one non-student. These five will make decisions for the organization based on what they learn from talking with Iowa City tenants.

Futrell said the structure of TUSA reinforces the goal of group action rather than having one person making all the decisions.

## Hall conviction upheld

By MARIA LAWLOR  
Staff Writer

A 50-year prison sentence and a second degree murder conviction of James Hall in the 1973 strangulation death of Sarah Ann Ottens in a UI dormitory were upheld Wednesday by the Iowa Supreme Court.

Hall was given, however, in Wednesday's unanimous Supreme Court opinion, a chance for a new trial.

Hall's attorneys, William Tucker and Bruce Walker, under the Supreme Court's direction, have been allowed to examine transcripts of a Grand Jury proceeding which were previously withheld. The Grand Jury indicted Hall for the murder of Ottens, a 20-year-old nursing student from Morrison, Ill.

If Hall's attorneys find in those transcripts any testimony suppressed in his May, 1974 trial that would tend to exonerate Hall, a new trial may be opened, the Supreme Court opinion said.

Hall is presently living in Iowa City attending classes at the UI full time. He was released in July, 1974 on a \$50,000 appeal bond awaiting a decision from the Supreme Court on his appeal request. One of his attorneys, Tucker, declined comment on the opinion from the high court Wednesday because he had not yet seen the written opinion.

"I first learned of the Supreme Court's decision late Wednesday morning when a newspaper reporter called asking me to comment on it," Tucker said. He said he did not know yet how the decision would affect Hall's continuing his education at the UI, which he has done since six months after his conviction.

"I hope to have a copy of the opinion in the mail tomorrow (today)," Tucker said

Wednesday.

Hall's appeal to the Supreme Court was requested by his attorneys July 9, 1974; six days after Johnson County District Court Judge Louis Schultz denied Hall a new trial and sentenced him to serve a 50-year prison term at the Iowa State Penitentiary at Ft. Madison.

In both the request to Schultz and the Supreme Court for an appeal, Hall's attorneys presented 43 reasons for grounds for a new trial. Wednesday the nine chief justices of the court found no grounds in any of the 43 reasons cited in Hall's request for an appeal.

The chief justices, in the opinion written by Justice Clay LeGrand, did criticize the conduct of the state's special prosecutor, Garry Woodward, before the Grand Jury. Hall's attorneys, in their 43 reasons for the appeal of Hall's conviction, accused Woodward of misconduct before the Grand Jury and during the trial.

The Supreme Court expressed in the opinion "unqualified disapproval" of Woodward's conduct during the Grand Jury proceedings. The court agreed with Hall's attorneys' charges that Woodward had made prejudicial statements.

But the Supreme Court noted that the trial jury which convicted Hall heard none of Woodward's improper remarks or irrelevant evidence, and it therefore could not have influenced the jury's verdict.

"It is not the misconduct of a prosecutor which entitles defendant to relief, it is the prejudice which results therefrom, making it impossible for defendant to have a fair trial," the opinion stated.

Hall's attorneys, in their request for the appeal, had contended that Woodward brought in irrelevant testimony, presented inadmissible evidence to the Grand Jury, and made "gratuitous statements" attacking Hall's character.

The high court also chided eight jurors who consumed cocktails during a dinner recess prior to convicting Hall. However, the opinion added that "the prevailing view is that drinking alone, without a showing of prejudice, will not suffice to avoid a verdict. There is no claim that any juror was intoxicated."

The opinion continued that the justices of the high court "unequivocally condemn drinking of alcoholic liquor by jurors while a case is under their consideration. It amounts to jury misconduct."

"However, we cannot say the ingestion of a single cocktail by each of eight jurors before or with their dinner approximately three hours before they reached a verdict had any influence, however remote, on the result," the opinion stated.

Ottens was found strangled to death in her Rienow Hall dormitory room March 13, 1973 while most UI students were absent from the UI campus on spring break. She had been strangled with a broom handle held against her throat, law enforcement officials said.

Hall, 20 at the time of his conviction, was arrested after authorities identified a fingerprint found on a faucet in Ottens' room as Hall's fingerprint.

He was enrolled at the UI at the time of his arrest and was a former UI football player. He was a resident in Slater Hall, across the street from Rienow Hall.

## Restaurant caters to women only

By JOAN TITONE  
Staff Writer

The sign at the entrance to the white frame house on N. Linn Street reads "Grace and Rubie's." A small wooden fence screens the side entrance from view of the bars and go-go establishments across the street. Grace and Rubie's is a women's restaurant; no men are allowed.

In order to sidestep city, state and federal statutes barring sex discrimination, the women's restaurant is a private club. Fifty cents buys a lifetime membership and a lavender-colored card. According to the bylaws of the club, Grace and Rubie's is "open to members and potential members and their children under the age of ten."

Inside, light streams through plants and bamboo blinds, bouncing off varnished wood tables, chairs and walls. Soft rock music, women's music, is piped through a stereo system into each of the four small dining rooms; women's artworks hang on the walls. The food is natural, plentiful and cheap; a meal can be bought for under a dollar. The restaurant has a liquor license. It now serves beer and will serve mixed drinks as soon as money becomes available to stock the bar.

The women's restaurant was more than a year in the planning, and was developed from an original plan for a women's bar.

The four women instrumental in the planning of the restaurant, who asked not to be identified, raised a total of \$12,500 to get Grace and Rubie's going, most of that money coming from loans, ranging from \$10 to \$1,500 from local women. Other women who had good credit ratings agreed to co-sign bank loans for the project.

A spokesperson for the group said that they put \$6,000 down on the building at 209 N. Linn St., formerly a barbershop, which they are buying on a 20-year contract. The rest of the money was used to equip the kitchen, and to make extensive repairs on the building, including the construction of ramps to accommodate handicapped persons.

More money is needed, they say, to pay back loans now due and to further equip the restaurant.

The women do not feel it necessary to explain the need for an all-woman restaurant. "We feel it is self-explanatory," the spokeswoman said. She said there was no reason that they should explain their rationale to men, and that "any interested woman can come in and see what it is like. It's not something we want to make a big deal out of," she said. "We want women to know it exists and let it go at that."

She said there have been a few incidents in the past few weeks of men coming to the door of the restaurant wanting to be served. She said they have told the men it

is a private club, strictly for women, the men left without incident, she said.

"One night some men came over from the bars across the street, they were bombed, and verbally abusive," she said, "but nothing really happened."

"I'm not crazy about the fact that those bars are across the street," the spokeswoman said, "but aside from that, we like the neighborhood very much. Our neighbors have been very helpful, lending us tools to help with the repairs."

She said that already 230 women have joined the club, and that the clientele is "a good age mix of older and younger women." The largest group of patrons are professional and academic women rather than students.

Though there have been comments made by straight women that the women's restaurant is primarily for gay women, representatives of the women's restaurant said that this is not true; that Grace and Rubie's is open to all women in the community, gay as well as straight.

Although a team of four women staff the restaurant, earning minimal pay for cooking, taking orders and serving the patrons, volunteers also share the responsibilities. And although these same four women do the administrative work, every member of the club has a voice in discussing issues concerning the restaurant.

Besides serving food, the restaurant

has meeting spaces available for any women's group, and plans to sponsor music and poetry reading on a regular basis. They also plan to sponsor women's softball, football, basketball and bowling leagues in the near future.

The women's restaurant sees itself as responding to a real need in the community. "The time, money and work that was put into the restaurant came from women," she said, "and it will go back to women. No one else would spend this much time and energy to create a place like this that would appeal to women."

## Weather

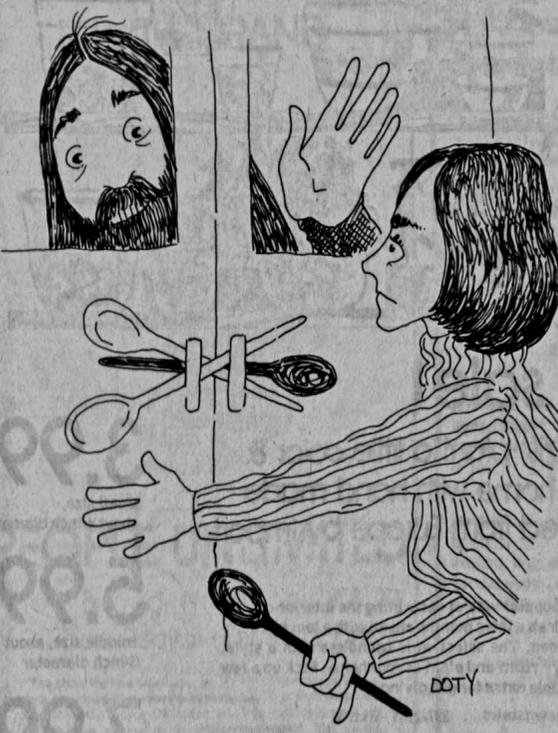
The DI door blew open and in swooshed Barf, the wonderful weather dog, outfitted in the latest Olympic skiing gear.

"Makin' much yellow snow, Barf?" inquired our indigenous weather scribe.

"Nope, can't wait for today's screwy weather — sunny and warmer, with highs in the 40s — to get its ass in gear. I'm headin' out to New Hampshire to do some skiing. That's where all the world's ski burns go."

"Dontcha mean 'all the world's presidents'?"

"Same thing. Just ask Jerry."



DOTY

# Daily Digest

## 'Old' Wallace announces

MONTGOMERY, Ala. (AP) — Gov. George C. Wallace, with the brash, vigorous, scolding voice of earlier campaigns, issued a call Wednesday for middle America to launch a "political revolution" to carry him to the White House in 1976.

Lively and at times nearly shouting to the cheers of supporters, Wallace vowed that neither his paralysis nor his foes in the Democratic party will stop his fourth bid for the presidency.

"My health is excellent and I will be able to campaign actively, and I don't care what they say," the governor declared in formally announcing his candidacy for the Democratic presidential nomination.

Wallace said the Democratic party leadership has succumbed to the "ultraliberal exotic left."

But he disavowed any talk of bolting the party to run as an independent, as he did in 1968, and urged "a political revolution at the ballot box in the primaries of 1976."

He said that voters "are not going to allow a repeat of the 1972 convention" when Democrats picked Sen. George McGovern as the party's nominee and shunted aside Wallace and his platform.

## Senators nix nominee

WASHINGTON (AP) — The Senate Banking Committee voted Wednesday to kill President Ford's nomination of Ben B. Blackburn, a former Georgia congressman, to head the Federal Home Loan Bank Board.

Opponents said Blackburn, 48, a Republican who served three terms with Ford in the House, was too insensitive to the needs and rights of minorities to serve in a post that sets federal policy on equal access to home mortgage money.

At the White House, Press Secretary Ron Nessen said Ford will start looking for a new nominee and "he will send up a new nomination."

The 8 to 5 vote against Blackburn in the committee crossed party lines.

## AIMing to act?

ROCHESTER, Minn. (AP) — The former chief security officer for the American Indian Movement (AIM) said Wednesday that AIM members have talked of disrupting the nation's bicentennial celebration.

The charges were made by Douglass Durham, 37, a former Des Moines, Iowa, police officer who says he acted as a paid informer for the FBI during the Wounded Knee trial of AIM leaders Dennis Banks and Russell Means. He left AIM after his role as an informer became known.

A spokesman for AIM denied the charges. "I've been associated with AIM before its inception and have yet to hear of those kinds of plans," said Eddie Benton, St. Paul, a former director of Indian affairs in state government.

Durham, in Rochester for a speech Wednesday night sponsored by the John Birch Society, said in an interview that AIM members "talked about they're going to destroy the nation's bicentennial."

He did not identify the AIM members but said there were statements that "They will celebrate the bicentennial over our blood. We will promise you a revolution in 1976. It's better to die in the street than go down without a whimper."



## Cards don't lie

Why is this woman smiling? Mamie Eisenhower is probably smiling because, despite the ravages of life, time and National Lampoon, she has survived to celebrate her 79th birthday Friday. The widow of the late president was playing solitaire and watching television on the enclosed sun porch of her Gettysburg, Pa., home a few weeks ago when she posed for photographers. Happy 79th, Mamie!

## Regents meeting today, Friday

# Board to finalize UI budget advice

By RANDY KNOPER  
Asst. News Editor

The Board of Regents is expected to make its final recommendations of the UI capital and operations budgets for 1976-77 when it meets today and Friday at the Sheraton Inn in Des Moines.

The Regents' decisions will then be sent to Gov. Robert Ray, who will also make a recommendation, and then to the General Assembly for its consideration in making appropriations next session.

The Regents are also expected to recommend to the legislature that it take on the project of making a Regents' university education available to the orthopedically handicapped by providing funds to adapt structures to their needs.

Because the last session of the legislature departed from its past practice of providing funds for two-year periods, or biennia, and only appropriated funds for 1975-76, the UI has been asked to update and resubmit its budget request for next year.

The 1976-77 request is primarily for the amounts of the UI biennium request that the legislature did not fund. It includes increases to cover inflation and unexpected costs. The revised capital request of \$12.3 million was first presented to the Regents in September and the revised operations budgets were presented last month.

There are six UI operations budgets. The largest for \$94 million, is the general univer-

sity budget. The others are for the five health units on campus.

Two major additions to the general budget are requests for appropriations to cover unexpected costs caused by increased enrollment and federal fund losses.

UI enrollment this year unexpectedly increased by 1,241, and is expected to increase about an additional 600 in 1976. To cover the costs of teaching these additional students, the UI is asking an appropriation of \$1.4 million.

The UI is requesting \$2.6 million to cover federal fund losses in 1976-77. These cutbacks are expected to hit programs in health service education the hardest. UI officials said if the funds are withdrawn as anticipated, the

programs will not be able to continue without state appropriations.

Other additions to the general operations budget are in the "special needs" category, which includes funds for the initial costs of the proposed "external degree" program, support of faculty developmental assignments, implementing a bi-weekly payroll system for university employees, continuing endangered educational programs including Women's Studies and clinical legal education, restoring the purchasing power of the libraries and maintaining and expanding teaching and research use of computers.

The largest item and the top priority in the budget request is for faculty and staff salaries.

The UI is requesting a 12 per cent increase in salary for all employees.

The \$94 million budget is an increase of \$17.8 million over this year. State appropriations would fund \$72.5 million of it, \$17.4 million more than current funding. The rest of the costs would be covered primarily by students fees.

The largest health unit, UI Hospital and Clinics, is requesting a state appropriation of \$16 million. It has a total operating budget of \$55 million, 70 per cent of it financed by patient fees. The budget request includes a recent increase to provide 185 additional professional staff for next year.

The top priorities in the UI's capital request are the same ones requested last year. In its

last session, the legislature only appropriated \$380,000 to the UI to complete a boiler at the power plant, leaving out the first priority, \$5 million approved by the Regents for an addition to the Lindquist Center that would house the scattered faculty of the College of Education. The UI has increased its request for the addition by \$1.4 million to cover inflation and projects excluded by the Regents last year.

The second capital request priority is \$350,000 for a computer system that would provide 64 terminals for computer-assisted student instruction.

Additions to the capital request include several projects designed to comply with Environmental Protection Agency guidelines.

# Henry asserts U.N. vote adds to Mid East rift

PITTSBURGH (AP) — Secretary of State Henry A. Kissinger said Wednesday that the U.S. vote to equate Zionism with racism "has certainly added to tensions and to the rift and distrust" in the Middle East.

But Kissinger told a news conference here that "we have to keep the American reaction in some bounds."

Responding to a series of questions, Kissinger deplored the anti-Israeli resolution adopted by the General Assembly on Monday as "extremely unhelpful and highly irresponsible."

At the same time, he appeared to be trying to blunt any

drive to restrict U.S. participation in the United Nations or to punish individual countries.

"It is important in the present world situation to keep our eye on the fundamental issues that must be solved," Kissinger said.

With the large number of nations — 72 — supporting the Arab-inspired resolution, it would take a major decision, Kissinger said, to apply economic sanctions against them individually.

"We have to see the United Nations in some perspective," Kissinger said. "We went through a period in which the U.N. was described as the best hope of mankind. That was exaggerated ...

"We must not now swing to the other extreme of not realizing some of the benefits that the U.N., with all of its failings, still has for the United States."

Daniel Moynihan, U.S. ambassador to the United Nations, struck the same theme in a television interview Wednesday, saying, "We don't want to get so mad about this thing that we forget where our interests are."

Kissinger said a U.S. proposal for amnesty for political prisoners in all countries is unrelated to the U.N. campaign against Israel.

"We do not put forward fundamental programs in a fit of pique to punish other countries," he said.

Both houses of Congress reac-

ted Tuesday to the U.N. Assembly vote by unanimously adopting resolutions calling for a re-assessment of the American relationship to the world body.

Kissinger said administration officials "have not made any final decision about a course of action." However, he joined Congress in condemning the vote.

On other subjects, Kissinger said: "He has had 'a good relationship' with Donald Rumsfeld, designated by President Ford to be the new secretary of defense, and intends to work closely with him."

"The health of Chairman Mao Tse-tung does not affect U.S. relations with China, which Ford will visit after Thanksgiving."

## ISPIRG co-sponsors leadership conference

By a Staff Writer  
The Iowa Student Public Interest Research Group (ISPIRG) is co-sponsoring a conference for student government leaders Nov. 15-17 at the University of Northern Iowa in Cedar Falls. The conference on educational consumerism and collective bargaining in higher education is co-sponsored by the National Student Association (NSA).

At the conference, workshops will be offered on the Planning Programming Budgeting System (PPBS) for universities.

Sarah Wenke, ISPIRG local chairperson, said the Board of Regents was mandated by the Iowa legislature to present proposals by Dec. 1 indicating how they planned to adopt a PPBS program. The Board of Regents staff recommended the three state universities implement a plan developed by the National Commission on Higher Education Management Systems (NCHEMS), an organization which sells PPBS programs, Wenke said.

If implemented, the NCHEMS plan involves analyzing departments' financial needs in the areas of faculty salaries and general expenses according to student credit hours in upper, lower and graduate courses, Wenke said.

If the UI is required to implement the PPBS-NCHEMS system recommended by the Regents it will cost \$58,000, said Jeff Goudie, ISPIRG regional staffperson. But, said Goudie, NCHEMS is supposedly trying to develop a budgeting system which will be more adaptable to the university.

"Although the package the Regents' staff recommends does not mandate allocating money strictly according to how many students each department has," Wenke said, "universities and colleges may at some point be required to do just that because that is certainly the rationale behind such a system. PPBS represents an attempt to apply strict business methods in an area where they are not applicable."

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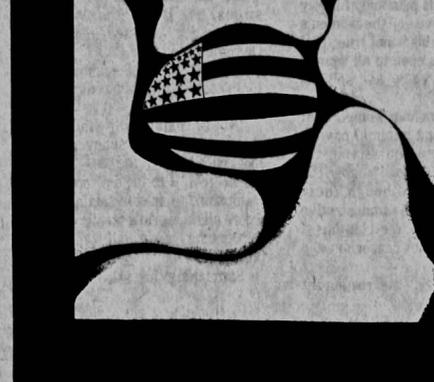
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# Creating America's Third Century



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Is the PLO racist?

Is the Palestinian Liberation Organization a racist group? According to the Palestinian National Charter of 1969, "It is a national duty to bring up the Palestinian individual as a revolutionary Arab, and to employ all the means of enlightenment and education to acquaint him with native land — spiritually and materially — and to prepare him for the armed struggle to recover his homeland."

The political aims of the Palestinian guerillas are further defined by Mehmood Hussain in his book "PLO," in which he speaks of a desire to establish a "mini-state" consisting of the West Bank and Gaza. This mini-state would not be an end in itself, but would create an "independent fighting national authority" from which the PLO-controlled government could wage a continuing war to wipe out Israel and create a large state for Arab Palestinians.

In short, the PLO cannot conceive of any goal short of the destruction of Israel, the exile or elimination of the Zionist Jews, and the establishment of an Arab homeland.

Earlier this week the U.N. General Assembly voted to brand Zionism as a "form of racism." In 1947 the same U.N. General Assembly supported the aims of indigenous Jews in Palestine and of Jewish refugees from all over the world — who ardently desired a return to the Jewish homeland in Palestine.

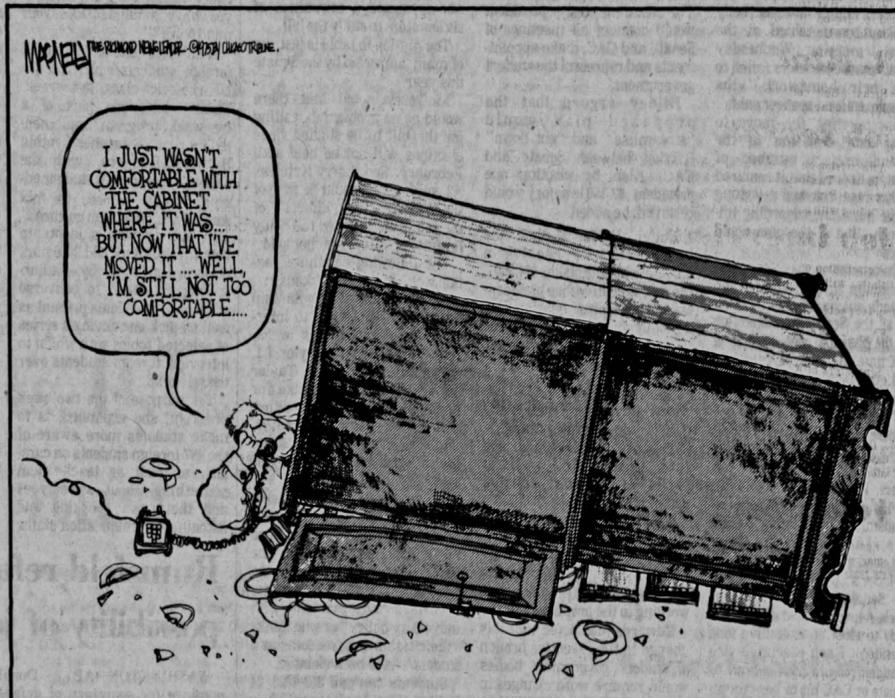
Palestine.

In 1947 Jews were a majority in the half of Palestine then assigned to them by the U.N. General Assembly. Their numbers would have been greater but for the British restriction on Jewish immigration. On the other hand, the British had placed no restriction at all on Arab immigration into Palestine.

Since its formal establishment by a U.N. resolution, Israel has accepted hundreds of thousands of Jewish refugees, many of them driven from their homes in Arab countries. But the 14 or more Arab countries bordering the small nation of Israel have ignored the homelessness of a group of their Arab brothers, and have failed to absorb them into their populations. The end result of this inhumanity has been worldwide sympathy for terrorist groups like the PLO.

But if the PLO ever gets what it wants — if it ever does succeed in driving out the Jews and creating an Arab homeland in Israel — will the U.N. General Assembly be consistent with current posture? Will the U.N. then condemn the PLO and its goals as racist?

KIM ROGAL



Fast foods supported

TO THE EDITOR:

In response to Ms. Loeb's Nov. 11 letter opposing a fast food service in the Union, I think her objections stem from not being informed on what a franchise operation would entail. I'd like to clear up some questions concerning this type of operation if it were to be administered in the Union. If the idea at first does not seem plausible, consider four reasons why it should be.

First, a source of additional revenue would be generated for the university in terms of rent which the fast food service must provide. This, added to the percent of sales profit, surely would far surpass the current \$16,000 net profit of the Meal Mart.

Second, the food would be vastly superior to the way it currently is in the mart. Ms. Loeb makes the brilliant assumption that "a hamburger is a hamburger." Maybe so, but as Tony Burda, head of the Union dining operations, says, what is served in the Meal Mart is not in fact a hamburger, but rather, a ready-burger, and only Mr. Burda knows what it is composed of. And you, Ms. Loeb, talk of "the food's nutritional content."

I realize many students are concerned that a franchise in the Union would mean a loss of food selection, but this couldn't be further from the truth. Actually, the selection would be increased. In talking with McDonald's, not only would the standard menu be present, but they assure

us that a complete breakfast menu would be included, such as pancakes, sausage, eggs, juice and English muffins. Later in the day they would offer soup, salads, chicken and ice cream. We would also see about a provision for including yogurt and cold sandwiches.

Third, a more efficient operation of a franchise would speed up the backlog of patrons waiting half their lunch period to pay. And finally, it is hoped that an operation such as McDonald's would increase student patronage of the Union throughout the day, not just during lunch hour.

I would appreciate your (students') input as patrons of the Union and feelings that you have on this possible move. Please feel free to contact me.

Philip Hilder Student Senator

Stodden on Senate

TO THE EDITOR:

"Every organization on campus is a special interest of sorts. It is only natural that people should try to get as much for the things they are involved in. Certainly there are senators who have interests in activities besides the Student Senate and voice their support," says Gary Koch, the vice-president of Student Senate, in reply to charges that special interests dominate the Senate budget (DI, Oct. 28).

This statement, far from denying the dominance of special interests, seems to admit and justify it. If it is "only natural" for senators to try to get as much money for organizations they are involved in, then it is just as natural that organizations would get several members on the Senate to get money for themselves. Gary Koch obviously understands this. He says, "Certainly there are senators who have interests..."

Those students who are interested in good student government on this campus should examine the question of special interest funding by the Senate. It cuts to the quick the notion that we are getting representative government in this university. Typically Senate elections are held in out-of-the-way places so that only a few students will vote, thus allowing special interests and the "friends" of the candidates to have an unwarranted impact on the elections.

Mr. Koch denies that the special interests could have this much power over Senate, saying, "In a campus-wide election it is impossible for any group to have influence with enough senators that it can pass its programs regardless of merit." Yet two years ago Sailing Club elected 10 out of 21 senators and were given the largest budget it ever received.

If two years ago seems too remote, the current Student Senate had the majority of its senators elected by the efforts of an organization called ISPIRG, which called thousands of students endorsing the SSP

party and asking students to get out and vote for them. Whether Vice President Gary Koch knew of these endorsements or not, he stated in his letter that I should know that ISPIRG didn't endorse candidates on campus or off.

As a person who directly benefited from these endorsements, I suspect he knew about them. Moreover, the newly elected SSP party immediately began a campaign to change the optional fee structure to get more funds for ISPIRG. When they failed to get the regents to approve the fee change, the senators simply gave ISPIRG \$2,500 this fall.

A small price for electing a few senators, right? But you students have to understand this is "only natural." "Certainly there are senators who have interests in activities besides the Student Senate."

And certainly I wouldn't mean to imply that particular groups were slighted. Just because a few dormitory associations went under and KRUI, our student-run radio station, wasn't given enough money to get on the air. Or that Students Over 22 was only given \$150 to carry on its social activities.

Far be it from me to say that a few "interests" seem more "special" to Student Senate than others. Of course ISPIRG has a lot of money, but it's all in ISPIRG's state organization and the \$2,500 we gave them. But you have to understand, according to Mr. Koch, this organization significantly adds to the quality of student life on this campus!

Of course we can always follow the advice of the ad in last Monday's DI, and support public radio by listening to the radio station from the University of Northern Iowa. Right, Mr. Koch?

Woody Stodden Student Senator S3 A Hillcrest

EDITOR'S NOTE: Student Senate elections were held last Feb. 27 in 10 polling places across campus: Union Gold Feather Lobby, Field House, College of Law, Phillips Hall, Chemistry-Botany Building, Basic Sciences Building, Engineering Building, College of Dentistry, Schaeffer Hall, and English-Philosophy Building.

Reasoning 'defective'

TO THE EDITOR:

In the past, various articles in the DI have at times disappointed and irritated me. I wanted to let you know that Tuesday was a first (Nov. 11, Transcriptions). I can't remember a time that I have been more enraged than by the complete absurdity presented by Winston Barclay on heroin addiction.

Throughout the article, I found his reasoning not only illogical but bordering on the defective. I suppose since nine out of every 10 "cured" addicts return to heroin (obviously indicating the methadone program's inadequacy), Mr. Barclay

would support the abolition of federal and state prisons (obviously inadequate because of high recidivism rates). To equate pot with food, clothing and shelter as necessities is as repulsive as it is ridiculous.

I question whether Mr. Barclay is truly familiar with the complex problems and enormous grief suffered by an addict's family. And after reading his column over several times, I began questioning his rationality.

Thinking like yours is neither creative nor constructive, but defective and dangerous, and something less than worthy of the DI's editorial page. Who knows, Winston, maybe Bill McAuliffe could use some help tallying weekly college football scores. The time would probably be better spent, if not, I know of openings in Joliet for painting license plates.

Obie Nelson, A4 2032 9th St., Apt. 16 Coralville

EDITOR'S NOTE: I do not advocate the use of heroin, or pot, for that matter, but I do contend that most of the "enormous grief" of which you speak derives from society's treatment of the addict rather than from the addiction.

Winston Barclay

Transcriptions

Monday cut, Tuesday weld

bart garvey



I love a good work of art, don't you? I mean, I love the inspirational lift good art gives me, whether its "message" is comic or tragic or is no message at all — but rather, an indication of the mind of man, its play, its potential, or its plight. We certainly can't get too much good art for all the lift it gives us, no matter what the cost.

Iowa City certainly didn't get too much good art in its series of recent acquisitions (lately dedicated), and it (we) paid a mere nothing for it, a mere upwards of \$100,000 (including federal and private "contributions"). But such "pieces de resistance!" Such "jeus d'esprit!" Such metallic ministrations to the mind and soul of man! Ah, did ever World such Sculpture see? I think not.

You may suppose at this point that I exaggerate, that I play the naïf, the uncritical lover of things welded and bent. But I assure you, fond Skeptic, nothing could be further from the truth. I cut my teeth on steel mesh and poured concrete; my aesthetic perception has been honed to a Wilkinson edge and stropped on costly Swiss oxide. I know whereof I speak. Nor was I born yesterday — I am very much a child of today (which may weaken my argument but was irresistible when young).

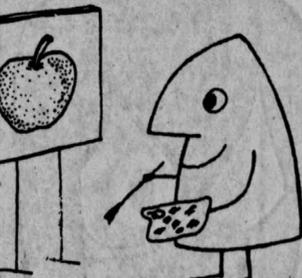
On with the wimium. Having treated myself to the fine but unsubstantial works in the Art Museum for the second time this month, I found myself still in need of some real exhilaration. As I left the building I encountered a friend of mine, an aesthete of long standing, who was admiring the piece of metal sculpture there that is composed of a steel girder, some chain and assorted metal hunks.

He was really squeezing every ounce of appreciation out of that girder, clearly enjoying himself, standing there long and loud. To my greeting he merely gasped, never taking his eyes

off that object of beauty, "If you think this is nice, go see the ones downtown. They're really something else!"

I hastened downtown with great dispatch and pretty considerable anticipation, as you can well imagine. But not having been downtown for some time, it was not immediately apparent where to find works of art. I looked down Washington Street and was reminded of that line of Dick Hugo's, "You walk these streets laid out by the insane, past hotels that didn't last." But when someone jostled me, I caught sight of my first piece of sculpture, a brilliant study in open geometry made out of angle irons, turnbuckles, and cinder blocks. Mass, solidity, stability, open-endedness-on-top — here was the hallmark of Iowa City, of any Iowa town. And I immediately named it "Etna sans Empedocles."

Hungry for more, my eye raked the rakish street, never seeing people, only seeking metal. There! That line of black things — there, another line — and yet another line over there — each little thing what would be called in heraldry a



Graphic by Marjusz Hermanowicz, Poland Magazine

Latin-cross crosslet coupe sable, executed in round, black pipes. What esoteric insight was here! What a ubiquitous statement of Christian man's plight in America! As I stood enraptured, a woman stopped beside me and said, "I like 'em too, but it'll be a shame when they put the meters on 'em."

Only slightly nonplussed, I recommended my quest. Over by the Physics Building, on the corner, that played network of silver pipes and cables took my breath away. I sank to the ground, much as it seemed to be sinking into the ground. Of course! I named it "Last View of Torpedoed Freighter," and remarked to myself on the subtle ambiguities of land and sea.

My taste was whetted now, and my hone shown like a glint on glazy ice. The next one, there, across from the Civic Center — "Athena Rising, Armed, from the Head of Zeus!" An enameled thing of counterpoise, mass and space — I confess that in an unguarded, pedestrian moment I thought it looked a little like the head

of a cricket, but I banished such a notion immediately.

More! More! I'm still not satisfied! In front of the Englert, what I mistook awhile ago for a broken packing crate — yes! A most delicately warped rendering of the concept of the turnstile, so apropos in the theater district! And brown! The perfect color, too! I named it, with reverence and respect, "Brown Handshake."

My palms were wet, my pulse racing. I plodded on in a state of ecstasy — until I saw the masterpiece (how had I missed it earlier?) given a place of honor. There I stood, thoroughly entranced, not two feet from this spare metal stand topped by four stop signs, one pointing to each of the octagonal Earth's imagined corners. This I felt, was IT. "Excelsior," I whispered. "More excelsior than all the rest (which, indeed, were also excelsior)." There I remained until the blast of a horn shattered my communion, and I looked up to see that CAMBUS with the large, red mouth on the front of it bearing down on me.

Always one to avoid a messy death, I jumped to the relative safety of the sidewalk. From there my feet led me whither they would; overcome by such pieces of majesty I knew not where I went. At length, though, I found myself near the river, across the street from the English-Philosophy Building. Confronting me was my last piece of metal sculpture, at least the last I could handle in a day such as this had been.

It was immense. A friend, Jim Stick, who was suddenly at my shoulder, said, "It represents the graduate student mind — rusty and bent."

"Indeed," I breathed, awe-stricken, "bent on both ends, high arched, spanning nothing." I could take no more and collapsed insensible.

My earlier friend had been right. He's always right about good art. The things downtown are really something else.

the Daily Iowan

—Thursday, November 13, 1975, Vol. 108, No. 97—



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# Postscripts

## Lectures

A Panel of Officers from U.S. Army Command and General Staff College, Fort Leavenworth, Kansas, will speak on "National Security and Today's Army" at 8 p.m. today in Room 70, Physics Building.

Geoffrey Nowell-Smith will lecture on "Narrative and Diligent Space" at 9 p.m. today in Room B-11, Old Armory.

Victor Bloomfield, Dept. of Biochemistry, Minnesota, will lecture on "Physical-Chemical Studies of Bacterial Viruses" at 10:30 a.m. today in Auditorium 2, Basic Sciences Building.

Beverly Harrison, Union Theological Seminary, New York City, will lecture on "Women: The Sound of Silence Breaking" at 8 p.m. today in the Union Lucas-Dodge Room.

## Recital

Richard Bell, cello, and Martha Holmes, piano, will give a recital at 4:30 p.m. today in Harper Hall.

## Job search

A discussion on "The Job Search Campaign" (or How to Be Eligible for Income Tax) will begin at 6:30 p.m. today in the Union Career Services and Placement Office. It will involve locating opportunities, recruiting with a firm and accepting a position.

## Job interview

A discussion on "Interviewing Techniques" (or How to Be Nervous Calmly) will begin at 4 p.m. today in the Union Minnesota Room. It will involve a discussion of the purpose of, preparation for and conduct expected during an employment interview.

## Fred Harris

Supporters of Fred Harris will hold 8 Neighbor Nights at 8:45 p.m. today in Iowa City to raise funds for the New England primaries. The public is invited and asked to bring a small donation and a snack or beverage. Some of the residences hosting are: Dave Nichols, Kate Daum Rec Room; Steve McDowell, 1118 E. Cl.; Jim Killingworth, 317 S. Dodge; Mark Brown, Indian Lookout, No. 214; Mary Butcher, 505 Hawkeye Ct.; Dave Behrens, 800 W. Benton St., No. 215A. For more information call 353-2210.

## Volunteers

For more information about each of the following positions and other volunteer opportunities call the Volunteer Service Bureau, 338-7825:

The Christmas Clearing Bureau needs help in the collection, sorting and distribution of donated items to be given to needy families for Christmas.

Veteran's Hospital can use volunteers in many laboratories. The hospital also needs volunteers for patient escort services.

Head Start Preschool has requested a small group of volunteers to do yard work.

HACAP needs a handyman to winterize homes for low income people.

The After School Elementary Recreation Program (ASERP) is seeking volunteers to assist in nature jore, dramatics, arts and crafts and physical activities for elementary schoolers.

## Chicago

UPS Travel is sponsoring a Chicago Shopping trip the weekend of Dec. 5-7. The trip includes two nights lodging at the Conrad Hilton and round bus trip. On way back Sunday, will stop at the Old Chicago Shopping Center and Amusement Park which incorporates over 100 small shops in conjunction with a large amusement park. For more information call 353-3257.

## Bakesale

The AHEA will sponsor a bakesale from 5-9 p.m. today downtown.

## Wheel Room

Dave Williams, guitar and vocal, will be featured from 8-11 p.m. today in the Union Wheel Room.

## Books

The Logos Booktable will sell books focusing on the Christian lifestyle from 9:30 a.m.-3:30 p.m. today in the Union Landmark Lobby.

## Orientation

The Orientation Committee is looking for students to plan and put into action the 1976 fall Orientation Program. The Committee consists of student volunteers interested in working on the programs which will be continued from last fall's Orientation and in designing new programs to fit changing needs. Applications are available in the Union Student Activities Center, Campus Information Center and the Orientation Office. Deadline for application is Dec. 2. For more information call 353-3743.

## Meal

Homemade bread and soup will be served at 6 p.m. today at Sedaven House, 503 Melrose Ave.

## New films

The Public Library has announced today that a new group of 16mm sound films has been received and are now available for bookings by community organizations and individuals. The 24 films cover subjects such as enameling, euthanasia, Marxism, primate behavior, opera, noise pollution, smoking and shoplifting. Children films include "How the Whale Got His Throat" and "George, the Gentle Giant" as well as some old-time comedies and travel films. For more information call 354-1264, the Library Circulation Desk.

## Meetings

The Christian Bible Study and Fellowship with the Baptist Student Union will meet at 6:30 p.m. today in the Union Harvard Room. Guest speaker will be Randall Miller.

Stammitsch, (German Round Table) will meet at 9 p.m. today at the Bull Market.

St. Paul Chapel & University will sponsor volleyball at 7 p.m. today at the Field House.

The Newcomer's Division of the University Club will have a coffee at 9:30 a.m. today at 721 Willow St.

Chi Alpha, a charismatic body of Christ, will meet at 7 p.m. today in the Union Princeton Room.

Angel Flight will meet at 6:15 p.m. today in the Field House.

Pershing Rifles Company B-2 will hold a Pledge meeting at 5:30 p.m. today. Company meeting will be at 7 p.m. today in Room 17, Field House. Fall Banquet tickets will be on sale. Fatigues dress.

Delta Sigma Pi will meet at 7:30 p.m. today in the Union Ohio State Room. Pledges meet in the Union Purdue Room.

The Community Diverse Support Group will meet at 8 p.m. today at the American Baptist Student Center. Newcomers welcome.

The Over-22 Club will meet from 11:30 a.m.-1 p.m. today in the north end of the Union River Room for its weekly rap session.

The University Heights Bridge Club will meet at noon today in the Purple Cow Restaurant, North Liberty.

The Divorced Women's Support Group will NOT meet today. For more information call 353-6265.

The Wesley Foundation Staff will sponsor supper and a Bible study at 5:30 p.m. today in the Wesley House Music Room.

All Greek Exchange will meet from 7-9 p.m. today at Maxwell's. All Greeks will be admitted with Greek identification.

The Christian Science Organization will meet at 4 p.m. today in the Union Wisconsin Room.

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

## New director assumes redevelopment duties

**By a Staff Writer**  
Iowa City has a new redevelopment coordinator whose major responsibility will be the downtown urban renewal project.

M. Paul Alexander, a native of Vallapraiso, Chile, began working as Iowa City's redevelopment coordinator Monday.

Alexander served as executive director of the Urban Renewal Agency in Jamestown, N.D., from March 1972 until last week when he resigned to accept the position here.

Before going to Jamestown, Alexander was deputy director of the redevelopment authority of Armstrong County, Pa.

According to Dennis Kraft, Iowa City director of community development, Alexander was chosen from among three finalists competing for the job. Kraft recommended the appointment of Alexander to City

Manager Neil Berlin.

Kraft said Alexander was chosen as redevelopment coordinator because he "had an awareness of housing programs," and because the city was "looking for someone with urban renewal experience. We needed someone with past experience at that level," Kraft added.

Alexander replaces Richard Wolmershauser, who served as Iowa City's assistant director of community development and urban renewal director until October, when he left to accept a position as director of community development in Overland Park, Kan.

Alexander holds a B.A. from the College of Wooster, Ohio, a master's of divinity degree from McCormick Seminary at Hyde Park, Ill., and master's of theology degree from Princeton Seminary at Princeton, N.J.

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... Connie Stewart  
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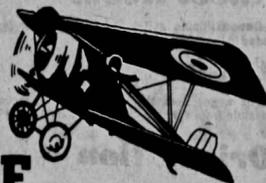
# Horn runneth over; parent proposes audition

By BRIAN HILL  
Special to The Daily Iowan  
A petition for building an estimated \$282,000 addition by 1978 to handle rapidly increasing student enrollments at Horn Elementary School was presented to the Iowa City Community School Board Tuesday night by Horn parent representative Rex Honey, UI associate professor of geology.

ded by over 100 parents. Five school boundary reductions and temporary classroom additions since then "have failed to solve the problem," he said.  
Residential growth on the city's westside, south of Benton Street, is soon expected to add another 100 children to this year's enrollment of 292, said Honey. He warned that the school would become seriously overcrowded unless 9,400 square feet of classroom space was added.  
Honey presented recommendations from the school's

Parent Advisory Council requesting an enlarged media center of 3,000 square feet and two additional building pods, each containing three classrooms. The school was originally designed so that the two additional units could be added to the three existing pods, he said.  
Honey presented a petition containing 311 signatures requesting that the board alter its capital improvement priorities to insure that part of the Horn addition be available by September 1977, and the

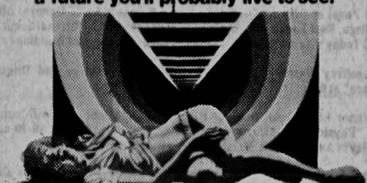
remainder by September 1978.  
Following Honey's presentation, board president Robert Vernace said that capital improvement priorities will start to be reviewed by the board in January. Supt. Merlin Ludwig has scheduled a Dec. 9 administrative meeting to begin "working out the problem" and he also welcomed parental input at that time.  
In other business, Ludwig announced 13 goals that have been established for the district during the 1975-76 school year. The goals are the result of two years of research and "were set for himself," according to Ludwig. Each principal is expected to develop his or her own creative goals for their school buildings which would be "spin-offs" of the original 13, according to Ludwig.  
Ludwig's goals include increasing communication skills, increasing student involvement in policy-making school decisions, programming methods to meet the needs of gifted students, and providing equal opportunities for female students. Also included are goals to either prevent or reach dropouts, to improve parental understanding of the school system and to develop "awareness programs for the Bicentennial."  
"We're trying to make the goals measurable at each school so the public will be able to see if we get the job done," said Ludwig.  
Responding to board members' questions, Ludwig stated his opposition to "senility increases" and described how the goals would work with the district's administrative motivational system. A \$5,000 reserve fund has been set aside to award up to \$500 at the end of the school year "to administrators who perform above the expected norm," according to Ludwig. The goals will help in judging the performance of principals by clarifying their accountability to parents and the district, he added.  
Also discussed and unanimously approved was a measure to revise board policy on holding executive sessions. The measure allows the board to comply with new state legislation dealing with collective bargaining which enables the board, as a public employer, to go into executive session for strategy-planning and negotiating sessions.



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# O'Hearn files appeal after pleading guilty

By MARY SCHNACK  
Staff Writer  
Terrance O'Hearn, who pled guilty Aug. 19 to the March 23 murder of Roger Wiese, filed a notice of appeal Wednesday in Johnson County District Court.  
O'Hearn also filed the notice of appeal to the Supreme Court of Iowa, to Iowa Atty. General Richard Turner and to Johnson County Atty. Jack Dooley.  
O'Hearn, 24, was charged with second degree murder in the death of Wiese, and was sentenced to 40 years in the Iowa State Penitentiary in Ft. Madison. It was recommended that O'Hearn be transferred to

the Men's Reformatory in Anamosa, however, because of overcrowded conditions at the State Penitentiary.  
O'Hearn has not yet been transferred and probably will not be, according to Patricia Kamath, O'Hearn's Iowa City attorney.  
O'Hearn had 60 days from his trial date to file the notice of appeal. He now has three months to file a brief, which states the errors he feels were made in his trial.  
Kamath was appointed by the court to assist O'Hearn in his appeal. O'Hearn's former lawyer, James McCarragher of Iowa City, requested the court's permission to withdraw from the case "one to two weeks ago."  
McCarragher said he "felt if there was to be an appeal, it should be done by another attorney," but he would not state his specific reasons for withdrawing from the case.  
In his appeal, O'Hearn's stated that the judgment-again-

st him was "prejudicial to said defendant during the progress and hearing of said case."  
Wiese's body was found on a Johnson County road two miles north of North Liberty March 23, with two gunshot wounds in the head. Wiese and O'Hearn were reportedly friends.  
In other action at the courthouse Wednesday, a hearing was held to have the bond for Karl Wild, A1, reduced. Wild was charged Sunday with assault with intent to do great bodily injury to a man in the South Quad dormitory.  
Wild allegedly hit Raph Lambka, 19, Naperville, Ill., in the head with a hammer late Saturday night after a confrontation between the two over noise at a party in the room below Wild's. Lambka was visiting friends on campus.  
Wild, 203 South Quad, had his bail reduced from \$10,000 to \$5,000 by Magistrate Vern Robinson. Wild was released after posting \$500, 10 per cent of the original bail bond.

## Sanctuary

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# Mark seeks attorney for defense

WATERLOO, Iowa (AP) — A former lawyer accused of killing his brother, sister-in-law and their two children, is seeking an attorney to defend him.  
Jerry Mark, 32, reportedly wants noted defense attorney Larry Scalise of Des Moines.  
Scalise says he will not comment on his possible role until he has met with Mark, who is being held in the Black Hawk County jail here in lieu of bail totaling \$1 million.  
Mark is accused in the Nov. 1 shooting deaths of Leslie Mark and his wife Jorjean, both 25, their 5-year-old daughter Julie and 21-month old son Jeff.  
The slayings occurred in the Mark farm home near here between 3 a.m. and 5 a.m. The home is the same in which Jerry Mark, one of four sons of Mr. and Mrs. Wayne Mark, grew up.  
The parents now live two miles down the road. Jerry Mark was arrested there Monday and is to be arraigned Friday.  
He is a University of Iowa Law School graduate, had worked for legal aid groups in Waterloo and Des Moines, and recently moved to Berkeley, Calif.  
Scalise represented Des Moines disc jockey Jimmy Don Davis in a trial last summer in which Davis was accused of trying to hire someone to kill his wife. Davis was acquitted.

# Partners of Americas to meet in Mexico

By a Staff Writer  
Dr. Gerald Solomons, director of the UI's Child Development Clinic, will lead a seminar Friday at the third annual meeting of the National Association of the Partners of the Americas in Albuquerque, N.M.  
Solomons, chairperson of the Iowa-Yucatan, Mexico, Partners Committee, will conduct a seminar titled "Improving Health Services."  
At the University of Yucatan, Solomons has developed programs in nutrition and early child development. He has also coordinated an exchange of Iowa doctors, dentists and UI medical students to Yucatan for clinic and research projects.  
The Partners of the Americas expects to have more than 200 volunteers from 43 states and six Latin American countries attending its three day meeting. The focus of the annual meeting is on cooperation and inter-American development.  
The meeting will include workshop sessions in agricultural and rural development, improving health services, education for the community, sharing cultural arts, sports development and project planning and implementation.  
The Partners of the Americas was initiated in 1964 through the Alliance for Progress. During the past year, 3,000 volunteer technicians (doctors, educators, farmers, engineers and students) have traveled to Latin America or to the United States to plan and implement projects in this cultural and technological exchange.

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# Not guilty plea on bad checks

Kennis Ashcraft, Sarasota, Fla., pleaded not guilty Wednesday in Johnson County District Court to one of two charges of false uttering of checks.  
Ashcraft waived his preliminary hearing on the second bad check charge. His trial was set for Jan. 19.  
Ashcraft allegedly wrote the two false checks at a business in Coralville.  
Johnson County Sheriff Gary Hughes drove to Florida last week to arrest Ashcraft. The governors of both Iowa and Florida had to approve the extradition of Ashcraft before he could be returned to Iowa.  
Ashcraft is in the Johnson County jail in lieu of \$1,000 bond.

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# The Hound of the Baskervilles

In 1939 a highly censored motion picture struggled out of Hollywood. There has been a lot of talk that something like a conspiracy boiled around this film, because what it contained was not good for public consumption. Cut from it were the unbecomingly depicted one man's different approach, an elementary approach, pure deduction. This program film, set in the late 19th century, displayed the first hip cop, a violin playing cop, a junkie cop hooked on a 7% solution. His record, unimpeachable, his habits, eccentric, his name, Sherlock Holmes. We proudly present the uncensored original version of The Hound of the Baskervilles, starring Basil Rathbone & Nigel Bruce. Not seen legally in the U.S. since Canada.

plus, in 1927, the only film interview with Sir Arthur Conan Doyle

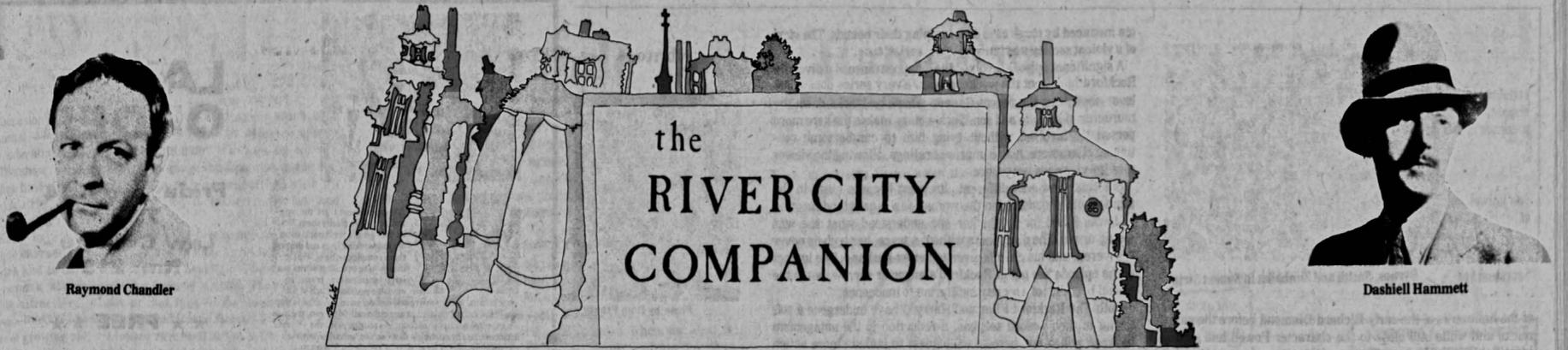
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FREEMAN

Before it make good, combined th inspiration, clubs, folk fe day undergr certainly, b their own. I minor leagu professional they can do it And in the coffeehouse. Rolling Ston personal mil like a degre seem a little Beyond th poorly conce nothing to be musician Ste violin, Dan playing, thr (Westminste album is a Don's sens lucid guitar that d have go



## The Private Dick: Good Eggs, Hard Boiled and TV Dinners

Sherlock Holmes really started it all. Even if we trace his ancestry back half-a-century to Poe's Auguste Dupin, Holmes has to be credited with establishing the detective story as a primary form of popular literature. He is the major fictional cult figure and his popularity was the chief cause of the rise of the "gentle" school of murder mystery, the locked room puzzles ingeniously solved by brilliant eccentrics in tales by Dorothy Sayers, Agatha Christie, John Dickson Carr, Rex Stout, and S.S. Van Dine. The Lord Peter Wimsey stories on Masterpiece Theatre or the Victorian anthology, *The Rivals of Sherlock Holmes*, both on IEBN, or the film *Murder on the Orient Express* are excellent recent examples.

But in the 1920's American pulp fiction established a major variation, the tough contemporary professional detective most often identified in the title of two pulp anthologies, *The Hard-Boiled Dicks* and *The Hard-Boiled Omnibus*. The major developer of the new breed was Dashiell Hammett, an ex-Pinkerton detective whose Continental Op stories in *Black Mask Magazine* combined romantic elements of cowboy fiction with the gritty reality of his former profession. Although the Op stories are Hammett's most characteristic work, he is best remembered for the creation of Sam Spade in *The Maltese Falcon* and Nick and Nora Charles in *The Thin Man*. Equally

multitude of imitations. The strength of these characters created a formula which remained stable no matter what variants were added to it. The writing to formula is the fundamental drawback of any genre and the greatest fault, as well as chiefest characteristic, of popular entertainment.

The classic private eye films are few. To mention the form brings to mind John Huston's *The Maltese Falcon*, with Bogart as Spade. Next are the Marlowe films: Bogart in *The Big Sleep*, Dick Powell in *Murder, My Sweet* (from *Farewell, My Lovely*, recently remade with Robert Mitchum), and Robert Montgomery in *The Lady in the Lake*, well-known because the camera takes Marlowe's point-of-view throughout.

Time and again actors or directors will attempt to duplicate these influential films. Sinatra's *Tony Rome* and *The Lady in Cement* and Burt Reynolds' recent *Shamus* are outstanding failures of formula film. Significantly, the classic films are very close to the original novels and each is conceived as an original entity, not an episode in a series.

This last is not an idle distinction. Part of the brilliance of *Falcon* is the characterization of Spade, the analysis of his motives and ethics. Once these are explored, the character needs no repetition. Hammett's Spade short stories are inferior to the novel, because Spade is no longer an essential character to them. In the same way, *The Glass Key* (later an electrifying film with Alan Ladd) and *The Thin Man* were novels, not series episodes. Both were extremely true to the book as films.

When *The Thin Man* became a series, the episodes grew weaker, even with Hammett's assistance in story and dialogue. The radio and television versions lost the novel's bite all together, while retaining some of the series' charm. Even Chandler's novels vary in quality, from *Farewell, My Lovely* and *The Long Goodbye*, two of the best, to *Playback*, Chandler's last novel, where Marlowe has no reason to exist.

When Philip Marlowe became the subject of a radio show, Chandler disavowed any connection with it. He was well aware, as Hammett had been, that writing to formula produces hackwork. In "The Simple Art of Murder," an essay on the detective story, Chandler observed that the realistic style, hallmark of Hammett's fiction, "is easy to fake; brutality is not strength, flippancy is not wit." He drowned on irrelevant sex. Hammett might have agreed with Chandler's view of his fictional hero: "Down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid."

Mickey Spillane's heroes are meaner than the violent world around them. His Mike Hammer stories are essentially pulp writing of the most formulaic kind, mixing brutality, flippancy, and sex in arbitrary alteration. Hammett's Op is sickened by the recognition of his own dehumanization by his violent milieu. Marlowe is frightened on the rare occasion that he finds himself enjoying violence. But Hammer is deadpan about his own sadism. When he smashes a man's face against a porcelain sink and the man collapses burbling, Hammer kicks him in the head and observes off-hand "He stopped burbling."

A more telling example comes from comparing *The Maltese Falcon* with *I, The Jury*. In both the hero has slept with the woman who killed the hero's associate. In both the woman uses her body to attempt, to escape judgment. Spade "sends her over" because he has to live by some code, even if doing it is painful. Spillane's murderer strips naked and presses herself against the hero, who shoots her. She asks him how he could do it and he says, as she dies, "It was easy." The Spillane style of detective fiction has shifted the emphasis to basic commercial elements, sex and violence.

Outstanding detective fiction is rare. So are films of exceptional quality, like *Marlowe* (based on *The Little Sister*) or *Chinatown*, both firmly in the Hammett-Chandler tradition. The fine work has its impact on the formulation of private eye shows on television, but the emphasis on series elements makes television draw upon proven formulas of popular series fiction, radio, and film. Philo Vance, Ellery Queen, Perry Mason, Nick Carter, Bulldog Drummond, Charlie Chan, Mr. Moto, Mr. Wong, the Saint, the Falcon, the Lone Wolf, Boston Blackie, Mike

Shayne, Crime Doctor, Sherlock Holmes, and even Dick Tracy were heroes of film series in the thirties and forties.

Most of them varied in quality, with mediocrity the and imagination in short supply, although distinctive exceptions like the early Rathbone-Holmes films occur. Most supplied variations on the combination of tough detective (some ex-crooks, some gentleman sleuths), tough and/or bumbling cops, and comic assistants. Fights, shots in the dark, multiple murders, and low comedy abounded. Formula was so rigid that little variation existed between series: Philo Vance, the arrogant aristocrat, Ellery Queen, the sophisticated sleuth, and Mike Shayne, the hard-boiled dick, all seemed interchangeable. Fidelity to the original creations was nominal. Warren William as Perry Mason was the same as Warren William as Philo Vance, the Lone Wolf, or Sam Spade in *Satan Met a Lady*, an early version of *The Maltese Falcon*.

Especially important for television were some of the series derived from the Philip Marlowe model. Dick Powell, the Marlowe of *Murder, My Sweet*, and of an adaptation of *The Long Goodbye* for *Climax*, a television anthology, played in Richard Diamond, *Private Detective* and *Rogue's Gallery*. Both shows used the first-person narrative so popular on radio as a means of supplying description and narration. The *Sam Spade* series would open each week with Spade calling his secretary to announce the conclusion of another case. The remainder of the episode was then his narration with flashbacks. This premise undoubtedly inspired the format of two early syndicated television shows, *The Files of Jeffrey Jones* and *The Casebook of Eddie Drake*, both starring Don Tracy, where the eye would report to his beautiful psychiatrist to recount his adventures amid their verbal byplay.

The very first detective series on television was *Martin Kane, Private Eye*, which ran on radio as well and starred William Gargan, who had played Ellery Queen in films and similar detectives on radio. Many early detective shows like *Boston*

gimmicks to vary popular formulas. Although Diamond met its demise because of its lost integrity, it probably helped spur the creation of the first important private eye cycle on television, beginning in 1958.

*Peter Gunn* was a landmark in television series formulation. It was adult by the standards of the time, it was literature, it was tough. Under Blake Edwards' guidance the world of Peter Gunn abounded in shadows filled with promises and threats. Its casting — Craig Stevens as Gunn, Lola Albright as Edie, Herschel Bernardi as Lt. Jacobi — was superb and the relationships between these people and the society whose atmosphere was variously expressed by Henry Mancini's music were complex and not always reassuring.

At the same time *77 Sunset Strip* appeared, created by a minor detective novelist, Roy Huggins. It, too, featured a family of regulars, but their existence seemed more directed toward market appeal than integral necessity. Efram Zimballist Jr. as Stu Bailey was as mature, suave, and stylish as Gunn but lacked his flinty toughness. Roger Smith was boyish and roughcut. Edd Byrnes as "Kookie" provided comedy relief and teenage appeal. So successful was the program that its studio promptly cranked out *Hawaiian Eye*, *Bourbon Street Beat*, and *Surfside Six*, with the same formula and less success.

The vogue that these two shows created began an avalanche of uninspired variations. Some, like John Cassavetes' *Johnny Staccato*, tried to be grittier than Gunn, but most tried to find a winning combination of good looking leading men, like those on *Strip*. The central structures of these shows had no reason to exist other than as a ratings lure; their main characters having no identity beyond resemblance to established successes. Often the viewer, recognizing the formula, rejected the variations. *Mannix's* ratings rose when the initial premise was dropped. At first *Mannix* was a lone wolf in a modern agency, whose reliance on legwork, brains and brawn clashed with electronic and computer gadgetry. The series' long, stable run began when he became a one-man firm, with secretary and police lieutenant friend.

Purpose has much to do with a show's quality, if not success. *Mannix*, while insisting on fist fights, car chases, ambushes, and action endings, was the only detective show in town. It is being rerun on ABC on Thursdays, followed by *Longstreet*, about a detective whose blindness makes him different from the paralyzed *Ironside*, *Cannon* and *Barnaby Jones* feature obesity and age as variants in the *Mannix* formula. The heroes' inactivity forces greater emphasis on the depiction of the villain's activities, although with more work they could have chosen to be puzzle shows. *Shaft* seemed promising but his gimmick, being black, was as irrelevant to the series as it was vital to the films. Promising scripts turned rapid and Richard Roundtree's presence was wasted.

This season's new *Matt Helm* lacks purpose. The title character is taken from a series of 16 novels clearly influenced by the sex and sock 'em prose comic strips of Ian Fleming and Spillane. Their widest currency was in an inept series of smirky Dean Martin films.

The polar opposite of *Matt Helm* is *Ellery Queen*. Developed by the creators of *Columbo*, it is an attempt at a puzzle show. Just as the rigidity of *Columbo's* format — the unraveling of a crime the viewer sees committed hampers its freshness, so *Queen* runs a risk in the "Challenge to the Reader" format, which demands careful plotting. Too often in the early shows, the telltale clue is one provided by the victim expressly for Ellery. Such thoughtful victims can make the challenge grow stale. Nevertheless, the show is well acted, the major roles well cast, and the '40s setting made relevant and believable. Minor characters like smug Simon Brimmer, the radio detective, and pushy Frank Flannigan, the definitive wise-cracking reporter, are marvelous parodies best appreciated by fans of both the detective genre and '30s and '40s films.

Only two series merit attention as serious contributors to the history of the private eye. David Janssen's *Harry O* bears some  
Continued on page eight



Bacall and Bogey in *The Big Sleep*

influential was Hammett's successor, Raymond Chandler, whose Philip Marlowe stories are the most literate of the hard-boiled school.

"Hammett," wrote Chandler, "took murder out of the Venetian vase and dropped it into the alley. . . . Hammett gave murder back to the kind of people who commit it for reasons, not just to provide a corpse." The difference between the Holmes and Hammett branches of the detective story lies in the author's view of his fictional world.

For many mystery fans, the charm lies in the puzzle. In the twenties, in such genteel mysteries as those of Van Dine's about Philo Vance, like *The Benson Murder Case*, the reader was provided with a map of the murder locale. Ellery Queen refined this idea with his "Challenge to the Reader," a point in the story where the narrative stops and the reader is invited to solve the mystery before Ellery explains it. Such playing fair with the armchair detective is difficult and rare.

In the hard-boiled story the question of "who done it?" is less important than the examination of the world in which the murder was committed and the ethical and philosophical reactions of the detective to that world. The exploration of motive, the portrayal of a society riddled with deceit and violence often turns the hard-boiled novel into a social commentary as well as a tale of adventure and mystery. Not for nothing is Hammett often compared to Hemingway or Chandler's depiction of California society to Nathaniel West's in *The Day of the Locust*.

Revolutions of Sherlock Holmes and Ellery Queen persist, but for the most part the transferral of detective fiction to popular media — film, radio, television — has concentrated on the school of Hammett and Chandler. Part of this appeal is grounded in the affinities between the western and the hard-boiled mystery, such as the lonely hero, the emphasis on violent action, the tendency to formula upon which all popular media depends. As Holmes had before them, Spade and Marlowe inspired a



Myrna Loy and William Powell in *After the Thin Man*

Blackie and Mr. & Mrs. North attempted to capitalize on earlier successes with the series' heroes.

The best transferral from radio to television was *Richard Diamond, Private Detective*. Produced by Powell, it was far more visual in orientation than most of its predecessors and used the classic elements of Chandler's formula. *Diamond*, played by David Janssen, was tough, sardonic, and skeptical. The use of the voice-over, the off-camera first-person narration, tied it to the radio format and the original griminess of the setting suggested the influence of Hammett and Chandler. Later, in response to more successful innovations in the form, *Diamond* was slicked up.

The gimmick of an answering service operator named Sam whose legs alone were seen (played at first by Mary Tyler Moore); was added, to the show's detriment. It recalled the kind of schtick that weighed down *Rogue's Gallery* on radio. Each week *Richard Rogue* had to be knocked unconscious so he could banter with a continuing character on *Cloud Nine*. Like so much of pop fiction and radio, television relied on schticks and

keep trying to picture taxes, bundles of money, I guess, dressed like ducks, flapping through grey November skies.

And I keep wondering what attitude Don means us to take to those "good people." Is he one of them? Am I? Are we both together, or are we enemies? Is he asking me to take sides? There are a lot of occasions on this record where I cannot tell what the singer means us to feel about the people he is singing about. Occasionally his contempt is clear, as in *The Modern Army Can't Fight Song*, which begins "My name is Dick Profit. I'm a converted hood/I got my religion at Ft. Leonard Wood" and continues "I'm a fodderless (fatherless?) cannon/I'm a sleeve with no arm/There ain't much to shoot at, down on the



farm." Or in *The Non-Smoker's Liberation Front Anthem*, which is extraordinarily bitter, containing these light-hearted lines: "You're a man of distinction/A guy with real charm/But your breath smells worse than your underwear," and "why should you give a damn about cancer/We all got to go sometime." Done in a pseudo-dixie string band style, these

### music

## Local Boys Make Good

FREEMAN & LANGE — FLYING FISH no. 011

Before it is anything else, this album is an event: local boys make good. For four years Doug Freeman and Don Lange combined their talents and energies, their forebearance and inspiration, and led each other through a series of bars, nightclubs, folk festivals — they went the route. It's a kind of day-to-day underground music they make, for hire and entertainment, certainly, but generally never the focus of anyone's evening but their own. It's what we have today to replace vaudeville, the minor leagues of pop music — your local tavern. It is often professional, subtle, inspired and ignored. People who think they can do it without working at it are wrong.

And in the progress from your first quavering try at a church coffeehouse hootenanny, to getting your picture on the cover of *Rolling Stone*, your first album is probably the most important personal milestone. It certifies you; as Greg Brown says, "it's like a degree." Most people never get that far. It makes you seem a little more real to yourself.

Beyond that, first albums aren't very good. They tend to be poorly conceived and produced. Don and Doug, however, have nothing to be ashamed of. From the cover photograph (by local musician Steve Mortenson) to Alan Murphy's sweet, decorative violin. Dan Keeley's steel guitar, Larry Key's lovely flute playing, through the recording and mixing done at an in-state (Westminster) studio by Kirk Kaufman and Dave Cottrell, this album is a thoroughly professional effort.

Don's sensitive voice, by turns husky and clear, and Doug's lucid guitar work are both clearly and lovingly presented on an album that deserves a good deal of respect for the work and care that have gone into it.

Which is not to say that it's a completely satisfying album. I think both Doug and Don are better musicians than they were when this was recorded. They have split up since, but you can check on Doug Freeman yourself at the Sanctuary Wednesday nights. Furthermore, I don't think most of the songs on this album work very well. Don wrote eight of them, and of those five seem to have been inspired by post-sixties' ecological and political rhetoric. I agree with them, insofar as they take specific stands against strip-mining and killing Chilean presidents with American bullets. However, they often seem extraordinarily arrogant, their attempts at sarcasm unfunny — they are self-righteous. Song for Allende is probably the best of them in its evocation of all night radio driving, making real the connection between the commercial "what good's an idea when it's not in a store/Making a buck or two" and the deed: "it's a long, long way from the Heartland To Santiago Bay/Where the good doctor lies, with blood in his eyes and the bullets read U.S. of A."

It doesn't bother me that Santiago, Chile, has no Bay, although it does indicate that the speaker doesn't know what he's talking about. I am more disturbed by the verse that seems to refer to Neruda, about "a poet who died with coins on his eyes and no one around him to mourn. . . what good is a poet who can't take commands?" The liberate and political world mourned Neruda, a Noble Prize winner, and as he was an ambassador to Spain and a life-long member of the Communist Party, I guess he could take commands when he had to. If the verse doesn't refer to Neruda, then it is confusing and infelicitous.

The song also contains the line "full moon reveals all the houses and fields/Where good people do what they're told," the good people being those whose "taxes like birds, head south." I

songs are an invitation to scorn their subjects.

In a song called *Northern Lights*, this line appears: "when a woman draws on a woman's strength/A man gets in the way." I appreciate Don's attempt to write about the ways men and women act with each other without resorting to the usual love, dove, moon, joon idiocy — but I think he misses the mark more than he finds it. These songs, despite their laborious search for new themes, images, metaphors and subjects, end up as repetitious posing — both musically and lyrically. They are half-baked.

Doug Freeman's tunes — there are four of them — are much less ambitious and that much more successful. One is a protest novelty song: "whatcha gonna tell the president/Doing that barefoot rag." Another, a neo-western swing tune called *Don't Pass Me By* provides a nice segue out of Don Lange's tune *About Old Wooley*, who used to play with Bob Wills and the Texas Playboys. It's a showpiece for Doug's picking, Dan's steel guitar and Al's fiddle. On a purely musical level it works better than anything else on the album, though it's the barest little snippet of a good time song.

Even when he gets sentimental, as he does in *Gold Watch and Chain*, Doug never loses his clear eye for detail, as in "words and old photos cast in a frame/Are placed on a desk/With a gold watch and chain." Or "it's harder to speak/When it's harder to hear/You can take my heart, Lord/But let my mind stay clear/Wave out the window to children at play/That strange old man with a gold watch and chain."

I think Doug has written the best chorus on the record in *Sit Back So Easy*: "Lord let me sit back so easy/Let me laugh at nothing at all/And an angel comes down/And sits on the ground/We're going nowhere at all." Despite the Nashville Skyline voice which with he sings it, and the echoes of Dylan's *You Ain't Going Nowhere*, it is full of tolerance and melancholy good humor, the kind of song you could sing anywhere because it's absolutely personal. The last verse goes like this: "Tonight you and I/Will let the world go by/The paper, the tv, the phone/It's quiet and still/On the Iowa hills/And leave well enough alone."

—Howard Weinberg



Eggs

Byrnes, Smith and Zimbalist in Sunset Strip

of the hallmarks of the early Richard Diamond before the gimmicks and while still close to the character Powell had made identifiable with Marlowe. The use of the voice over goes back to the earliest elements of the hardboiled school, but it doesn't always work. Some episodes reverberate with echoes of Chandler's fiction.

In the first episode last year, the dizzy small town girl searching for her brother recalled *The Little Sister*. The vividness of the characterization, the interest in the workaday aspects of the detective's investigation, and the hint of potential violence from authorities were distinctive elements. Harry Orwell has a reality about him born of weariness, skepticism, and experience. To Janssen's fans it is Richard Diamond grown mellow; to detective buffs it is not far from the tiring Marlowe of *The Long Goodbye*.

Initially James Garner's *The Rockford Files* was more distinct than Harry O. Developed by Roy Huggins, it carried over the toughness of Garner's characterization in Marlowe, and reflected the currents of cynicism about legal authority prevailing in the aftermath of Watergate. In the first season Rockford was of-

ten menaced by tough cops overstepping their bounds. The view of a violent society was integral to the series' tone.

A significant episode involved the disappearance of a divorcee Rockford had spent the weekend with. Every series does a lost lover show, like the recent Cannon where he tracks down the murderer of his wife and son. Such a story makes the hero more personally involved without tying him to cumbersome continuing characters. It also improves ratings, allowing the viewer to enjoy vicarious vengeance.

But this show was different. Its point became clear in the solution. In a roadside inn the woman saw a gangland meeting and was killed for it whether she understood what she was seeing or not. She disappears without a trace, her body is never recovered, and his child is given to her ex-husband. The impact of the episode lies not in Rockford's anger or sorrow, but in the casual brutality of a society indifferent to innocence.

Both *The Rockford Files* and *Harry O* have undergone a softening in their second seasons, a reduction in the antagonism between police and hero, a willingness to include more action sequences. All series lessen in quality as they progress and come to rely more on formula — lost lover shows, look-alike shows, sniper shows.

An example is *MacMillan and Wife*, the last of the children of *The Thin Man*. It has deteriorated from its competent comedy-adventure beginnings to reliance upon schtick and cliché. Recurring characters have become as irrelevant as Birmingham and Jimmy in Charlie Chan films. The humor has grown flat. Once Mac's eccentric mother cowed a killer by driving at high speed, yet Mac still had to fight him. Last season Jim Rockford tried the same thing, but after he told the killer, "You won't shoot at this speed," the man shot him. Rockford was very surprised before the crash. Such a moment says much about the consciousness of formula on *The Rockford Files*. The attempt to overcome and improve upon it allows the private eye format room to grow and to keep the vitality Hammett first gave it.

—Robert Root

Contributors



Photo by Dom Franco

Robert Root has a Ph.D. in English from UI. His first literary criticism was a letter defending Charlie Chan in TV Guide. He is presently a homemaker.

Cartoons courtesy of Poland magazine and staff artists John Barbite and Cat Doty.



"Wiseman doesn't 'get' the cops, and he doesn't glorify them. What he does get is a vivid impression of their working lives and through this a complex sense of what it means to be in their position in a large American city. It's not an enviable position: much of the work is banal and repetitive and inconclusive, but there is the implicit threat of violence in any radio call. Moreover, the cops are expected to dispose of countless routine problems — drunks, accidents, family quarrels — that can't be 'solved' to anyone's satisfaction and that most 'decent' people don't want to touch." Gary Arnold, *The Washington Post*.

"Law and Order was the most powerful hour and a half of television that I've seen all year..." Pauline Kael, *The New Yorker*.

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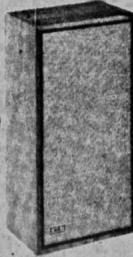
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film Do It S'more, Cos!

The current popularity of Sidney Poitier's latest black "entertainment" film, *Let's Do It Again*, seems to point up two altogether not unrelated facts: The considerable comic talents of Bill Cosby and the general willingness of contemporary movie audiences to be entertained by just about anything. As a vehicle for Cosby — whose comic abilities have been evidenced in a number of media — the film works well enough. But his performance alone cannot salvage what is finally a cliched and rather tedious effort.

What we have here, basically, is a diluted double-take of *The Sting*. But this version also happens to be topical: It is about two honest, middle-class blacks — Cosby portrays a hardhat and his partner (Poitier) a milkman — who head for a wild weekend in New Orleans to fix a fight and thereby raise the money to build a new temple for their inner-city Atlanta congregation. As it turns out, this film is *The Sting* twice over, as our heroes return "Six Months Later" to fix a rematch between the same two fighters, and the two thus go through the earlier business all over again.

It would take a director of considerable ability to sustain a plot that repeats itself so self-consciously, and director Poitier is definitely not up to it. The first trip to New Orleans is sustained well enough, enhanced especially by Curtis Mayfield's score and the introduction of the local black Bad Guys.

But the second time around things begin to drag, and a confused finale in which the Bad Guys are rewarded by having most of their hoodwinked money returned and the Good Guys escape to the good life in Atlanta is simply too much. Perhaps if Poitier had given us reason to sympathize with or to laugh at John Amos and the other black mobsters, this resolution might have been palatable. But his presentation of the Bad Guys as likable killers is as ambivalent as that of the Good Guys — are they bumbling idiots or slick con artists — and Poitier's desire to play it both ways leaves us with a vague ending to a previously simplistic story.

But *Let's Do It Again* is a movie whose statement is obviously subordinate to its style, and on style alone Cosby has turned this technically uninspired and narratively weak film into something of a success. It is amazing that a comedian who was initially popular on record albums could be such a master of the sight gag and the pure facial reaction. Two sequences, one in which Cosby is "soiled" by a baby he holds in his lap in an office waiting room, and another in which he is disguised as a hip black cat and pulls a revolver from the fly of his bright orange knickers, are alone worth sitting through the film's duller episodes.

Poitier the actor is no comic master, though. As a former student of hypnosis who entrances Bootney Farnsworth (Calvin Lockhart), convincing him to become world middleweight boxing champion, Poitier is neither funny nor credible in a role that demands that he be both. His performance is rather that of a frightened pickaninny who is all bug-eyes and raised brows — and Buckwheat did all that much earlier and with more comic effect.

As a director, Poitier's work with Lockhart is also disappointing. Lockhart has both the verbal and visual comic savvy to counterpoint Cosby's, but he is never really allowed to perform beyond a few throw-away lines. In fact, Cosby and Lockhart

incredibly never appear together in the same scene, an indication of how director Poitier's faith to Richard Wesley's uneven screenplay necessarily undercuts the comic potential of his material. As with his earlier *Uptown Saturday Night*, Poitier seems unable to maintain the pace and to allow for the improvisation that might have substantially improved both films.

Earlier I described Poitier's technique as uninspired, and the same term ultimately applies to the film as a whole. *Let's Do It Again* is occasionally entertaining and engaging due to some nice bits and one commendable performance, but it is finally not much of a movie. And considering the quality of the films showing at the Bijou during the next week, there is really not much reason to leave campus for your cinematic delights.

—Tom Schatz

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Ever since dying affectic popular in Er wine drinkers to the afterno range of sherr the American Sherry is a been added, r Jerez region o sherry shipper and blend the fermented in these casks al wine is draw successive ro years are ble sistency of the ability to train wine that is s Spain and els

What happes sherry is mys as flor forms what kind of eventually be will help prod "fino", which Lesser com becoming an than the fino. amoroso or c Also, the oloro percent alcoh From the fin all sherries: a gold finos. It alcohol than t wine shows a receive no yo amontillado. I tasted a l pare the diff inescapable. The firm of tasted only th \$4.90. It was n the character flavor. For le solera system fino. It costs n character There is none fruitiness wh nice wine, bu The Tio Pep really good C not available There is a produced by worth infinit wine is wrong

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# Maude Lets It Hang Out

Occasionally there is an episode of a program which is so unusual — and so unusually good — that it deserves special consideration. Monday night's "Maude" was such an episode. The show is a monologue — perhaps the first monologue in a prime time situation comedy. Maude is paying her first visit to a psychiatrist, an experience which is cathartic for her and enlightening for us.

Never have I seen a show delve so deeply into an essentially comic character. For one half hour Maude bares her soul to her shrink and to us. From behind the usually resilient exterior of the caustic Maude come the fears of a child. The fear of not being attractive: "Look at that face — the innocent glow of Donna Reed . . . and the crisp features of George C. Scott." The fear of growing old: "I looked at myself naked in the mirror the other day. Oh, how I wish they could repeal the law of gravity." The fear that Walter is drawn to other women: "You should have seen him leaning over her. There was more of his hair in her cleavage than on his head." The fear that sex is losing its importance in her marriage. "Our bed used to have one meaning for us. Now you should see the food he brings to bed! It's like sleeping at Sambo's."

Maude begins her tale by explaining that she has fallen out of love with Walter. But as the monologue progresses, she realizes that she is rejecting Walter because she loves him so much that she's afraid she will be rejected first. This, we find out, is a result of Maude's relationship with a cold and distant father for

whom she felt the same way, whom she loved so much it frightened her. Maude has carried this fear into all her personal relationships. "That's why I try to be so tough. That's why my humor is so caustic," she admits.

The episode gets almost oppressive at times. Maude bursts into tears no less than five times. She sings an old love song while reminiscing that her father never kissed her back. And at one point she clenches her fists and says vehemently, "I love this life, I love this life! I love it. I love it!" At times these outbursts become almost melodramatic, due at least in part to the extreme closeups used when Maude cries. Actress Beatrice Arthur should have internalized these moments more, or the camera should have been farther back.

But generally the writers give us relief when we need it. Perhaps the most skillful bit of comedy comes from the silent psychiatrist, of whom we see nothing more than a hand and a right ear, and from whom we hear nothing but, "Uh-huh." Arthur plays brilliantly off his lack of words: "Ah..." the doctor mutters. "See — you're taking sides," says Maude. "Ah..." he groans again. "Sure, that's easy for you to say," she retorts.

The show's major weakness is that the point is driven home too hard. We have all had enough of Freudian psychology to get the connection between Maude's love for her father and her love for Walter without her blatantly sobbing. "I loved him so much it frightened me, so I rejected him. Oh, no! Now I'm doing the same thing to Walter!" Similarly, having her sing the line

from "Where or When" ("Something that happened for the first time, seems to be happening again") was unnecessary.

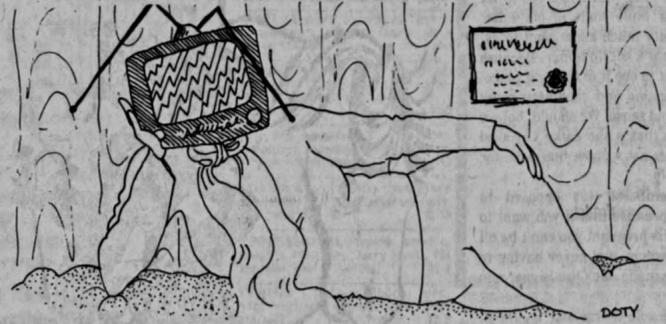
And at the end, Maude announces she won't be seeing the doctor again; she is ready to walk out and slam the door ala Nora in A Doll's House when the writers invent a contrived thought to cross her mind. "I was just wondering if I kissed you goodbye, would you kiss me back?" Maude sobs. "See you Friday?" It would have been unrealistic for Maude to solve all her problems in one session, but this bit of sentimentality was no way to arrange for her return.

Yet these minor flaws are barely noticeable in a show which is both enthralling and enlightening. Beatrice Arthur gives Maude a stunning one-woman performance, and some just as stunning insights into what makes her tick.

COMING UP:

The psychological and physical experience of discovering one has breast cancer and undergoing a radical mastectomy is examined on the Emmy award-winning documentary, "Why Me?" Lee Grant narrates. Monday, 7 p.m., IEBN.

—Chris Kittleson



## potables

# The Cask of Amontillado

Ever since Prince Hal's friend Falstaff proclaimed his undying affection for "sack", sherry wines have been more popular in England than anywhere else in the world. Today, wine drinkers everywhere often look to sherry as an alternative to the afternoon beer or the before-dinner cocktail, and a whole range of sheries are produced in New York and California to fill the American demand for this unusual wine.

Sherry is a fortified wine, that is, a wine to which brandy has been added, raising the alcoholic content to 15-20 percent. In the Jerez region of Spain, along the south central coast, the great sherry shippers buy and vinify the Palomino and other grapes and blend them in a system unique to sherry. The young wine is fermented in oak casks in a "solera", where row upon row of these casks are stacked, according to age. Then, each year, as wine is drawn off from the most mature bottom row, each successive row replenishes the supply, so that the wines of many years are blended. This is done partially to achieve a consistency of the shipper's style. Also, the oldest sheries have the ability to train the younger wines, and skillful blending yields a wine that is superb year after year. That is why sheries from Spain and elsewhere are not vintage-dated.

What happens in the cask during the initial fermentation of the sherry is mysterious and unpredictable. A type of yeast known as flor forms on the wine. How much flor develops determines what kind of sherry is evolving in the cask. A lot of flor, which eventually becomes crusty and sinks to the bottom of the cask, will help produce the very lightest and driest sherry, known as "fino", which gets the least amount of brandy added.

Lesser concentrations of flor will result in the sherry becoming an oloroso, or a darker, richer, more full-bodied wine than the fino. By adding sugar, the sweet sheries known as amoro or cream sherry can be made from the oloroso wine. Also, the olorosos get a larger dose of brandy, and achieve 18-20 percent alcohol.

From the fino sherry it is possible to make the most famous of all sheries: amontillado. This wine is a bit darker than the pale gold finos. It can be a golden brown, and will be stronger in alcohol than the finos and more rich and nutty tasting. If a fino wine shows a darkening of the flor, it may be picked out to receive no younger wine for replenishment, and so becomes an amontillado.

I tasted a few sheries recently and, while it is hard to compare the different types among each other, observations are inescapable.

The firm of Gonzalez & Byass produces several sheries, but I tasted only their fino, which is known as Tio Pepe and sells for \$4.90. It was not as pale as other finos I have had, though it had the characteristic tartness and dryness, and a delicate nutty flavor. For less than half that price, Almaden, which uses the solera system, makes a cocktail sherry which approximates a fino. It costs \$2.00, and while it is not a bad wine, it certainly is not characteristic sherry, for the basic grape tastes are wrong. There is none of the Palomino grape taste, but there is a lot of fruitiness which indicates possibly Chenin Blanc, which makes nice wine, but not sherry.

The Tio Pepe, by comparison, is worth the extra cost, though a really good California sherry like that of Louis Martini, which is not available in Iowa, would be better yet.

There is an inexpensive amontillado available and it is produced by the firm of Savory & James. It costs \$2.50 but is worth infinitely less than that. Almost everything about this wine is wrong. It is cheaply made and sugared, it is too acidic;

all out of proportion. It could give sherry a very bad name.

Surprisingly, the venerable concern of Harvey's (a British company that buys sherry in casks and blends and bottles it in Britain) produces an amontillado that is not a typical amontillado. Unlike the Savory & James product, Harvey's is good wine, but it is too sweet and tastes more like an oloroso than it should. The solution is to buy a bottle of Dry Sack (purists will note the contradiction in terms, for the Sack that Falstaff loved so much was a sweet sherry wine).

Dry Sack is a Williams & Humbert product and sells for \$5.70, but if you like sherry at all, and if you are looking for a very fresh and nutty, golden brown amontillado type, then Dry Sack

is for you. The unfortunate advertising that hypes this wine calls it a "man's sherry". Suffice it so say that Dry Sack is fine in spite of this. The ads also recommend drinking Dry Sack on the rocks and though purists cringe at the thought I have tried it this way and find it good as a cocktail, but it should be merely chilled for serious enjoyment.

Before you sink a lot of money into a bottle of Dry Sack, though, go to your favorite bar and try a glass — it is available almost everywhere. Just pound on the bar and bellow for a cup of sack.

—John P. Gillespie, Jr.

# Beer Drinkers

If all of this talk about wine mystifies the beer-drinkers among you — take heart. The River City Companion and C.O.D. are sponsoring a beer tasting on Monday, November 24. Details will be published in forthcoming DI's, but basically we will be tasting the most popular domestic and imported beers to determine which is really the finest, and we will be trying to identify that one person among us who has the best palate for the suds. We will be taking applications from campus organizations who wish to sponsor a contestant for an entry fee of \$5.00 each. Prizes will be given to the best tasters and to those in the audience who can pick the winning beers.

For further information keep watching the DI or contact Phil Bosakowski or myself. We must limit the number of entrants to twenty, but admissions of the audience will be first come, first serve. The whole thing starts at 4:00 pm. May the best beer, and drinker, win.

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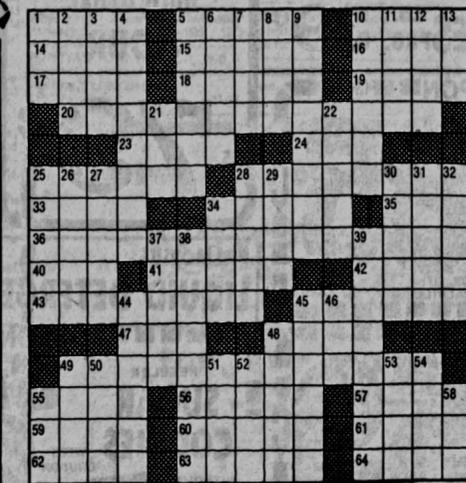
Friday, November 14  
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Room B-11, Basement Old Armory

## CROSSWORD PUZZLE

Edited by WILL WENG

- |                                |                          |                                 |
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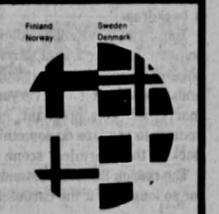
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# theatre *Of Carousels and Cuckolds*

CAROUSEL, by Rogers and Hammerstein, based on a Ferenc Molnar play, directed by Addison Myers, musical direction by Robert W. Eckert, stage design by Tom Bliese, choreography by Jennifer Lowe Martin, conducted by Thomas L. Davis, lighting by Alan Brent Pellenberg. At Hancher Auditorium tonight through Sunday at 8 p.m.

Musical comedies can be a lot like porno flicks — both offer a lot to swallow.

In either case we make an agreement with ourselves to let some of our critical faculties slum while some of our other receptors get off for awhile. We pretty much know what to expect in both, and too often accept what's not up to par. Because to complain is to admit that we went to see it in the first place.

It seems we can't expect good singing and good acting any more than we can expect spectacle and sense. We should, but we can't. So it is with some allowance that a show like Carousel must be approached, although this is not a show that asks for forgiveness. It begs for mercy.

Carousel is a couple of remembered (as opposed to memorable) songs packed into the premise that if you want to steal and murder because your wife is pregnant you can't be all bad. And that love is beating your women and never having to say you're sorry. Which would have made Jack the Ripper one hell of a paramour.

But enough of sense. It's the spectacle that people trudge in for, the willing suspension of disbelief. The choreographed overture scene depicts a carnival setting where Billy Bigelow (William Nolan) works and woos, replete with a real working carousel, side show and assorted eye-catching paraphernalia behind and sometimes beneath the actors. After the cast moves around it for a while the music stops and it disappears forever, followed by an exceedingly long and charmless scene in front of a backdrop.

There Julie Jordan (Janice Laury Sugarman) emotes something to her friend Carrie (Sara Fidler) about how much she loves Billy. Billy appears, so does someone else, Billy and Julie sing a bit and everyone is sort of happy. Billy and Julie marry, she gets pregnant, he gets killed in a foiled holdup, returns to earth to do something Nice and everyone sings. But back to the charmless scene first.

The reason the actors stand nailed in place in front of a drop for so long is that the carousel set is being changed to a ocean-

side dancing set for the next scene. In designer Tom Bliese's addition to Big and Bright, some throwaway scene has to appear in front of a curtain. And that scene just happens to be the one upon which the credibility of the entire evening's proceedings hinges.

Even the spectacle fails — after blowing thousands of dollars and hours on a poorly used opening set, apparently no one had the time or imagination to come up with anything better than the tacky tin foil star (symbol of something Very Important) that Billy gives his daughter. And while trees on either side of the



stage look nice enough in a forest scene, they are less than credible in the ocean, when the scene changes but the trees don't.

Of the major performances, Sara Fidler's is the most agreeable. She's not a bad actress for a singer, and a terrific singer for an actress. And Harry Hakanson fares well in a non-singing role as Bigelow's genial albeit exasperated Heavenly Friend.

While we never get to see what Julie sees in Nolan's Billy Bigelow, the fault may not only be with the actors. Seeing and hearing Billy operate on the carousel might convince us as much as Julie that there's more to the guy than a big and pleasant voice.

In short, Carousel is a show barely worth doing done badly. Why it was done at all is a mystery. If it was done to train

students for professional careers, it comes 30 years late. If it was done to take in more money than it cost, okay, although audiences have been known to flock to critically acclaimed shows — Voltaire's and Leonard Bernstein's Candide has been packing them in on Broadway for over a year. But if it was done because someone somewhere thought this is the kind of presentation that does a university proud, that someone is badly mistaken.

A different theatrical entertainment should be in store for Hancher patrons this Tuesday when The Milwaukee Rep Company graces the stage with a performance of Moliere's School for Wives. After watching innumerable national tours bus-and-truck their way on and off the Hancher stage, long-suffering theatre patrons will get a chance to see a bona fide repertory company at work.

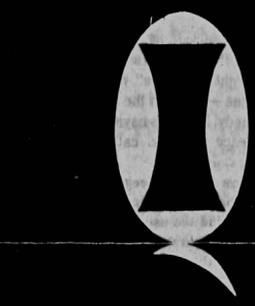
For twenty years Milwaukee Rep has been trying to find both identity and recognition as a legitimate company of quality. Overshadowed in this area by Minneapolis' Guthrie Theatre, Milwaukee is now spreading its artistic wings in a regional tour, thanks in part to a grant from The United Midwest Regional Arts Council (TUMRAC).

Although I haven't seen Milwaukee Rep in action, the notices I've gotten from those who have are good. And various other clues lead me to hope for a competent and imaginative production: the company will be using poet Richard Wilbur's adaptation of this classic comedy of cuckoldry, easily the wit-tiest available. Many of the guiding lights of the company got their fire from San Francisco's American Conservatory Theatre, a stable yet innovative organization. And after flirting with the star system, the group has committed itself to a resident company of young professionals. Don't look for familiar names and faces — look instead for performers who work like an ensemble, just liable to make up a whole somewhat greater than the sum of their parts.

There's been talk that John Houseman's excellent City Center Acting Company might stop here in the future. Support of the Milwaukee Rep would indicate that there is a market for theatre of potential quality in Iowa City. Let's hope they keep their part of the bargain.

—Phil Bosakowski

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<b>DOLE FRESH MUSHROOMS</b> LB. BOX <b>99¢</b>	<b>HY-VEE WAFFLE AND PANCAKE SYRUP</b> 24 OZ. BTL. <b>69¢</b>	<b>REALEMON LEMON JUICE</b> 24 OZ. <b>59¢</b>	<b>U.S.D.A. CHOICE BONELESS ROAST</b> LB. <b>1 29</b>
<b>OCEAN SPRAY FRESH CRANBERRIES</b> LB. PKG. <b>39¢</b>	<b>SPECIAL GOLD MEDAL FLOUR</b> 5 LB. <b>79¢</b>	<b>SPECIAL HY-VEE CREAM OF MUSHROOM SOUP</b> CAN <b>15¢</b>	<b>U.S.D.A. CHOICE BONELESS ROUND STEAK</b> LB. <b>1 69</b>
<b>COUPON POST CEREAL SUGAR CRISP</b> 18 OZ. PKG. <b>85¢</b> WITH COUPON Without Coupon: 95¢ GOOD THRU NOV. 18TH IOWA CITY—CORALVILLE 010	<b>SPECIAL GOLDEN WHEAT MACARONI</b> 2 LB. <b>49¢</b>	<b>SPECIAL WEIGHT WATCHERS CAN POP</b> EA. <b>12¢</b>	<b>PERT ASSORTED 140 NAPKINS</b> COUNT <b>39¢</b>
<b>COUPON KEEBLER CLUB CRACKERS</b> 1-LB. BOX <b>59¢</b> WITH COUPON Without Coupon: 66¢ GOOD THRU NOV. 18TH IOWA CITY—CORALVILLE 007	<b>SPECIAL OLD STYLE BEER</b> 12 PACK CANS <b>\$ 2 19</b>	<b>THREE LOCATIONS TO SERVE YOU BETTER</b> 227 KIRKWOOD AVE. FIRST AVE. & ROCHESTER Lantern Park Plaza—Coralville <b>OPEN 7am to 11pm SEVEN DAYS A WEEK</b>	
<b>COUPON KEEBLER CHOCOLATE CHIP COOKIES</b> WITH COUPON <b>89¢</b> WITHOUT COUPON \$1.09 GOOD THRU NOV. 18TH IOWA CITY—CORALVILLE 020	<b>COUPON KEEBLER FUDGE DROP COOKIES</b> WITH COUPON <b>89¢</b> WITHOUT COUPON \$1.09 GOOD THRU NOV. 18TH IOWA CITY—CORALVILLE 020	<b>COUPON HELLMANS MAYONNAISE</b> QT. <b>\$ 1 19</b>	<b>COUPON AXION PRE SOAK</b> GT. SIZE <b>79¢</b>
<b>COUPON C-4254 CHIP SNACK CHIPOS</b> 12 OZ. PKG. <b>87¢</b> WITH COUPON Without Coupon: 95¢ GOOD THRU NOV. 18TH IOWA CITY—CORALVILLE 012	<b>COUPON KEEBLER SUGAR COOKIES</b> WITH COUPON <b>89¢</b> WITHOUT COUPON \$1.09 GOOD THRU NOV. 18TH IOWA CITY—CORALVILLE 020	<b>COUPON FRITO RUFFLES POTATO CHIPS</b> PKG. <b>44¢</b> WITHOUT COUPON 59¢ GOOD THRU NOV. 18TH IOWA CITY—CORALVILLE 015	<b>FRESH BAKERY SPECIALS</b>
			<b>ASSORTED FRUIT FILLED COFFEE CAKES</b> EA. <b>59¢</b>
			<b>PECAN STICKY ROLLS</b> 6 FOR <b>59¢</b>
			<b>SLICED WHITE BREAD</b> LB. LOAF <b>35¢</b>
			<b>PUMPERNICKLE BREAD</b> LB. LOAF <b>45¢</b>
			<b>APPLESAUCE CAKES</b> 1/4 SHEET CAKE <b>\$ 1 49</b>

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# China is Near: Mao and farce

By PHIL ROSEN

Special to The Daily Iowan

Why is it that so many of the good, younger directors working in Italy today are political radicals? And why is it that so many of them take sex, politics and the interrelation of the two as their basic themes? Right between Bernardo Bertolucci's stunning blockbusters, *The Conformist* (last week) and *Last Tango in Paris* (this week), the Bijou brings us *Mao Bellocchio's China is Near*, a 1966 movie which also explores the connections between a breakdown of sexual mores and political practices. But whereas Bertolucci strikes with the hammer of encounter group acting and dazzling cinematic technique, Bellocchio ticks with the feature of social satire and farce. Or so it seems at first.

In fact the pace is so frenetic at the beginning of the film that it is difficult to keep the characters straight. There is a Maoist group, whose sexually repressed leader serves as an altar boy in a Catholic boarding school. His brother is a respected teacher who, having tried all the Center-Left parties operating in contemporary Italy, is selected by the Socialists to run for City Council because they need an aura of respectability to appeal to the middle class.

Unbeknownst to the teacher, however, his secretary is sleeping with the man whom he has bumped off the party ticket. That man becomes the teacher's political adviser for the campaign, and decides to move up on the social ladder by dumping the secretary and marrying the teacher's sister. In revenge the secretary succumbs to the advances of her boss. And so on.

This is the kind of comic plot Shakespeare would have been comfortable with, and for a while Bellocchio is satisfied with just moving the farce along rapidly. He simply makes sure that the audience sees how the idiocies of the situation are based on the realities of the contemporary social context. But then he unexpectedly shifts to a quieter, more contemplative depiction of contemporary evil.

About halfway through the film the tone changes, almost imperceptibly. There are fewer jokes and slower scenes. Details—the reaction of a man who discovers a childhood comic book, someone walking a dog on a bleak white day—are studied rather than brushed over on the way to the next laugh. The humor does not completely stop, but it does dry up to a comparative trickle. It turns out that the movie is a meditation on the practical, hardheaded greed of one of the characters.

In retrospect it becomes obvious that the whole movie was about greed—but greed as a rational and inevitable response to the Italian sociopolitical set up. The impetus for marriage comes from money, priests forgive abortion attempts for money, a lover can be deserted with apologies and money. It is money that means power and money that motivates sex. Thus, the absurdities of the comic plot are seen to hinge on the desire for money, not the desire for love or political position. Bellocchio's Marxism becomes obvious, but his artistic strategy is subtle: comedy to illustrate the absurdity of the social situation followed by a slower study of the results of that absurdity.

Interestingly, those results, which serve as the focal points for the last part of the film, are the pregnancies of the two female characters. Does this mean women are doomed to pay the ultimate price of enslavement to our greed-producing capitalist system? True, one of the women does not want her baby, seeing in it as social and sexual handicap. But the other does want her baby, which she correctly sees as the most powerful weapon available to a female in a sexist society. By closing the movie on a shot of the two pregnant women, Bellocchio seems to indicate that, for him at least, the answer to all the problems outlined in the film is somehow tied to the social processes connected with bringing babies into the world.

So the film, which starts out so confoundingly, ends satisfyingly. Between Bertolucci's two massive masterpieces, you might be entertained and intrigued by this smaller movie. The concerns are similar, but the viewpoint different and the sensibility lighter.

*China is Near* will show tonight at the Bijou (Union Illinois Room) at 7 and 9 p.m.

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**LOST** vicinity stadium - Grandview Apts., November 8 - Prescription eyeglasses, black cloth case. Reward. 351-3040. 11-17

**LOST** - Reward for return of keys. 351-3644. 11-17

**FOUND** - Calico cat, third floor Stanley, Burger King collar. 353-2751. 11-19

**LOST** - Female, spayed Siamese, Diana St. vicinity, off-white with black boots, face, tail. Reward. 354-1449. 11-18

**LOST** - Female Irish Setter, \$25 reward. 354-1943 or call animal shelter. 11-18

**LOST** - Grey, female, longhaired cat; neutered, declawed. Reward. 351-5590. 11-17

**ORANGE**-striped kitten lost Saturday night - Vicinity of Governor and Iowa Avenue. Answers to Gertrude. Contact Patty or Barbara, 914 Iowa Ave. 11-18

**LOST** - Economics book, Tuesday night, downtown. Reward. Call 351-7141. 11-13

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**FOR** sale - Scandali accordion 120 bass. Excellent condition. Kalona, 656-2005. 11-19

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## Grappling tackle

# Double duty for Hawks' Bowlsby

By DAVID PATTON  
Staff Writer

John Bowlsby, football player, has spent the last two months standing on the sidelines in uniform No. 95, waiting for his six or seven chances to play second-string right defensive tackle for the Hawkeys.

In two weeks John Bowlsby, wrestler, will walk out on a wrestling mat to begin the 1975-76 wrestling season as the first string (and only) heavyweight on the national champion Hawkeye wrestling team. For Bowlsby, the changing of the seasons brings prospects of the Hawkeys' bid for a third straight Big Ten title, of hopes for a second national championship, and a move from third in the nation to first at the NCAA Tournament next March, as well as visions of a berth on the 1976 U.S. Olympic team.

So what's a nice peaceful heavyweight wrestler doing as a second-string tackle? As John says, "I'm an athlete." Along with his 74-4 high school

wrestling record at Waterloo West and his two Iowa state high school heavyweight championships, Bowlsby made the second all-state team in football. So when he came to UI on a wrestling scholarship, the football coaches knew he was here.

When a series of injuries decimated the local tackle talent, a talk with a coach in a locker room was enough to persuade Bowlsby to join the team. As tackle Coach Dan McDonald tells it, Bowlsby had considered playing football and after Warren Peiffer was injured in the Syracuse game, John felt he could do more for the team. He was approached, suited up that week for USC and since Ohio State has played in every game.

Wrestling Coach Gary Kurdemeier, who himself was a football player and national champion wrestler at the UI, stayed out of it. "If he wants to go out for football, who am I to say he can't? If he wants to go out for drama, who am I to say he can't?"

McDonald spoke highly of Bowlsby's natural talent and the winning attitude he brought to the team saying, "People who are winners do what is asked of them," but as Bowlsby has it, "I'm just a flunky. I'm glad to help out when I can."

"There is no doubt about his talent," says Coach McDonald. "John has as much or more than anyone."

If Bowlsby approached football with the same attitude and persistence he brought to wrestling, "He could be as good in football as he is in wrestling," McDonald said, adding that all Bowlsby lacks is experience.

But as Bowlsby says, "I'm a wrestler. Not a football player as such." He doesn't have the desire to be a football star and describes pro football as a big corporation in which a player is "just a hunk of meat."

In fact, when he was recruited, Bowlsby stipulated that he would come on a wrestling scholarship, and made sure that if he did decide to play football he would not be

switched to a football scholarship.

"I did not want to be obligated to football," he stated.

He compared football to wrestling: "In wrestling things are slick and smooth. You can never lose your cool and get mad. In football, more and more you have to be half crazy to go after a person...In wrestling you ease in; you have to be coy...football is out and out war...Wrestling is an art...football is a street brawl, especially on defense — it's a search and destroy operation."

Though he has not been practicing with the wrestling team Bowlsby runs an extra 1-5 miles on top of football practice every day to stay closest to wrestling condition. "When I am in good wrestling shape I can do anything," Bowlsby said, adding, however, that the only way to get in shape for wrestling is to wrestle.

Bowlsby is approaching the coming season with cheerful optimism, and a determination to be a more aggressive, "drive wrestler."

"Nothing beats aggressiveness," Bowlsby said. "Like having the football in football. You gotta have it or you can't do anything."

Last year at the national championships at Princeton, N.J., Bowlsby arrived unseeded, and left with third place. After losing to Larry Bielenberg of Oregon State (who went on to take the title) in the semi-finals, Bowlsby said he was disappointed but "the year was a learning process."

"Last year I was scared. Afraid of making mistakes," he commented. This year he plans to return to the aggressive style that was so successful for him in high school, and feels that the freestyle wrestling he did this summer has helped him to develop a smoother style.

Bowlsby was invited to a training camp in New York for the Junior World Games last spring. When he arrived, Bowlsby suited up to meet his old nemesis, Bielenberg, in one of the early matches. Bielenberg went in, Bowlsby came down, and broke his hand against Bielenberg's back. Unable to wrestle from the first day of training till they arrived in Bulgaria for the games, Bowlsby ran everyday, up to 14 miles, and eventually took fifth place.

When he takes off his football uniform after the Michigan State game, Bowlsby will turn his undivided attention to wrestling in the 20 meets and tournaments on the Hawkeye schedule, and possibly to another meeting with Bielenberg, who has beaten him in two out of three matches.

He knows that if he misses out on the 1976 Olympic team, he will only be 24 in 1980. But for now, he doesn't plan to sit back and wait.



AP Wirephoto

## Ashe a smash

Arthur Ashe executes a return in his 6-2, 6-4 win over fellow American Fred McNeil in Dewar Cup tennis action at London's Royal Albert Hall Wednesday night. The victory advanced Ashe to the quarter-finals.

## NFL old-timers denied retroactive pensions

PROVIDENCE, R.I. (AP) — After a three-year fight, a federal court judge ruled in favor of the National Football League and dismissed a class action suit seeking pensions for more than 1,000 old-time NFL players.

Chief Judge Raymond J. Pettine ruled the NFL had not made any agreement with the former players to extend current pension benefits to the old-timers.

The suit was filed by seven former NFL players from Rhode Island, seeking a pension fund similar to the one in effect for active players as well as death benefits for widows and children.

The NFL, the NFL Players Association and Commissioner Pete Rozelle were named as defendants.

The former players claimed in their suit the late NFL Commissioner Bert Bell had made an oral promise that as the pension fund increased, benefits would be extended back to include older players.

Judge Pettine said that even if Bell made such a statement, there was no evidence he had authority to bind the league to the promise.

The older players also said in their suit the original NFL Players Association had an obligation to implement pension funds for those who retired before 1959, the cutoff date under the new pension agreement.

The Iowa Educational Broadcasting Network (IEBN) and the Iowa High School Athletic Association (IHSAA) have announced that IEBN will provide live televised coverage of the finals of the Iowa High School Football Championship playoff games to be held in Iowa City on Saturday, Nov. 15, 1975.

IEBN will televise only the 2A and 4A class playoff contests taking place in Iowa City at Kinnick Stadium. Ames is the other site slated for playoff games that same afternoon.

IEBN will televise both Iowa City games with the 2A (Hudson vs. Packwood) beginning at 11 a.m. and the 4A (Sioux City Heelan vs. Waterloo West) starting 30 minutes after the end of the first contest.

This is the first time the playoff games have ever been televised live to a state-wide audience.

The games will be broadcast on all IEBN channels: 11 (Des Moines), 12 (Iowa City), 27 (Sioux City), 32 (Waterloo), 32 (Council Bluffs) and 36 (Red Oak).

## High school playoffs televised

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## Tankers pool their talents as swim season begins

By a Staff Writer

There seems to be a few differences between UI Coach Glenn Patton and members of the swimming team these days.

Patton, in his first year at the helm after a successful career back east at Alfred Tech in New York, has his plans all mapped out for his tankers. First, he said, he wants to have a winning dual meet season. Second, he wants to bring the UI swimming team up from the bottom of the Big Ten pool where it has lain for four straight seasons. And third, he wants each of his swimmers to have his best personal performance this year.

That's not where the differences lie, to be sure. Each of his tankers has sworn by those goals, and added a few individual achievement marks on the side. Where the coach and pupils do differ, however, is when they talk about their first competition of the four-month season.

Patton, who coached swimming power Alfred Tech to four national junior college titles, likes to start his teams off slow and finish fast, peaking at the nationals in the spring. So, it came as no shock when he said he's not putting too much pressure on the Hawks' first meet, the Iowa Relays at Ames.

"We're not going to peak for this meet," he said flatly. "It's strictly a pre-season relay meet, and we're going to get ourselves ready for our first dual meet Jan. 10 (against Minnesota and Southwest Minnesota)."

His swimmers, however, look at it differently. "We're ready

to swim and we want to prove that we're one of the best schools in Iowa," stated Paul Eaton, one of Patton's top pupils at Alfred Tech and the top JC swimmer in the nation a year ago.

It takes talent to rebuild a program, and Patton has eight lettermen, two top JC transfers and a pair of solid freshmen to work with this year. But it also takes an attitude and a lot of hard work, according to the coach.

"We've set three goals this year, and I really don't think they're unrealistic," Eaton said. "I think that we just might surprise everybody."

The tankers are swimming anywhere from 10,000 to 12,000 yards a day, two workouts six days a week, with one on Sunday. "I really believe that just by hard work alone we can have a winning season," Patton said. And his tankers follow right in step. "I think everybody's responding very well to the workouts," Eaton commented. "We haven't even had a meet yet and the program is already turned around."

"When I first came here, I was a bit skeptical," he said. "I've never lost more than eight meets in my life — and here — these guys lost eight in one year."

"But after talking to the guys, I found out that they're capable of winning. There are some real team leaders on this team and right now, I really can't understand why they didn't win last year," he said.

The returning lettermen include freestylers Shannon Wood, Bob Lullo, Dave Noble,

Steve Shean and Steve Rovane. John Bickmore, Bill Burkhalter and Joe Willcott will add depth to the freestyle ranks. Brad Porter, Karl Moscrip and Wood will handle the backstroke, along with freshman Andy Garst, son of former UI champion Rusty Garst.

Patton was appointed in June, replacing Bob Allen, who retired after coaching at Iowa 17 years. His late start limited his recruiting, but he still managed to bring in Eaton, who was named "Swimmer of the Year" in the junior college ranks, and Kent Pearson, a junior college champ in 200 and 500 freestyle events. He also added twins Jeff and John Heintzman from Peoria, Ill., to the lineup.

In the other events, Eaton will swim freestyle and sprints, with Pearson swimming freestyle and distance events. John Heintzman will swim butterfly events, along with letterman Don Reig, with Jeff Heintzman in the breaststroke and individual medley.

Diving Coach Bob Rydze is unsure of his team's potential at this point, but will have senior letterwinner John Buckley to lead the squad.

"We'll be strong in the butterfly and freestyle events, and possibly diving," Patton said. "Overall, though, we're going to be an improved team."

"I've only been here a few months, but I really believe Iowa has the opportunity to rise to the top," Eaton said. "Coach Patton will make sure of that."

And that is one point Patton and his tankers agree on.

Here is the 1975-76 swimming schedule:

- Nov. 15 — Iowa Relays at Ames.
- Nov. 21 — Big Ten Relays at Evanston, Ill.
- Dec. 6 — Illinois State Relays at Normal, Ill.
- Jan. 10 — Minnesota and SW Minnesota at Iowa City (2 p.m.)
- Jan. 14 — Augustana at Rock Island, Ill.
- Jan. 17 — Purdue at Iowa City (2 p.m.)
- Jan. 24 — Northern Iowa at Iowa City (2 p.m.)
- Jan. 31 — Western Illinois at Macomb, Ill.
- Feb. 7 — Northwestern at Evanston, Ill.
- Feb. 14 — Wisconsin at Madison, Wis.
- Feb. 18 — Iowa State at Ames.
- Feb. 21 — Illinois at Iowa City (2 p.m.)
- Feb. 24 — Bradley at Iowa City (7 p.m.)
- Mar. 4-6 — Big Ten Championships at Champaign, Ill.
- Mar. 24-27 — NCAA Championships at Providence, R.I.

## Seaver knows awards are both won and lost

NEW YORK (AP) — Tom Seaver knew exactly how Randy Jones felt when the Baseball Writers Association of America announced Wednesday the winner of the National League's 1975 Cy Young Award.

"I'm sure it was a big disappointment for him," said Seaver. "I've gone through the same thing."

Seaver and Jones, the NL's only 20-game winners, were considered the only real candidates for the trophy that goes to the league's best pitcher. The writers picked Seaver, giving him 98 points to 80 for Jones, of the San Diego Padres.

"I thought the voting would be closer," said Seaver, who had won the award twice before, after leading the New York Mets to pennants in 1969 and 1973. He didn't win it in 1971, a year in which he felt he was the best pitcher in baseball.

"I felt I pitched well enough to win in '71," he said. "But they gave it to Ferguson Jenkins. If Jones had won it this year, I wouldn't have felt as badly as I did in '71."

In 1971, Seaver started on the final day of the season and won his 20th game. It was no coincidence that he also started the final game of the 1975 season and won No. 22.

"Yes, that was partially why I started that last game," Seaver said. "The club wanted to give me the best shot it could at winning the award."

Seaver, who set a major league record with his eighth

straight season of 200 or more strikeouts, had a 22-9 record and a 2.38 earned run average. He received 15 first place votes from the 24-man BBWA committee. Jones was the NL's only other 20-game winner and led the league with a 2.24 earned run average.

For Seaver, the Cy Young Award capped a comeback season. He had struggled to a sorry 11-11 record the year before, plagued throughout the year by a painful sciatic nerve condition in his hip.

## Women gymnasts at home

By KAREN SMITH  
Staff Writer

Following a strong intrasquad scrimmage last Saturday, the UI women's gymnastics team will open its winter season against Grandview College and Northwest Missouri State at 10 a.m. Saturday in the Field House.

It will be the only home meet this semester for the Hawks, who don't return to the Field House until a Jan. 17 meet against Northwestern and Drake.

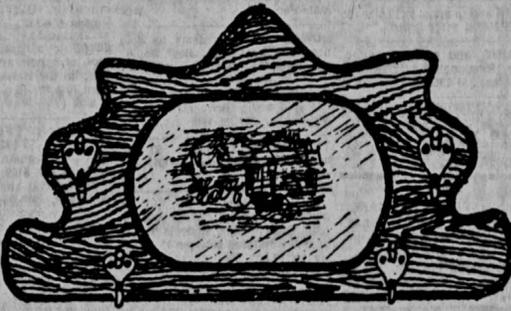
Iowa Coach Tapa Haronoja-Thomas expects the stiffest competition to come from Grandview, a team which placed seventh in the national tournament a year ago. "They have a strong reputation and always perform well," she said.

Pleased by the intrasquad meet showing, Haronoja-Thomas is looking forward to the first meet to evaluate her team's performance against real competition. Iowa's strongest events, she said, are vaulting and the balance beam.

Competing for Iowa on the vault, bars and beam will be Sue Colby, Val Nielsen, Laura Putts, and Laura Walters. In addition, Susan Skoly, Diana Spector and Laurie Wilkinson will perform floor exercises, with Tara Boettcher on the vault, bars and floor exercise events.

Iowa will be competing without last year's top gymnast, Sue Cheery, who is sidelined with a broken rib and is expected to return to action Dec. 9.

## Reflections



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## University Hot Shot named

The Intercollegiate Sunbeam Hot Shot Paddleball Tournament wound up its local contest Wednesday when Jeff Genoways was declared UI Hot Shot Paddleball Champion.

Second and third places were captured by Jack Aakhus and Al Petersen in the last round of competition. Joel Shayan took fourth in the meet.

Hot Shot Paddleball is a game in which participants bounce a ball attached by a rubber band against a wooden paddle for 90 seconds. The person with the most bounces wins.

Genoways will now go on to compete in the intercollegiate finals held in Chicago at the Towers Hotel, November 21-22.

Champions from each Big Ten school will compete for the grand prize, an expense-paid vacation for two to the Playboy Club-Hotel Resort at Ochos Rios, Jamaica.

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