

Shanhouse: housing 'situation' no problem

EDITOR'S NOTE: William Shanhouse, vice president for administrative services, was interviewed last week by Dianne Coughlin, editor; Krista Clark, news editor; and K. Patrick Jensen, assistant news editor.

In a far-ranging interview on student housing woes, William Shanhouse — the university's vice president responsible for housing — strongly defended the deliberate overcrowding of the dormitories each fall, said the university plans to greatly increase the number of quadruple rooms next year, and disputed the results of a recent Iowa City housing survey showing the city has a housing crisis.

Shanhouse said he had not yet decided how much he will cut back on the proposed dormitory rate hikes announced last December. Those rates would mean dormitory hikes of from 7.2 to 21.6 per cent for students in triple, double and single rooms. Shanhouse indicated, however, that the drop in the rate increase would probably be around the \$30 figure proposed by Associated Residence Halls (ARH), a student group. The administration will present the proposed rate hikes at the March 11 and 12 Board of Regents meeting.

Shanhouse said he had never, as reported in the Daily Iowan, given ARH two days (until the following Friday) to respond to the dormitory increases when he proposed them Dec. 10. Neither had he extended that deadline four extra days (until Tuesday) under protests by ARH members that they did not have sufficient time to come up with any counter-proposals, Shanhouse said. He said he proposed no deadline — although ARH President Larry Kutcher told the members to try and get their suggestions to the administration in a few days.

Shanhouse said.

Kutcher was contacted by the DI Thursday and shown a transcript of Shanhouse's remarks to which Kutcher replied "bullshit."

"My perception (of the deadline) was that Friday and then the Tuesday," Kutcher said.

"I did say they would like a response as soon as possible, but that was in response to the statement by Bill (Shanhouse) that they want this by Friday." I said, 'Hey look maybe, let's try to give him some input and let's get it to him as soon as possible.'

"I grant it, it was real decent of him, he did give us until Wednesday or Tuesday. But, oh no, he set the deadline."

The university plans to utilize even

mitories — and the students — money, Shanhouse said, because there are students in the lounges available to move into rooms when other students leave school. "Every dormitory resident pays for every empty bed," Shanhouse said.

The university plans to increase the number of students in quadruple rooms from 12 this year to 168 next year, Shanhouse said, in order to enable more students to afford the price of living in the dormitories. The number of triple rooms will also be increased, Shanhouse said.

He disputed the results of a recent housing survey by the city showing the annual vacancy rate of rental units to be 0.96 and the summer vacancy rate, 3.6 per cent. He said he had made his own

together and find out where we are. They aren't all hard data, there is a lot that has to be examined and projected — like, for instance, fuel usage, which is a very major item, and we had very mild early winter months up through December. Yet we also had an unusually severe last couple of weeks. Looks like it's turning mild again, if today is any example. You know, you can take a guess as to what's going to happen, but we're trying to base it on something sounder than guesses so that we know quite where we are and what we can do. Another thing, too: as this projects in, it will maybe effect a savings this year, but how does one project for the next two years? We don't have the slightest idea how the winters are going to be then and even the best of the forecasters don't forecast that far in advance....

Another area where it seems that we picked up a good amount of income was from the summer program. Now, when your residence halls sit idle normally during the summer, we had quite a few high school students in our residence halls as well as some of our own athletic teams. Now the question there is, 'What is the projection for that continuing?' We know it was a savings this year. Will it continue? Will it continue at the same level? Will we make more or less money on it in ensuing years? Will the program stay viable? — because what we are very much attempting to do, and one of the few universities in the country attempting to do this, is to keep the rates constant for the next two years and hopefully not have to raise them for the following year. In fact, I'm in the process right now of comparing with the other Big Ten universities. As of today we're the next to lowest anyhow. If we could lower by as much as \$30 from our original projection,

that would make us the lowest for next year and certainly the lowest for the next two years. In fact, that's just what I was working on when you walked in, to find out where we stand there. I would be rather proud if we could come out to be the lowest. It would make us the most accessible, and the name of our game is accessibility. We feel that is our primary responsibility to the students: to keep the rates as low as humanly possible, so that every student has the opportunity to a University of Iowa education.

Jensen: Don't you think if we're the most accessible university that might contribute to the overcrowdedness in the fall?

Shanhouse: Yes, I do, except for one correction. I do not buy the term overcrowded.

Jensen: The problem we have in the fall, if you want to use that expression.

Shanhouse: I don't use 'the problem.' If

Shanhouse: No, but it's a relatively insignificant number. More have claimed residence hall living. More have claimed parietal rule. That's why I say I don't believe it's a significant factor. Plus you've the other end around. We do actually have students who ask to live in residence halls, who do not want to go into permanent dormitories. This is another reason we're opening up, this year, quadruple rooms — so those students can stay together. There are people who like living four in a room. I went clear through college living 5 in a room. Maybe that's my problem, but nevertheless.

Coughlin: You said you're going to increase the number of multiple-occupancy rooms. How many more will you have this coming fall than you had last fall?

Shanhouse: We anticipate that we will have 168 quadruple beds, I think that we had 12 last year.

There are people who like living four in a room.

I went clear through college living five in a room.

Maybe that's my problem...

you would like to quote me it would be the situation we have in the fall, the annual, planned temporary housing situation. Part of the reason we're able to maintain these rates as low as they are is because we have that situation and we will take any student academically qualified and desiring to enter the University of Iowa. And we will house them, that is also unique.

Jensen: Dianne's question, of the 485 (students in temporary housing in the fall), how many dropped out?

Shanhouse: You mean out of school. I do not know, nor do I have any way of knowing.

Jensen: You don't have any studies on what effect being in temporary housing has on students staying in school, or on their studies?

Shanhouse: No, for the simple reason that I am of the opinion it has not affected them and therefore I have not asked for any such study.

Coughlin: Why are you of that opinion?

Shanhouse: Because I don't feel we have any greater dropout of school of temporaries than we do of permanents, and there's a difference of dropping out of school and dropping out of residence halls. People will drop out of residence halls, permanent contracts as well, for many and varied reasons. In fact, we are in the process of making studies on the whole phenomenon — but not just on the phenomenon of temporary housing, because one could also turn around — you can't do it without a personal-interview type thing. We have had students who have told us it has been temporary housing which has kept them here, and have threatened to leave if we kicked them out of temporary housing 'cause they like it so well. And you know that's true.

Jensen: Haven't you also had students tell you it's affected their grades?

Shanhouse: Sure.

Jensen: But you haven't yet asked for any kind of study?

Shanhouse: Specifically on that, no. We do study dropouts and reasons for dropping out. And it so happens that, of the exit interviews to date, we know about very few of them who have claimed temporary lounges as being a reason.

Jensen: How many? Do you know?

Jensen: Does that come out to 40 rooms?

Shanhouse: 42 to be exact.

Clark: We've had people come to us to say that increasing the number of people in a room is going to cause them problems studying. Their living conditions are going to deteriorate.

Shanhouse: Then why don't they ask for a single room?

Clark: Have people said this same sort of thing to you?

Shanhouse: Not on that basis have they said that to us, no. They've said that to us when they've come in in the fall and not made prior arrangements and found themselves in the lounges. They have said that to us. That is correct. But I assume that any student who is saying that to you has the opportunity to ask now for any kind of room that they want.

Coughlin: But they may not be able to afford a single, double or triple if you increase these rates. So financially they may have to go into a quadruple room.

Shanhouse: Then financially I'm very happy we've made available triples and quadruples for those who can't afford the luxury of a single or double.

Coughlin: But with the dorm increase they're being priced out of the singles and doubles.

Shanhouse: That is correct, and I can understand that's true. I'm just sorry we cannot give everybody who would like it the luxury of a single or double room. We've got to maintain the system, and by keeping the triples and quadruples low in price, which we have done, we give accessibility which we think is far more important than the luxury of living one and two in a room. And yes, there are those students who claim it makes it more difficult for them to study.

Clark: Do you create those triples and quadruples out of what could be doubles and triples?

Shanhouse: In some instances, yes. In other instances, we are making rooms that never existed.

Clark: What are those from?

Shanhouse: The source of that resource is, we are moving the residence-hall offices out of the very nice rooms with windows down to the area that has no windows, because they'll be able to do their office-work in that area and we will

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'We have had students who have told us it has been temporary housing which has kept them here and have threatened to leave if we kicked them out of temporary housing cause they like it so well.'

more temporary housing this fall than last fall, Shanhouse said, putting students in dormitory lounges until space becomes available in regular rooms. Shanhouse refused to call temporary housing a problem, referring to it instead as "the annual planned temporary housing situation." He said he had not asked for a study to see what effect temporary housing has on students dropping-out of school or having difficulties with their courses. He said he has not ordered such a study because he does not believe temporary housing has a bad effect on students.

Temporary housing saves the dor-

surveys "not so much quantitative as qualitatively" and found there is a "tremendous amount of housing available in Iowa City right now."

Following are some of the questions posed by the DI editors and Shanhouse's responses:

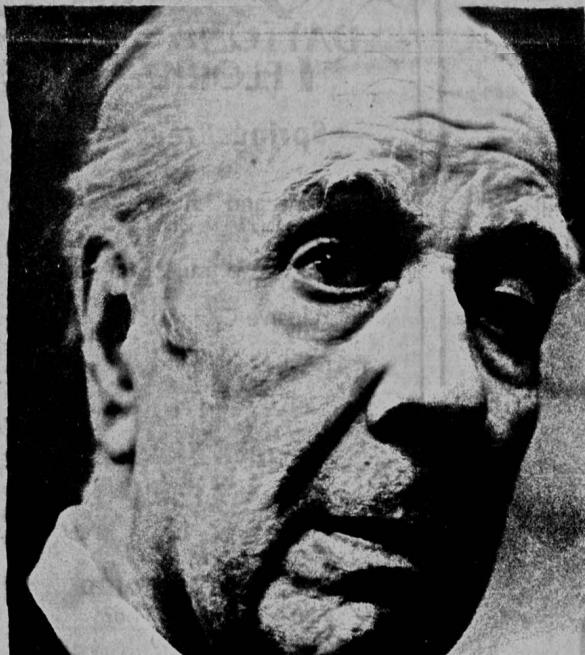
Coughlin: Could you tell us a little more about the savings that you found that made you lower the expected increases?

Shanhouse: Can't tell you much more than I told Larry (DI reporter Larry Perl) yesterday but we're in the process of working on these and we anticipate that we'll be able to put them reasonably

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Borges extols the art of reading



Borges

Photo by Lawrence Frank

By RHONDA DICKEY
Asst. Editorial Page Editor
and MARY LOCKE
Staff Writer

Jorge Luis Borges, the Argentine master of extravagant tales and fictions, told Iowa students to disregard required reading — and to read only for the love of it.

"I cannot look back on a time when reading was unknown to me," Borges said to an overflow crowd at MacBride Auditorium Thursday.

The internationally-known poet, essayist and fiction writer recounted his childhood exploration of different worlds through literature.

Of his first books, Grimm's Fairy Tales, The Adventures of Huckleberry Finn, and The Thousand and One Arabian Nights, Borges said, "I did not think of them as an invention." To the young Borges, the stories "seemed realistic." And he said that in Robert Louis Stevenson's works "you find your way into fairyland."

Borges said his father gave him "free run of the library."

"I never did any compulsory reading. My father never told me, 'Here is a quite-famous Spanish novel called Don Quixote de la Mancha,'" he said.

The 76-year-old Borges said his father's advice to him was, "Read everything you like. If you don't like a book, throw it away."

"Reading for examination is no good. If you don't think of reading as a form of

happiness, then your reading is utterly worthless."

Borges, whose most famous works are Ficciones, Labyrinths, and El Aleph, said, "Writing is a full-time job." He advised writers to "read as much as you can," and "write as much as you will."

"Above all, don't rush into print," he added.

Borges said a writer "should be loyal to his dream — to the way he imagines things."

Many members of the audience complained about an inability to understand what Borges said. The author was hampered by the room's poor acoustics and deficiencies in the public-address system, which frequently failed to amplify his soft voice.

Borges' speech was sponsored by the UI departments of English, Spanish and Portuguese, the Writers' Workshop and the Comparative Literature Program.

'Strip Mining Iowa,' reviews in The River City Companion inside

Wrestlers calm before the storm

By DAVID PATT
Staff Writer

While the pulse rates of Iowa wrestling fans rise and the network camera crews roll into town in anticipation of the No. 2 Hawkeyes' shoot-em-out with No. 1 Iowa State here Saturday night, a group of gentlemen over at the Field House aren't a bit impressed by all the excitement. You may recognize them. They are the members of the Iowa wrestling team.

"I don't get that excited about any of them," says co-captain Chuck Yagla. "They're all just a match. I try to do my best in each no matter who it is."

For Yagla, "who it is" happens to be three-time Big Eight champ Pete Galea who brings a 31-1-1 record into the bout against national champion Yagla's 31-1-0. When the two seniors met twice three years ago, Galea took the first bout 11-1 at the Midlands and pinned Yagla on the second go-round in a dual meet. A year later they duelled to a 0-0 draw in a reportedly unimpressive match. As Iowa Asst. Coach Dan Gable described it, "Yagla got his leg, Galea rolled around

and they came out even."

But there is no imaginable course of events that could make the rematch between the two stars dull for the 13,000-odd fans who will pack the Field House to the limit. And if Charlie Yagla isn't worried, his wife Darlene is probably nervous enough for both of them. "She's so nervous she doesn't even want to go," says Charlie.

Another pairing that guarantees fireworks is Iowa's Chris Campbell (25-1) vs. Willie Gadsen (31-3). But Campbell, like Yagla, isn't overly impressed. "I am trying not to think about it," says the Hawks' 177-pounder, who has edged Gad-

son by close margins each time they've met, including once by a referee's decision at last year's NCAA tournament, where Campbell took second to Gadsen's third.

"I'm trying to keep it out of my mind until the last minute so I don't get tired thinking about it," Campbell explained. "It's not too healthy to get tired against a guy who can kick your ass." He has an informed respect for Gadsen's toughness and determination and says as far as he is concerned, wrestling Gadsen once a year would be enough. But he adds, "You wrestle him at the beginning of the year and at the end of the year and it tells you

where you stand."

Those are only two of the top match-ups in a meet in which every one will count. Iowa Coach Gary Kurldelmeier calls it "a meet of crucial matches," in which team momentum will play a decisive part. "Here's a place where the student body has a chance to get involved. If the home crowd is worth an extra point or so in a match, here's a chance to get a boost," the coach encouraged, then added as an afterthought, "I just hope it was our fans who got the tickets."

Speaking of tickets, Kurldelmeier says that scalpers are getting \$10 apiece now, and by meet time the price will be up to \$15. "I can't get a ticket myself. And I want to get in," he laughed.

A key break in the meet could come for either team at any weight. In the first meeting of the teams Jan. 9 at the Hilton Coliseum in Ames, Iowa's Mike McGivern was thrust into the hero's role when he scored a takedown at the buzzer for a stunning 6-6 tie with Galea at 158

Continued on page eight

Iowa (13-1)			Iowa State (18-1)		
10-9-0	Keith Mourlam	118	Johnnie Jones	32-0-1	
21-8-0	Mike McDonough	126	Bob Antonacci	19-6-0	
25-4-2	Tim Cysewski	134	Paul Bartlett	16-5-0	
21-3-1	Brad Smith	142	Kelly Ward	20-1-1	
31-1-0	Chuck Yagla	150	Pete Galea	31-1-1	
15-6-1	Mike McGivern	158	Joe Zuspenn	17-4-1	
23-6-0	Dan Wagemann	167	Dave Powell	28-4-0	
25-1-0	Chris Campbell	177	Willie Gadsen	31-3-0	
21-6-0	Bud Palmer	190	Frank Santana	27-3-0	
6-2-0	Doug Benschoter	Hwt	Bob Fouts	15-4-0	



Shanhouse

Weather

A low pressure disturbance from the central Rockies should bring precipitation to the area today. Maybe

it'll be rain, maybe snow. At any rate, highs will be in the mid-40s and lows will be in the low 20s.

Daily Digest

Brazil's special status

BRASILIA, Brazil (AP) — Henry A. Kissinger took his hemisphere diplomacy across the Andes Thursday from leftist Peru to anti-Communist Brazil. He spoke of Brazil as an emerging world power and of a new era in its relations with the United States.

The secretary of state will bestow on Brazil a new important status among U.S. allies, similar to that enjoyed by Japan, a senior U.S. official told reporters accompanying Kissinger from Lima to Brasilia.

The official said Kissinger would sign a major agreement this weekend recognizing Brazil as the most important nation in Latin America and pledging to consult it fully on every major global question and before any international meeting. The document also will cover close consultation on increasing trade and technological assistance.

The agreement with Brazil and a scheduled major speech symbolize the importance Kissinger places on his stay in Brazil, third stop on his six-nation Latin American tour, the official said.

Kissinger voiced this theme at the Brasilia arrival ceremony, declaring, "Brazil is an important country that is emerging as a world power...I hope my visit will mark the beginning of...a new era in the relationship between our countries."

Brazilian President Ernesto Geisel and Foreign Minister Antonio Francisco Azeredo da Silveira had been expected to press Kissinger for greater equality in Brazil's relations with the United States and an end to the status of an ally taken for granted.

Kissinger was scheduled to talk policy with them in Brasilia, then fly Saturday to Rio de Janeiro.

Patty pleads the 5th

SAN FRANCISCO (AP) — Patricia Hearst invoked her 5th Amendment privilege against self-incrimination five times Thursday during a heated legal argument over whether jurors should hear about a mysterious year in her underground travels.

With the jury out of the room, Hearst's attorney, F. Lee Bailey, accused the prosecutor of trying to obtain information from his young client for use against her "in another criminal proceeding" in the Sacramento area.

"I refuse to answer on the grounds that I may incriminate myself," Hearst said in response to the questions by U.S. Atty. James L. Browning.

Then the judge, saying he was mindful of rumors that Hearst might be indicted for a second bank robbery, refused to force her to speak of her whereabouts after September 1974. Her account of her travels given in direct testimony ended then.

Browning has sought to introduce evidence that would possibly tie Hearst to plans for other bank robberies after she returned to the West Coast one year before her capture last fall.

Bailey, who told reporters outside of court he no longer considered his client a victim of brainwashing, has maintained that evidence is irrelevant to the April 15, 1974, bank holdup for which she is on trial.

In her first full day under cross-examination, the defendant also said that looking back, she feels that perhaps she should have risked her life and attempted to leave the Symbionese Liberation Army when given a choice about two weeks after the bank robbery.

Browning had asked Hearst whether SLA chieftain Donald ("Cinque") DeFreeze had in reality given her the choice of freedom or remaining behind to fight, as she indicated in a taped "communiqué" from the underground.

House plugs leaks

WASHINGTON (AP) — The House voted Thursday to order its Ethics Committee to investigate the leak of its secret Intelligence committee report and to determine whether to take action against CBS Correspondent Daniel Schorr for his role in its publication.

The chamber approved 269-115 a resolution ordering the probe and saying it appears the "alleged actions of the said Daniel Schorr may be in contempt of or a breach of the privileges of this house." The resolution suggests no specific action against the correspondent.

But Rep. Samuel S. Stratton, D-N.Y. who introduced the resolution, suggested Schorr's press card could be voided or that he could be cited for contempt of Congress. The resolution leaves any recommendation up to members of the Ethics Committee.

Citizen Nixon to China

LOS ANGELES (AP) — Former President Richard M. Nixon departs Friday for Communist China, where he went four years ago as America's chief executive to open relations between the two countries.

This time he travels as a private citizen as the guest of Communist China.

In February 1972, Nixon, the one-time fervid anti-Communist, landed in Peking on his official visit. He was accompanied then by numerous advisers and swarms of newsmen who reported his every move.

On Friday morning, Nixon, his wife and two aides will board a Chinese jet airliner at an out-of-the-way hangar at Los Angeles International Airport. A Boeing 707 from mainland China was serviced at Vancouver International Airport on Thursday and will take the Nixons first to Anchorage, Alaska, and then to Tokyo before the final leg to Peking on Saturday.

The itinerary in China has not been disclosed, but Nixon reportedly will meet with Communist party Chairman Mao Tse-tung, who welcomed Nixon's daughter Julie and son-in-law David Eisenhower on a 12-day visit to China last month.

President Ford has said the visit would have no foreign policy implications for the United States.

"He is not going there involving any foreign policy matters," Ford said at a press conference earlier this week. "He is going as a guest of the Chinese government and he is going as a private citizen. He has not had any special briefings."

Presidential Press Secretary Ron Nessen said: "There is no significance attached by the White House to the invitation." Spokesmen for the former president said Nixon would use his own funds to pay any costs of the personal aspects of the trip not borne by the Chinese government.

Jeffrey Swann, pianist

Informal performance/
discussion
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8:00 p.m.

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Club to un-muddle math for distraught students

By MARK KLEIN
Staff Writer

If you are one of the 600 students in 22M:01, 22M:02 or 22M:03 and have problems understanding the material or can't get to your instructor for assistance, the Mathematical Sciences Club can help.

Beginning Monday Feb. 23, the club will offer math help sessions run by qualified undergraduate students.

Many students in these courses are not in math related fields, and consequently need extra help, according to Harlan Hullinger, the club's faculty advisor.

Hullinger encourages students who have problems with these classes to attend. "Often people feel intimidated by their abilities and are afraid to ask their instructors for help. The instructors of the help sessions are students, probably the same age as those who need help, but with more math experience," he said.

He said students can relate to students better, and hopes that the sessions will be on a one-to-one basis.

All of the sessions will be in Room B14 in the basement of MacLean Hall. The times for 22M:01 are: 2:30-3:30, 7:30-8:30 p.m. Mondays; 9:30-10:30 a.m., 2:30-3:30 p.m. Tuesdays; 10:30-11:30 a.m. Wednesdays; and 7:30-8:30 p.m. Thursdays.

The 22M:02 sessions will meet: 7:30-8:30 p.m. Wednesdays; 1:30-2:30 p.m. Thursdays; and 1:30-2:30 p.m. Fridays.

And 22M:03: 11:30-12:30 Tuesdays; and 6:30-7:30 p.m. Thursdays.

Hullinger said he believes the sessions will help both the students in need, and the student instructors.

"The students running them set a good review of the basic concepts that they will always need. Some of them are debating whether to go into teaching math, and this gives them good experience," he said.

If the sessions are successful, Hullinger said next year the club may incorporate films which supplement the chapter reviews of the 22M:01 and :02 math books.

The Mathematical Sciences Club was formed this school year, and it includes the departments of statistics, computer science and mathematics. The math help session is just one part of the club's program to help students.

In March, the club has tentatively planned a career day where seven or eight employers from math related fields will be on hand to explain what jobs are available in the mathematical sciences field that a potential employee could expect to do at such a job.

The career day will give students a chance to plan their courses for potential jobs, and will also help them in preparing for a job interview, Hullinger said.

The career day will not be limited to club members, Hullinger said, and anyone who might have an interest is welcome to come.

The club is also currently helping students get acquainted with the facilities at the Computer Center. Hullinger said all math students have \$25 credit available in learning how to use the key punch machines.

The club is also setting up simulation and game programs to machine-tutor students, he said, adding that Maclean Hall will soon have terminal link-ups with the Computer Center.

Trainer on trial Monday

By LINDA SCHUPPENER
Staff Writer

A statement made by Lynn Lindaman, a former UI athletic trainer charged with performing lascivious acts with a 14-year-old high school girl, has been admitted as evidence and may now be used in Lindaman's trial scheduled for 9 a.m. Monday in the Johnson County Court House.

Judge Robert Osmundson ruled Thursday that a statement made by Lindaman to an officer of the UI Dept. of Transportation and Security was voluntarily made and may therefore be used in Lindaman's trial.

Lindaman was arrested Aug. 24, 1975, in connection with the incident which took place at the UI Field House July 10. The girl was attending a UI summer

sports camp at the time of the incident.

At the time of the incident, Lindaman was employed as an athletic trainer at the UI and counselor at the UI summer high school sports camp. He had previously been employed as an athletic trainer at the UI until his graduation from the UI in May, 1972, when he obtained employment with Marion High School. Lindaman was released Aug. 4, 1975, on his own recognizance.

Also Thursday, Michael D. Remmers, indicted for the Jan. 10 murder of Kaye Mesner, A2, was arraigned in the Johnson County Court House and given until Feb. 25 to "move, plead or demur." Remmers is currently in the Johnson County Jail on \$100,000 bond.

A local look at Mideast

A conference entitled "Finding Middle Ground in the Middle East" will be held in Iowa City Friday.

The conference, designed to inform Iowa Citizens about possibilities for finding solutions to the Mideast conflict, will be held at Wesley House, 120 N. Dubuque St., from 9 a.m. to 4 p.m.

Keynote speakers are to include the Rev. Richard Fernandez, staff coordinator of the National Council of Churches Task Force on Mideast Conversations; John Bennett, retired president of the Union Theological Seminary; Samir Anabtawi, a Palestinian political scientist from Vanderbilt University; Rabbi James Rudin, associate director of interreligious affairs for the American Jewish Committee; and David Schoenbaum, UI history professor.

The event, originated by the National Council of Churches Task Force on Mideast Conversations, is sponsored by eight religious and educational organizations, including the UI Center for World Order Studies, the Geography Dept. and the School of Religion.

Registration forms and ad-

ditional information may be obtained from the United Ministries in Higher Education office at 707 Melrose Ave.

Follow the Hawks!

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Black films prosper on profits

By BECKY COLEMAN
Staff Writer

Profit was the main reason for the growth of "blaxploitation" films of the '60s and '70s, said Keith Nelson, a former UI student now working on a Ph.D. on black portrayals in film at the University of Wisconsin at Madison. Half the movie-going audience is black and represents about \$110 million in business, he said, adding that while only 14 black oriented movies were made in 1970, by 1972 the number had become 50, which represented one-fourth of Hollywood films produced that year.

Nelson spoke Thursday night in conjunction with the Image Us program, sponsored by the Afro-American Studies Graduate Student Association. Black films have a budget of \$700,000, Nelson said, which is \$300,000 less than the average Hollywood movie budget. He added that films like *Shaft* and *Super Fly* grossed \$25 million each.

The flight of city residents to the suburbs in the '60s forced downtown theater owners to seek a new audience, Nelson said. They did this by showing black oriented films, and Hollywood realized that the black audience was a significant one, he added.

He said blacks in early movies were portrayed by white men. *Mystery of Pine Tree Camp*, made in 1913, presented the first black performance of an actual black convict — who

was turned loose to be chased down by hounds, Nelson said. *Rastus, Sambo, Uncle Tom, Mammy* and the octernoon and her problems were early black stereotypes, Nelson said.

D.W. Griffith's movie *The Birth of a Nation* gave rise to the stereotype of the "black beast, known for his lust of power and white women," he said. He added that this stereotype has a correlation to the portrayal of the black as a "super stud" in later films.

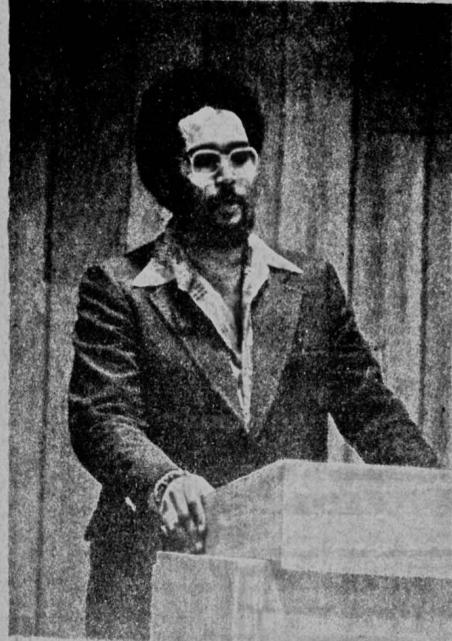
Black filmmakers were active in the 1920s, and there were more than 700 ghetto movie houses, Nelson said. Now blacks own only 25 movie houses, he added.

The World War II era changed the emphasis of black

roles, he said. The image of blacks as singing, dancing or servant figures changed to the stereotype of the "noble black" who was willing to die for his white comrades. After the war there was also a greater emphasis on the "problem film."

Nelson said though blaxploitation films had been criticized for their violence and lack of believability, they were important. They had made blacks more aware of their strength at the box office, he said, and also provided opportunities for black actors, directors and screenwriters. He said he expected to see a greater emphasis on black comedy films.

"The end result of the blaxploitation films will be more good black films," Nelson concluded.



Nelson

Photo by David Kamerer

Ford's jobs veto stands; Senate override short 3

WASHINGTON (AP) — President Ford's veto of a \$6.1 billion public works jobs bill was upheld Thursday when the Senate failed to muster the two-thirds margin needed to override.

The vote in the Senate was 63 to 35 to override, three short of the necessary margin.

The Senate voted less than three hours after the House supported overriding the veto by a 319-98 margin, 41 votes more than the necessary two-thirds.

The failure of the Senate to override was a victory for the

President, whose lobbyists had been pessimistic about chances of sustaining a veto.

Ford picked up nine Republican votes while losing two Democrats, compared to the vote when the bill originally passed the Senate last July 29. White House lobbyists never held out much hope of blocking an override in the House which passed the bill by a 4 to 1 margin.

The Democratic congressional leadership contended the measure would create up to 800,000 public works jobs.

In his veto message last Fri-

day, Ford disputed that claim.

"The truth is that this bill would do little to create jobs for the unemployed," the President said.

"Moreover, this bill has so many deficiencies and undesirable provisions that it would do more harm than good," he added. "While it is represented as the solution to our unemployment problems, in fact, it is little more than an election year pork barrel."

Ford also contended that it would cost \$25,000 for every job created by the bill.

Indian reburials at issue in talk, state legislation

By LARRY PERL
Staff Writer

The conflict between respect for the dead and respect for historical knowledge is in the process of being resolved in Iowa, as archaeologists and concerned American Indians work together on legislation and clarification of what to do with the surfacing remains of ancient human buried bodies.

This problem will be discussed by Maria Pearson in Lecture Room 2 in the Physics Building, Saturday at 7:30 p.m. She is an American Indian who has been active in minority rights for the past 17 years. Her Indian name is Running Moccasins. The topic of her lecture will be "Indians and Archaeologists: An Indian Perspective."

Pearson is working with the state legislature and the state archaeologist's office to establish guidelines for the reburial of disturbed remains. A Yankton Sioux and a resident of Iowa, Pearson has concentrated her work for minority rights in Iowa and neighboring states. She has helped ex-convicts find jobs and

has obtained federal funds to establish an alcohol and drug abuse center for Indians in Omaha, Neb.

State archaeologist Duane Anderson said Thursday. "In the past, archeologists have dug up skeletons, or the bodies surface from construction work or soil erosion. The archaeologists have taken the skeletons, put them in a box and stored them away for study."

"This has created a somewhat-antagonistic relationship between our office, which has always taken the position that unburied remains should be studied, and the Indians, who want to re-bury the remains," Anderson said.

Health laws govern corpses, Anderson said, but these laws are unpublicized and undefined.

"A dead body is legally defined as a lifeless body, or parts and bones of a body," Anderson said. "Once you accept that definition, then interment (digging up) of a body can be done only for purposes of autopsy and reburial. This must be done by a licensed funeral director, with a court order and a permit to excavate. So you

can see how it applies to archaeologists."

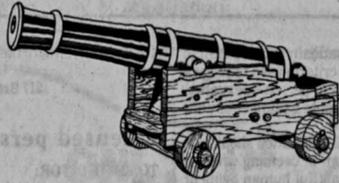
The problem, Anderson says, is that until recently, the laws didn't apply to ancient bodies. "No one ever thought that digging up a 5,000-year-old burial ground would be unlawful," he said.

"We're trying to come to some solution," Anderson continued. "There is legislation being drafted by our office with the assistance of the Indians and the attorney general's office."

Anderson offered one solution: to set up a state cemetery for re-burial purposes. "When remains surface," he said, "they can be analyzed as to how ancient they are, and then re-buried." He said a state cemetery would be only for remains that are proven to be ancient.

"We'll probably be setting a precedent if we reach an agreement on this matter," Anderson said. "But we're simply trying to get a bill passed that will let us go about our work, and be in harmony with the Indians."

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The Daily Iowan



Interpretations

'Shitty' way to treat a river

Part of the Mississippi River could be endangered by sewage dumped from the Minnesota Twin Cities, according to an official of the State Hygienic Lab here.

The dumping, reported in the Des Moines Register Thursday, is to take place over eight days, probably in late April. According to an official of the Minneapolis and St. Paul Metropolitan Waste Control Commission, dumping 820 million gallons of raw sewage is required to inspect old sewer lines. The dumping may have to be extended "a few days," he said, if extensive repairs are needed.

The sewers haven't been inspected in 25 years, he said. And if they collapsed, "billions of gallons of sewage" might go in the river.

Dennis Geary, a limnologist with the State Hygienic Lab, said the impact, if any, would depend on weather conditions and stream flows. (A limnologist studies inland waters.) If the flow is insufficient, the river's oxygen could be depleted, he said. Bacteria contamination could also result, and immeasurable problems, such as viruses, could come downstream, he said.

Officials in Dubuque are concerned that the dumping would harm the river there—which has a chronic bacteria problem. Geary said he doubted any impact would be felt as far downstream as Iowa. If any harm were done, he said, it would be in Minnesota, closer to the discharge.

"I would hope there's no drinking water sources downstream," he said. "That could be a serious problem."

Sunlight could also stimulate a huge crop of algae, he said. "There are innumerable potential effects depending on the conditions."

If the oxygen is depleted, "it could cause problems for any gill breathing animals," he said. And if the sewage contains heavy sludge, that sludge could accumulate on the river bottom and cause problems later—such as inhibiting waterfowl and fish whose habitat is the river, he said.

"It's something to be concerned about," he said. "That's a lot of waste no matter how you look at it."

Rather than dumping in the river, he said, "It would be nice if they could divert the flow to another section of the system, if possible. I hope the discharge of raw sewage is a last resort."

Though the Minnesota officials said they planned to dump when the river flow was heaviest to minimize the impact, Geary said the flow might not be very heavy this spring. "I haven't been in Minnesota," he said. "But I've been in northern Iowa. And there's little or no snow there. Unless their situation is much, much different, the snow melt is not going to be a great contributor" to the flow. Unless spring brings lots of rain, the river probably won't go up as much as usual, he said.

Dubuque officials said they planned to sample the river to see if harm was being done, and if so, would ask Minnesota to stop. But Geary said the lead time on the tests would preclude immediate effectiveness. The test must be incubated for 24 hours, he said. So sewage would be dumped for an extra day before Iowa officials even knew if the situation was harmful.

If dumping does take place, the State Hygienic Lab probably will sample the river, Geary said. The lab is responsible for monitoring the state's waters, and regularly samples that part of the river. "We're not just going to assume everything is OK," he said.

Geary said once the sewage was dumped, there was really nothing that could be done to clean it up. "There's no way to, say, strain it out. It's not like an oil spill that you can control the spread of." The river will assimilate some, he said, but how much will depend on conditions.

A public hearing on the proposed dumping will be held on March 4 at Roseville, Minn. Geary said it was "critical" that someone from the lab attend.

While he could foresee no problems for Iowa cities at this time, Geary was not enthusiastic about the proposal.

"I'm certainly concerned just because I'm concerned about the quality of that river," he said. "Because that's one of our major resources."

Indeed it is. Even if the harm will not reach Iowa, all steps should be taken to prevent dumping. This country's waterways have absorbed our filth too long. The Mississippi should not become the widest toilet in the nation.

CONNIE STEWART



Letters

What's up, Doug?

TO THE EDITOR:

"Fantastic Planet," a Czech animated film released in 1973, attempts to change our normal habitual perception of things, and in many ways succeeds.

The film has pretty pictures but as a narrative it fails, because its intentions, platitudes, and morals are undercut by its simplistic and one dimensional intentions, platitudes, and morals.

Which gets me back to My Favorite Subject, Bugs Bunny cartoons!!!! I mean, there I sat, for 72 minutes, and not ONE goddamn joke or gag was emitted by the characters. I mean, shit, I didn't come to the GODDAMN CARTOON to see blood, death, mutilation, and a moral. And like I said, it was BORING. Bugs Bunny always captures my full attention during his three minute shows and he isn't even serious.

But don't let me cause you to think that I am comparing Bugs Bunny cartoons to "Fantastic Planet" because I am not.

FP's message isn't strong enough for 72 minutes and the visuals suffer because of the plot, (but) ... it lends much pleasure to all viewers.

Doug Dillard
622 Hawkeye Drive

DI reruns?

TO THE EDITOR:

Once again the spectre of sexist advertising has reared its ugly head. I personally objected to the Music Shop advertisement featuring a stripper (40 per cent off, get it?); I also read objections to an underwear ad which said that "Only a guy can shape your body the way you want it," or some such tripe. Now I see our liberal alternative newspaper accepts ads from Playboy magazine.

That Playboy is disrespectful of people in general and of women in particular needs no elaboration. Yet the DI persists in making money from this and other ads

which perpetuate the sexual stereotypes from which we all supposedly strive to be free. Until the DI gives away advertising for free, the DI is just as guilty of disrespectful, profit-oriented sexism as Playboy.

The editors of the DI have not uttered a word on this subject all year long, to the best of my recollection. Let's see if you can defend your policy in print.

Don Doumakes
119 Myrtle, No. 3

P.S. "The advertising department controls ad copy" is not an acceptable answer. Such an answer merely passes the buck, and I am so goddamn tired of that.

EDITOR'S NOTE: Look at it this way: the ad department doesn't control news copy.

Gay parenthood support

TO THE EDITOR:

A serious matter was brought up in the article written by Hal Clarendon concerning gay parents (Feb. 13).

One fact that is generally dismissed by our society is that a great number of gay people, male or female, have a very strong desire to become parents. Unfortunately, Mother Nature also overlooked this fact when she (or perhaps it was he) endowed us with reproductive organs. There is, of course, the biological impediment encountered by a gay couple who would like to have a child of their own. It is fortunate, though, that many gay people are also capable, both physically and mentally, of having a heterosexual relationship. I can see no reason why a gay person cannot be a parent.

Adoption is another alternative. Again, there is another obstacle, because it is extremely difficult, if not impossible, for a gay person to adopt a child. A lot of these obstacles are the product of how our society views homosexuality.

For some inexplicable reason, being gay in our society is synonymous with being sexually insatiable. Therefore, a person

who is gay is automatically labeled unfit to raise a child. If the criteria used to judge a person depends on that person's sexuality, then there must be quite a number of unfit heterosexual parents.

A person's sexual inclination should not be taken into account in deciding whether that person is a beautiful human being or not. Being gay or heterosexual should be in the same category as having blue eyes or brown hair. I know many beautiful human beings, both gay and straight, and their sexuality has nothing to do with how I judge them.

A good parent is measured by the love he or she shows for his or her children. It is very unfortunate that many potentially good parents are not allowed this role simply because they are gay. Having a gay parent doesn't necessarily mean growing up as a homosexual. If it were true, then we would all be either homosexual or heterosexual.

A problem arises when we realize a child needs a "model" or "models" when growing up. A child's sexuality should not be imposed on him or her. Rather, it should develop from within. How this should be accomplished poses many problems. Nevertheless, we know that a child with alcoholic parents may never touch a drop in his life. Psychology hasn't given us many answers as to what causes a certain sexual inclination, but it seems to me that the parents' sexual preference has little to do with it.

There is nothing wrong with parents wanting a child who is healthy and "normal," which in our society means that he or she should be heterosexual. I believe we should all respect our sexual preferences and never, under any circumstances, impose our sexual idiosyncrasies on others.

However, if a gay person is a good and loving human being, he or she should not be deprived of the joy of raising a child. I think it's about time we respect and love each other as human beings, which we all are, and leave our sexual preferences in

the bedroom, where they belong.

Ozzie F. Diaz-Duque
517 Brookland Park Drive
Iowa City

Licensed personal data?

TO THE EDITOR:

The recent article in the DI (Feb. 11) about the university's policy concerning the release of personal data makes me wonder about the policies of other organizations which assemble data. I don't know of any comprehensive legislation in this country which regulates the way personal data is collected and dispersed, except for the Buckley Amendment, which the DI article discussed, and the Fair Credit Reporting Act. Both of these laws provide only partial protection to a small percentage of the population, and virtually ignore the vast data collections which are compiled by other organizations.

Collections of personal data can be licensed, like they are in Sweden, and the licenses required to observe strict rules governing which kinds of data can be collected and to whom it can be disseminated. Above all, everyone should be guaranteed the right to examine all personal records which pertain to him, and to challenge those records about which questions of pertinence or accuracy are raised.

It won't be easy to bring about a systematic policy on data collection because every bureaucrat will insist on his need, his right, to keep secret files on individuals. However, the damage which can result from clerical errors and deliberate abuses is too great to allow in a free society.

Neal Okrent
712 N. Yewell St.
Iowa City

DI disrespectful

TO THE EDITOR:

Recently, the Big Ten lost a highly

respected and successful coach, when Fred Taylor resigned (from Ohio State). Congratulations go out to Bill McAuliffe for donating space in his column (Feb. 18) acknowledging the contributions that Taylor has made to the game of basketball. Next time, Bill, why don't you write your own article, instead of subjecting us to the same article that we read in the Monday edition of the Chicago Tribune.

Steve Nelson
303 Ellis

EDITOR'S NOTE: McAuliffe, in his article, attributed the quotes he used to the Tribune.

Instructor 'distracting'

TO THE EDITOR:

Because I am personally involved, I would like to respond to a letter from Phillip Starr, an instructor of "Chu-Mo T'ang Chinese Arts" which appeared Feb. 11. The Shorin-Ryu Karate Club at the UI, directed by Dr. Denis Oliver, is unquestionably one of the best university programs in the nation. It has been the model for subsequent clubs and classes at a number of other institutions, including Colorado State University, the University of Wisconsin, Iowa State University, and Lincoln University.

Oliver's students, many of whom hold degrees from the UI, teach karate in schools, YMCAs, community colleges and other noncommercial locations throughout Iowa and in several other states...

One of the "Chinese Arts" with which Starr deals must be truly spiritual, for it has enabled him to judge a man's abilities from afar. Starr has not met Oliver, nor have they ever trained together. Spiritualism in that form seems as implausible to me as does Starr's interpretation of Shorin-Ryu karate.

In the absence of a single controlling authority for karate in the United States, most of the major national organizations

have adopted a wise policy of "live and let live." We had never heard of Starr before he burst out with his gratuitous attack. We would be delighted never to hear of him again. If he persists, it could become a mild distraction from what I am sure is a diligent practice of his own arts.

John New
Fourth Degree Black
American Karate Feder

No housing shortage

TO THE EDITOR:

As a member of the Committee on Community Development which is currently finalizing its recommendations to the Council on this year's Housing and Community Development Act monies, I categorically state that HCDA funds are not the "solution" that Senate president hopeful (Dale) McGarry says them to be. These monies are being used for a number of nonhousing projects, such as Ralston Creek. And in terms of housing, these funds may be used for such projects as rehabilitation, not new housing, McGarry implies.

Secondly, if McGarry thought HCDA funds to be the "solution," why didn't he propose his housing scheme during the DA public hearings last week?

As a member of UNICO's dorm status committee, I am concerned about housing — don't have "solutions."

Andrea Hauer
5624 Daum

EDITOR'S NOTE: McGarry did not HCDA funds would be used for "no housing — just "low cost" housing.

Letters to the editor should be typed and signed, with phone number included for verification. Phone numbers will not be printed with the letter.

Backfire



What's good for the United States

In an article entitled "What's good for Israel..." (DI, Feb. 13) Cyrene Nassif questions the American commitment to Israel both in terms of dollars and diplomacy. Nassif depicts Israel as ungrateful for the financial support and as a trap for America in a second "Vietnam" experience. A careful study of Israel shows neither of these assumptions to be true.

The United States is being asked to continue a policy that has steadfastly been maintained by every American administration since Israel gained its independence in 1948, a policy rooted in America's role as the leader of the Western world and in its concomitant interest in stability and balance of forces in the volatile Middle East.

Ever since 1955, the Soviet Union has actively intervened in this conflict on the Arab side, providing massive quantities of armaments of every description, thus encouraging the Arab governments to choose the military option as a means of seeking a resolution of the conflict.

Between 1955 and 1974, the U.S.S.R. supplied the Arab states with aid totalling close to \$20 billion—nearly \$14 billion of which was military supplies. Since the Yom Kippur War of 1973, the Arab countries have acquired arms valued at more than \$14.5 billion from both the East and West.

In line with its ongoing Middle East policy, the United States has helped Israel maintain a visible, as well as credible, defense profile in the face of Soviet-backed Arab threat to Israel's

sovereignty and independence. It has helped Israel maintain its capacity to defend itself by itself.

Only a strong Israel can effectively deter an attack on Israel by its Arab neighbors. And only the Arab leaders' realization that Israel cannot be vanquished by force can render an eventual Arab-Israeli settlement feasible. In its editorial on Sept. 14, 1975, the New York Times made this point:

"Critics of the accord complain that the huge military aid package which President Ford expects to send to Capitol Hill will only harden Israeli resistance to any further concessions. The opposite is the case. Over the years the Israelis have been at their most intransigent when they felt most insecure. It is but natural that a willingness to take risks comes only when one feels strong enough to absorb risks..."

Any move by the United States to suggest a weakening of support for Israel's survival and security would only strengthen the argument of the extremist Arabs in their campaign even against the limited Egyptian concessions already made, to say nothing of those that have yet to come.

Before turning to the United States for assistance, the Israeli government took quite drastic action to mobilize its own resources. Examples are such as increasing taxes, reducing subsidies, cutting the budget and the number of civil service employees, freezing construction of

public buildings and halting large projects in the midst of construction. Already the people of Israel are the highest taxed people in the world (total taxes represent over 60 per cent of the national income, compared to under 30 per cent here). Other measures of austerity are in effect.

As in the past, the cardinal principle of Israel's defense continues to be based on its capacity to defend itself by itself for itself.

A broader issue can be raised: American interests. Certainly U.S. interests include the growth of democratic institutions, popularity of the West, and understanding and sympathy for our way of life. As the years since the end of World War II bear witness, the best hope of peace seems to lie in the evolution of open societies. Needless to mention, Israel is the only democracy in the Middle East and one of the dwindling few in the world.

Furthermore it is important that the United States demonstrate support for our allies, neither forsaking them in the midst of great need nor great dependence.

As the Economist of London stated on Nov. 3, 1973, several days after the conclusion of the Yom Kippur War:

"The fourth Arab-Israeli war became more than a Middle Eastern issue when its outcome seemed to depend on which side's protector would make sure it had the means to stay in the field. From the moment the superpowers began their rival airlifts, it became a question of the

comparative dependability of Russia and America.

And that matters very much to Europe. The west Europeans cannot hope to protect themselves against the Soviet Union, and the east Europeans cannot hope for any alleviation from the weight of Soviet dominance, unless the U.S. is prepared to go on providing the counterweight Europe needs against Soviet power. And yet the majority of west Europeans could not see the connection between that and what was happening across the Mediterranean. They were unwilling to lift a finger to make that same counterweight available to Israel. They would not help the U.S. to do for someone else what they want it to do for them. It is Europe's ability to see where its own interest lies, as much as anything else, that failed last week."

Thus it is that our government has felt and continues to feel that Israel should not be penalized by the hostility of her neighbors. Peace will come to the Middle East when the Arab governments denounce their policy of denying Israel's very right to exist. Only at this time will true peace come. The Arab states should live and flourish with the state of Israel, cooperating for the progress and welfare of both peoples. And this is in the interest of America.

Gilbert Lederman
30 Valley Ave.
Iowa City

Daily Iowan

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

San Quentin actors here

'Endgame': after the Bomb goes off

By WILLIAM M. MURRAY
Special to The Daily Iowan
EDITOR'S NOTE: Murray is a UI professor of English.

Samuel Beckett considers his relationship with the San Quentin Drama Workshop very special. He has given them royalty free permission to perform all his works. Richard Cluckey, who directs this group, assisted Beckett with his production of *Waiting for Godot* at West Berlin's Schiller Theatre. This special relationship probably dates back to 1962 when *Godot* was produced and became a smash hit in San Quentin, the first successful American production. I have

heard that the prisoners who viewed that production had no trouble interpreting the play. It spoke right to their situation and to their sense of the world.

The group we will be seeing in the play this Saturday night at Macbride Auditorium, has just returned from a three-year successful tour of Europe. Beckett is their specialty. And *Endgame* is in particular. They are in name only, now associated with San Quentin.

We can expect an uncompromising production of the play. *Endgame* is, like *Hamlet* or *Oedipus Rex*, a play we go to see over and over again just to

see what a director and performers can do with it. We all know it to be a play that doesn't want to be a play; a play that reluctantly admits that it has to reveal itself to an audience. It is a very savage play in this respect. Beckett did not really want to write it. He had nothing to say aesthetically, psychologically, morally. Whatever. Yes, he could say things. But, in the face of what he set out to contemplate in this play, nothing was really worth saying. Silence was the only possible answer. And yet, we have the play.

I expect the drama group

will bring to Beckett (perhaps it is what Beckett cherishes in them) a sense of "San Quentin reality." They will strip the play bare of its ambiguities, as a prisoner is stripped when he enters prison, and they will let us have the play in its elemental force. After the nuclear bombs have done their work, only Hamm and Clov and Nag and Nell remain. Hamm takes the bloodstained handkerchief (old stancher) from his face, looks at the audience and says, "Me...to play." Any actor worth his salt knows this line is not only Hamm's but the actor's own. And a partial rejection of

the audience. In *Endgame*, all the games are over. Beckett excludes the possibility of the sexual game. The holocaust that has occurred before the play's opening has destroyed not only the physical world, but man's mind also. After such destruction how could the mind of man possibly begin to pick up the pieces again and try to make sense of what is left? The play is about Hamm's heroic mental efforts to use the standard mind strategies to give himself and his world meaning when he knows the game is all over. One by one, we see Hamm abandoning all the

mental games. Clov doesn't think, he acts; and finally Hamm can no longer think for him.

Endgame is never an easy play to see. We get moments of relief in a special kind of laugh at the antic action and bitter dialog. Beckett's vision has never been bleaker, blacker, more mordant. It is perhaps a vision that a "lifer" anywhere on this earth can share.

It always makes me uneasy to recommend *Endgame*. It is almost like going to church and seeing the preacher have a nervous breakdown in front of your eyes.

Film by 4 UI students bought for 15 TV stations

By JOE CAMPBELL
Special to The Daily Iowan

An award-winning documentary film compiled by four UI graduate students has been syndicated by Post-Newsweek Stations, Inc. and will be shown in 15 cities throughout the country later this spring.

The documentary, which examines the use of motion pictures to manipulate public opinion during World War I, is one of 13 compilation films commissioned by Post-Newsweek as part of its American Documents series.

The film, *The Motion Picture Boys in the Great War*, studies the government's early experiments with film as a propaganda tool to convince the American public of the necessity of the war.

The documentary, which is narrated by Lowell Thomas, was directed and edited by Larry Ward, and was written by John Abel and Peter DuFour. Business manager for the film was Bobby Allen. All four students are Ph.D. candidates at the UI — Ward and Allen in film, and Abel and Du Four in American Civilization.

Less than six months after its completion the film has already received two awards — a gold plaque at the 1975 Chicago Film Festival and a silver medal at the 1975 Virgin Islands Film Festival.

By incorporating actual footage and slides with original music from the period, the film traces the evolution of the early Hollywood films from pre-war pacifism to a strongly pro-war stance once the United States actually became involved in the European conflict.

Although the use of motion pictures as a propaganda tool in World War II is well documented, this compilation film is the first screen attempt to determine the impact of the cinema on the course of World War I.

According to Allen, the use of motion pictures as a propaganda tool in World War I is often overlooked because retrospect movies of that era are not considered to have had much effect on public opinion. However, this is not the case, he says. "By the time the war began in Europe, the newsreel was an established feature at most theaters and the government certainly realized its value as propaganda."

But not only was the government aware of the potential of motion pictures as propaganda, he explained, Hollywood was also beginning to realize the impact of movies on public opinion as evidenced by some of the strongly anti-war films that were released during the early days of the war, before the U.S. became involved.

This pacifist theme, as expressed in such films as D.W. Griffith's *Intolerance* (1916) and the early films of Thomas Ince, was quickly jettisoned, however, with the end of American neutrality.

Almost overnight Hollywood reversed itself. Pacifism gave way to patriotism and what developed was a strong collusion between the motion picture industry and the federal Committee for Public Information (CPI), which was responsible for the dissemination of all American films outside the country. Needless to say, CPI took a very dim view of films which portrayed the nation as anything less than 100 per cent in support of the war effort.

Because the use of motion pictures as a propaganda tool was a relatively new concept, the American films of this period are often less than subtle in their message. Those young men who refused induction were openly ridiculed on the screen and typecast as cowards or, at best, as "momma's boys." At the same time, Hollywood directors took great liberties in their portrayal of Germany's conduct of the war and in fact, as this film points out, some of the atrocities committed by the Germans were nothing more than the product of a director's imagination.

One theme which fascinated Hollywood and the American public as well was submarine warfare. The subject contained all the necessary ingredients for box office attraction — action, suspense, and a ready-made plot. Of course these films offered yet another chance to show the Germans as "ruthless huns," capable of the most horrible atrocities, and although there is no proof that CPI encouraged this kind of filmmaking, the agency certainly raised no objections.

Beyond the immediate effect of drumming up support for the war, this working relationship between Hollywood and CPI was extremely beneficial for the American film industry, and in fact, played a significant role in the development of the cinema throughout the world.

Because American feature films were in such demand in foreign markets, and because CPI controlled their export during the war years, the agency decided to take advantage of this popularity by requiring foreign distributors to show government-produced propaganda films on the same bill as the feature films. CPI also insisted that foreign distributors who wanted American feature films had to agree to boycott films produced by the Central Powers, namely Germany.

This sort of arm-twisting virtually eliminated the foreign market for German films and assured the economic preeminence of the American cinema in the world, a position it would occupy until after World War II.

In its compilation of the footage and slides, the UI group has placed a great deal of emphasis on authenticity. The footage used is all original, most of it gleaned from government film archives and the film library of the Academy of Motion Pictures Arts and Sciences. The sound track is also authentic, consisting largely of music recorded from original "wax" rolls borrowed from the Thomas Edison Archives in Syracuse, N.Y.

While funded by Post-Newsweek, the project was a collaborative effort with production facilities provided by Eastin-Phelan Corporation. The film was produced by David Sheppard, vice president of Eastin-Phelan, with additional production services provided by Franklin Miller, UI professor of film, and the Iowa Film Workshop.

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18 to 19?
DES MOINES, Iowa (AP) — Legislation to raise the minimum legal drinking age from 18 to 19 years was approved 9-4 Thursday by the Iowa House Judicial and Law Enforcement Committee.
The bill was introduced early in the session by Rep. Wendell Pellett, R-Atlantic, and 39 other sponsors. It is strongly favored by school boards around the state.
School officials have said there are increasing problems with teenage high school students drinking alcoholic beverages.
There was little discussion before the committee decided to send the measure to the House floor for debate. Committee Chairperson Norman Jesse, D-Des Moines, predicted the bill would pass the House but said he couldn't be sure the Senate would take it up.

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Ro Shanhouse

By TO
Asst. Editor
Maybe Lute Olson said earlier wins in any We ought to down." Win No. Northwestern night, was victory, barn-burner "It wasn't but we did and not mup Dan F. Hawks in r scoring (25) The Hawk Northwest guards, sharp-shoot McKinney, points, and lackluster Wildcats. "Nobody away with forward "Northwest club and we ready." "It was we're still potential." Thompson, a far cry fr "It wasn't we didn't o we won." It was al the start th be anything started out, shots, and Thompson range for h Northwest advantage gunnery I backcourt who finish points, sta until the f the first ha away to a 3 Strong b and King l throughout Hawks he 27-15 re first half, r

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convert those rooms into bedrooms.

Coughlin: Do you consider it a luxury living one or two to a room?

Shanhouse: Compared to three or four to a room it certainly is.

Jensen: Haven't you had a change in university policy?

Shanhouse: I think it's always been considered more luxurious to have one or two to a room than three and four.

Jensen: That's true, but aren't we going from a system that has primarily double rooms to a system that has primarily triple rooms?

Shanhouse: No, we'll still have more double rooms than we'll have triple rooms.

Jensen: These figures you gave me have been revised?

Shanhouse: That's correct. But I don't know what they'll be. But I can tell you we'll have more double rooms than triple rooms.

Coughlin: But proportionally you are going to have fewer double rooms than in the past?

Shanhouse: Yes.

Jensen: Why did you decide that?

Shanhouse: Well, because more students would rather pay less money and be able to come to a university. As you say, some people have been priced out of singles and doubles.

Coughlin: Why does it cost so much to just break even, if you have to charge \$146 for a double room?

(Under the dormitory rates proposed in December, a double room would cost \$73 per month per student, meaning that the university would get \$146 per month for the room.)

Jensen: It wouldn't cost that much to rent (in downtown housing), with two people —

Shanhouse: You don't think so? Then why do we have the tremendous demand for residence halls?

Coughlin: Well, the freshmen and sophomores have to live there —

Shanhouse: Yeah, but I'm not talking about freshmen and sophomores, I'm talking about upper-class and grad students.

Jensen: Well, I have a whole apartment for \$150, with another person.

Shanhouse: Right, I can appreciate that, but you also don't have all the services that are available in the residence halls either.

Jensen: Well, the lounges are occupied for a least a month, which you don't have...

Shanhouse: That's correct.

Jensen: You can't sit in the lounges anyway —

Shanhouse: Kris, I certainly agree with you, you can make arguments in all those directions, and there are students I know that are living for \$125 a month also. There are an awful lot of students and parents who feel that it's a much better bargain living in the residence halls, and if weren't such a big bargain, we wouldn't have this many people asking for the space. I mean, there is a market for it, obviously. We are full.

Coughlin: It's not a question of whether there's a market or not, the question is, why does it cost that much to maintain that room?

Shanhouse: Well, I'd be happy to go through the whole budgetary bit with you, so you can see what the costs are and how they break down. In fact, we have made that public, but it is also, back to your last question, interesting enough, that we have an increased retention for the second semester over what we ever

had before. Now, why? Why?

Clark: You mean this year?

Shanhouse: Yes. There is something good about living in the residence halls. Not everybody agrees with that, but evidently, some-odd 5,800 students agree with it.

Clark: At the same time then?

Shanhouse: Well, minus the parietals, or some of the parietals, who have to live there. There are obviously some parietals who would like not to live there. But not all of them would like not to live there.

Clark: The university says it will accommodate anyone who wants to live in the residence halls, whereas the city itself won't.

Shanhouse: That's correct.

Clark: And since there's no place to live, you may end up in the dormitory because that's the only place that you've got to live.

Shanhouse: Well, but the whole point is, again, as you will find in the sheets that I've given you, we have — And I say this advisedly, but I say it wasn't so bad this year, but the year previously, the DI was counterproductive to the students' cause. I've said that publicly, and I'll say it again. You can feel free to quote me on it. I don't think you did it intentionally. I think you were trying to report a situation that existed or existed as you saw it, but in reporting it that way, what happened was, you affected the price of housing in Iowa City. And you also affected the phenomenon in the supply of housing in Iowa City. Let me give you the examples — and this comes from talking with a number of people who own apartments, either small units or large units — that the market in Iowa City is one that in essence, is an annual market. The market hits only in the months of August and September, and if the people in Iowa City have not filled their apartments in August and September, their chances of filling them up for the other 10 months are relatively nil. Therefore, you have a rental phenomenon, if I may go again, where, because of the fact that that's the time when everybody is chasing about, looking for rooms, incidentally in the summertime, there are lots of rooms available, and they're available for the year-long occupancy, and those students who come during the summer are the ones who get exactly what they are seeking, or —

Coughlin: The city's survey said that there's only a 3.6 per cent (vacancy rate during the summer).

Shanhouse: I happen to disagree with the city's survey, which I am entitled to. I do not have any hard figures to base my disagreement upon, but incidentally, the occupancy right now, I think, is much lower than the city feels that it is.

(The recent Iowa City survey cited an annual vacancy rate of 0.96 per cent for rental units.)

And because you have a phenomenon there that I was also going to describe somewhat, subletting, that affects this whole thing too, every landlord isn't aware totally of who is in his apartments. Most of them are quite concerned with the collection of rent and want to be sure there is somebody there they can get the rent from, but I know any number of situations where the person who has registered on the lease is not the person who is living there under the lease, and when the city goes to make such a survey, I'm not sure quite how they do it, but I have also made similar-type surveys, not so much quantitatively as

qualitatively, but I find there's a tremendous amount of housing available in Iowa City right now. Now, not based on how that relates to occupancy percentages, I don't know because I don't know how many people really do live in Iowa City that are students; I don't think anybody does. It's a changing thing and it changes daily, but I do know that in calling various places in town and stopping in, and sending some of our students out seeking them, that there are places available. Two weeks ago, I had a situation where I was looking for an apartment for a faculty member, and I found a good eight to ten places that were available, some of them as low as \$125 a month.

Coughlin: How come you gave ARH such a short deadline to respond to the proposed new dormitory increases when you announced them in December?

Shanhouse: They were not at all given such short notice. That's what got printed and everybody picked it up from the DI that they were given short notice. What's actually happened on that, and I was there, and I was the one who said what I said, was somebody said, "When should we respond?" and they asked the question of Larry Kutcher (president of ARH), not of me, and Larry said that "we've gone through all of this with the administration and they obviously would like your response as soon as you could, and would it be possible if you have anything to comment on to do it within a matter of a few days?" I didn't say this, in fact I never placed a deadline on it, in fact my deadline turned out to be up to a few weeks ago, so that was close to two months. Now the thing that I felt that I did that was wrong, possibly, was that I brought all of this up during exam time. And for that I certainly apologize to 6,000 students, but the thing that went through my mind was, "Now that I have the information, do I sit on it 'til the end of vacation, or do I share it so that people can be considering it?" I think the solution is (to) try to get it before exam time next time. But I was faced with the fact this time, and for that, as I say, I do apologize to the 6,000 students so affected.

Coughlin: It seems to me we printed there was a deadline on Friday (Dec. 12) and then that that deadline was extended to Wednesday.

(The extension was actually to Tuesday, Dec. 16, according to the DI.)

Shanhouse: I know you printed that. I never said it.

Coughlin: There was never any such deadline?

Shanhouse: Certainly not me. I wouldn't have. I had no reason to. It would have been a totally-false deadline. Now, there was a deadline which turned out to — in fact we didn't even know it at the time we were sitting there — turned out to be Jan. 29.

Jensen: How come the ARH members at the meetings perceived (that) you had set the deadline?

Shanhouse: Because of what I just told you occurred.

Jensen: No, the night of the meeting.

Shanhouse: I don't know, you'll have to ask them. I certainly never set any deadline. You were there.

Jensen: Because they said, "When do you want a response?" and you said, "How about tomorrow?" I remember that because everybody gasped.

Shanhouse: I don't remember that, Kris, but if it were done, it was a bad joke.

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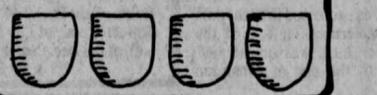
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Moral conflicts dominate in austere tale of Camelot

By PHIL ROSEN
Film Critic

The tales of King Arthur and his noble knights of the Round Table have attracted major artists for centuries. Each one retells the legends, adding his or her distinctive touch to this seemingly irresistible raw material. However, film versions of these myths have almost always gravitated toward spectacle and glorious battle at the expense of tragic and symbolic potential. This is not the case with Robert Bresson's brilliant *Lancelot du Lac*, which plays at the Bijou (Union Illinois Room) Saturday and Sunday at 7 and 9 p.m.

On first thought, Bresson is not the director one would want if producing another version of the Arthurian legends. The words used most often to describe this French director's work are words like "ascetic" and "austere." He has consistently used his films to probe the prisons — both metaphysical and physical — within which his characters find themselves and attempt to act morally. To put it mildly, Bresson is not known as an action director.

This is the strongest point of this recent (1974) retelling of the downfall of King Arthur and his knights. Bresson concentrates on the moral conflicts within and between Sir Lancelot and Queen Guenevere. By doing so he abstracts the story away from the spectacle usually involved. There are some action scenes, but always a distance. Even the amazing jousting sequence, which is certainly ex-

iting, is planned and edited so skillfully that Bresson can maintain the small scale he establishes early in the movie. Thus the tournament remains a distant evocation of athletic glory, and becomes more important as a moral action than a physical one.

Bresson begins his story at the end of the quest for the Holy Grail. This attempt to capture perfect virtue by gaining possession of the cup used by Christ at the Last Supper was both the noblest action ever taken by Arthur's court and the cause of its downfall. Overcome by religious fervor, most of the knights ranged the countryside seeking the sacred vessel, but finding death instead. At the beginning of *Lancelot du Lac*, Lancelot returns from this quest to find that the Round Table has been decimated.

Of those spared Lancelot came closest to success, having been granted a brief glimpse of the Holy Grail. He has come back a saint, offering friendship to old enemies within the court and breaking off his affair with Queen Guenevere. But no one understands Lancelot the saint, while everyone understands Lancelot the warrior hero. And if he finds it impossible to maintain his saintly political and sexual morals, King Arthur's court will disintegrate.

He fails on both accounts. The film traces the process of this disintegration. Its central cause is the foreordained yet premeditated love of Guenevere and Lancelot.

The key reference at this

point is Racine. Bresson deliberately sets out to make a neoclassical tragedy, keeping the scale small and the issues clear. The characters discuss their difficulties on the most abstract grounds, highlighting the metaphysical problems of choice in an enclosed universe. Even the gore of battle becomes purified in its function. The suits of armor leaking blood in a darkened forest at the end of the film precisely echo the dark mayhem of the beginning. Thus, as the narrative circle is closed, the characters inevitably die.

The characteristic shot of most knight-in-shining-armor films has the camera looking upward at heads nobly framed against the sky. The characteristic shot of *Lancelot du Lac* has the camera looking down at feet plodding in dust and mud. Thus Bresson avoids both simplified heroic gesturing and psychological probing of faces. The characters don't count as much as their situation and their words dealing with it.

So this intriguing, somber film gives us different chivalry. If you walk into the theater expecting to have another romantic retelling of the love of Guenevere and Lancelot, you

will get what you pay for, but your view of romance will be altered. The skillful underplaying of Bresson's actors in his stripped-down, bare world is not the stuff of Romantic excess, but of Classical balance. Love does not conquer all, people remain rooted on this earth, and there is no transcendent climax.

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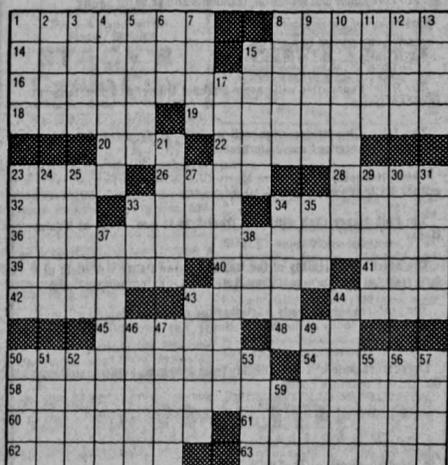
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 - 56 Taj Mahal city
 - 57 Suburb of Paris
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The Fabulous Grease Band
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FREE PARTY
For all UI Veterans & Dates

Saturday, Feb. 21
8 pm to 2 am
Coralville American Legion
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See you after the Meet!

Music by
Marquis Quartet

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This Sunday at
The Coffeehouse
a panel discussion of
HELL

Guests:
Kim Smallwood, Baptist Student Union
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Meal precedes discussion at 6
All Welcome 50c donation
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TAMING OF THE SHREW

THE

IOWA CENTER FOR THE ARTS
E.C. MABIE THEATER / U OF IOWA
FEB 19-21, 25-28 / 8/23 & 24 AT 3
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THE VERY BEST IN ROCK & ROLL
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FREE BAND MATINEE

Kix
today 3 - 6 pm
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"IT CAN BE SAID, SIMPLY
AND WITH THANKS, THAT
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SUNDAY 7 & 9 PM \$1.00

LANCELOT DU LAC

An austere, compelling and extremely stylized retelling of the King Arthur legend and the ill-fated love of Guinevere and Lancelot. Written and directed by Robert Bresson, (1974)

SATURDAY & SUNDAY
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THE POINT

The musical animated story of Oblio and his faithful dog Arrow as they travel through the land outside the pointed kingdom. Tunes by Harry Nilsson.

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BIJOU LATE SHOW
11 PM FRIDAY & SATURDAY
Matinee Saturday 1 & 3 p.m. \$1.00

Postscripts

FRIDAY

A Shrew is Tamed

University Theatre will present "Taming of the Shrew" at 8 p.m. today in Mable Theatre. Tickets are available at Hancher Box Office.

'The Image Makers'

IMAGE US will present The Kwumba Players and the play "The Image Makers" at 7:30 p.m. today in MacBride Hall.

Art Lecture

James Demeter, director of the Des Moines Art Center, will speak on "Van Gogh's Influence on the Work of Egon Schiele" at 8 p.m. today in Room E109, Art Building.

Brass, percussion

Donald Chen will conduct a Music for Brass and Percussion Recital at 7 p.m. today in Harper Hall.

Mortar Board

All students of junior status with a grade point of 3.00 or above are eligible for membership in Mortar Board, a scholastic-leadership honorary society. Applications are due today and are available at the Union Activities Center.

Federal Intern position

Career Services and Placement Center has information and applications for Federal Summer Intern position with Social Security Administration. Application deadline is March 3, 1976. Qualifying majors are liberal arts, mathematics, statistics, computer science and business.

Dance revue

The Mary Lea Leitch School of Dance 30's and 40's Revue Night will begin at 8 p.m. today at City High. Admission is \$1 for children under 12, \$1.75 for junior and senior high students and \$2.50 for adults.

MEETINGS

The Hillel Foundation will have a Shabbat Dinner at 6 p.m. today at the Foundation.

The Iowa City Bridge Club will meet at 7:30 p.m. today at the Carousel Conference Center, Coralville.

The Coffeehouse will present Marty Clague, folk performer, today, corner of Church and Dubuque streets.

The Folk Dance Club will meet from 7:30-11 p.m. today at Wesley House.

The Spiritual Assembly of the Baha'is of Iowa City will meet at 8 p.m. today at the Towncrest First National Bank Community Room.

The problem solving-body work therapy group for women will meet from 3-5 p.m. today at the Wesley House. For more information call 351-3152.

Logos Booktable will be on display from 9:30 a.m.-3:30 p.m. today in the Union Landmark Lobby.

SATURDAY

Tamed Again

University Theatre will present "The Taming of the Shrew" at 8 p.m. today at Mable Theatre.

Recital

Mark Madson, piano, will present a recital at 3 p.m. today in Harper Hall.

Puppet Theatre

The Eulenspiegel Puppet Theatre Company will present "A Ballade from Olden Times" at 2 p.m. today at the Iowa City Recreation Center. Tickets are fifty cents.

Goodwill van

The Goodwill Mobile Van will be at the east parking lot of Carousel Inn from 10 a.m.-5 p.m. today. Donations will be appreciated.

Career workshops

Career Services and Placement Center is sponsoring The Resume Writing Workshop at 8:30 a.m. today in the Union Ohio State Room and The Interviewing Workshop at 10 a.m. today in the Union Ohio

State Room.

MEETINGS

The Johnson County Democratic Platform Committee will meet at 9 a.m. today at the Johnson County Court House.

The Keys Chapter of the Iowa Archeology Society and the Journal Club will meet jointly at 7:30 p.m. today in Lecture Room 2 of the Physics Building to hear Maria (Running Moccasins) Pearson speak on "Indians and Archeologists: An Indian Perspective." The public is invited.

Gay Pride Conference Planning Committee will meet at 1 p.m. today at Wesley House. All interested people are welcome.

The UI Volleyball Club is sponsoring the Second Annual Black and Gold Classic at 9 a.m. today at the Field House.

Scuba Club will meet at 9 a.m. today in Room 200 of the Field House to discuss safety procedures for the Feb. 22 ice-dive.

SUNDAY

Honor Band Concert

The UI Honor Band Concert will begin at 2:30 p.m. today at Hancher Auditorium. Admission is free.

Recitals

John Broman and Curtis Stalvad will conduct Robert McCoy, harp-sichord, and Scott McCoy, piano, at 4:30 p.m. today in Harper Hall.

Julia Harlow, organist, will present a recital at 8 p.m. today in Clapp Recital Hall.

Art Museum tours

The St. Paul Lutheran University Chapel sponsored tour of the UI Art Museum will begin at 3 p.m. today.

Scuba Dive

The Scuba Club will sponsor an ice-dive, divers leaving the Field House pool door exit at 8:30 a.m. today. All participants must have attended the Feb. 21 meeting or have had a previous ice-dive.

Senate Questionnaires

UI Student Senate Candidates Questionnaires must be returned by 5 p.m. today to Room 201, Communications Center if you want your responses to be published.

MEETINGS

The Scuba Club will meet at 7 p.m. today at the Field House pool. Bring your gear.

Wesley House will sponsor supper and songs at 5:30 p.m. today, 120 N. Dubuque St. Fifty cent donations are asked for supper.

Wesley Worship will meet at 11 a.m. today at the Chapel.

Mortar Board will meet at 10 a.m. today at Murphy's. If you cannot attend, call Carol Hudson, 338-9261.

Geneva Community will meet at 10:30 a.m. today in Wesley House Main Lounge.

The U.S. Labor Party will meet at 7:30 p.m. today in the Union Hoover Room.

The Coffeehouse will sponsor a meal at 6 p.m. today. Fifty cent donations are asked for dinner.

Wrestling

Continued from page one

pounds. The Hawks won that meet 19-14, but they haven't beaten Iowa State in the Field House since 1936.

This time, breaks for the Hawkeys could come early, either from Keith Mourlam at 118, who led the Cyclones' undefeated Johnnie Jones going into the third period of their Midlands match, or from Mike McDonough at 126, who wrestled his best match of the year last week against Oklahoma's undefeated star Ken Nelson, losing a controversial 7-6 decision. McDonough lost to Cyclone Bob Antonacci in the first outing, but as Dan Gable sees it, "he should win this match for sure. If he wrestles like he has been wrestling lately he should win the match."

A Cyclone victory could begin with wins from Paul Bartlett at 134 who will be up against Iowa's Tim Cysewski, who has had trouble putting together eight minutes of his best wrestling in recent matches; or from Kelly Ward, who beat Brad Smith at 142 in the Northern Open early in the season. Ward (20-1) failed to make weight for the dual meet at Ames and is apparently having his problems again this week. Smith (21-3), who was suffering from boils when he lost to Ward, has been looking forward to another chance.

Dan Wagemann can be expected to use the ridiculous to achieve the incredible against Dave Powell. Watch for a repeat of the amazing leaping-over-the-head takedown Wags used when he edged Powell 6-5 in the first meet.

The easy-going attitude of the team was typified by Wags as

he suited up for practice Thursday and discovered he had left his wrestling shoes at home. "I guess I'll have to go up there and wrestle without shoes," he sighed. "I know I can do it." If you do not have a ticket and don't want to get scalped, the meet will be broadcast by IEBN at 4 p.m. Sunday. But if you do make your way into the Field House on Saturday night, don't be startled by the fearful size of Herky the Hawk. As part of the ongoing psychological warfare of collegiate wrestling, Herky will be portrayed especially for this occasion by Paul Krall, the 7-foot 2-inch truckdriver the coaches say will someday be a wrestler if they can ever find shoes to fit him.



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by Garry Trudeau



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CUSTOM TAILORS BACK IN IOWA CITY FEB. 22nd & 23rd, 2 DAYS ONLY, SUNDAY & MONDAY AT CAROUSEL INN.

Welcome to our Mid Winter Sale. We thank you for your patronage and invite you to come in and save on our special bargains during our Big Mid Winter Sale.

Men's Double Knit Suits	\$60.00	Men's Leather Jackets	\$95.00
Men's Silk Wool Suits	\$95.00	Men's Cash. Sot. Jckts	\$90.00
Men's Trevia Wool Suits	\$85.00	Ladies' Silk Suits	\$90.00
Men's Sharkskin Suits	\$85.00	Ladies' Silk Pantsuit	\$90.00
British Worsted Suits	\$120.00	Ladies' Cash. Topcoats	\$110.00
Men's Shirts	\$9.00	Ladies' Knit Suits 3-Pc.	\$90.00
Men's Topcoats	\$130.00	Ladies' Suede Pant Suits	\$145.00

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COLUMBIA ARTISTS presents
BEAUX ARTS TRIO

Tuesday, March 9
Dows Theatre
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Tickets: \$5.50, \$5.75

THE ACTING COMPANY

A NATIONAL REPERTORY THEATER
FRIDAY, MARCH 12 - 8:00 p.m.
TICKETS: \$4.50, \$6.00
SINCLAIR AUDITORIUM, COE COLLEGE

William Saroyan's "Time of Your Life"

TICKETS AT GAGE BOX OFFICE, COE COLLEGE (3:30-5:30pm, weekdays; 398-1500)
Mail orders accepted. Please include a stamped return envelope. Group rates available.

There are still a few Count Basie tickets left! March 2; 8:00 p.m.

TONIGHT
presents
John Prine
with special guest star
Steve Goodman

Friday, February 20
8 pm, Hancher Box Office

SOLD OUT

Students \$3.50
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THIS SUNDAY AT 10:30 A.M.
WESLEY HOUSE, MAIN LOUNGE
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Monday & Wednesday

7 pm - 10 pm

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Iowa coaches sign 3 more grid prospects

UI football coaches have signed three more high school athletes to national letters of intent, it was announced today.

Larry Jones of Steubenville, Ohio, a 5-9, 190-pound running back, has agreed to attend the UI this fall. Jones is a nephew of the late Calvin Joiner, an All-American guard at Iowa from 1954-55 who was killed in a plane crash in Canada shortly after he began his professional football career in that country.

Two athletes from Missouri were the other signees. They are: Craig Tobin, a 6-5, 195-pound quarterback from Creve Cover, and Don Willey, a 6-2, 225-pound linebacker from St. Louis.

Hawkeye coaches announced the signing of a dozen prospects Wednesday, five from Iowa and seven from out-of-state, bringing the total number of tenders given for this year to 21. Three mid-semester enrollees received tenders, along with three athletes who were squad members last fall.

Weekend

Calendar of Events

Friday
Tennis (women's) — Minnesota, Iowa State, Southwest Missouri, and Graceland College (6-10 p.m.) Recreation Building; round-robin invitational tourney.

Gymnastics (women's) — Northern Iowa, Augustana (S.D.), and Augustana (Rock Island) in Field House (6 p.m.).

Saturday
Tennis (women's) — Invitational continues in Recreation Building (9 a.m. to noon).

Swimming (men's) — Illinois (2 p.m.) Field House pool.

Wrestling — Iowa State (7:30 p.m.) Field House.

Basketball (men's) — at Ohio State

Track — at Northern Iowa with Drake in UNI-Dome.

Gymnastics (men's) — at Illinois State with Southern Illinois.

Swimming (women's) — at Big Ten tournament in Ann Arbor, Mich.

Swimming (men's) — at Big Ten tournament in Ann Arbor, Mich.

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Swimming (women's) — at Big Ten tournament in Ann Arbor, Mich.

PERSONALS

DRINKING problem? AA meets Saturdays noon to 1 p.m., North Hall Lounge. 4-6

A THING OF BEAUTY is a joy forever: Its loveliness increases; it will never pass into nothingness, but will prosper and grow and become more and more like Black's Gaslight Village. 3-2

SEEKING conscientious, sincere young men, women interested in bettering mankind to attend two day seminar this weekend. Call Miami between 7-9 a.m. and 9-11 p.m. 351-5709. 2-20

THE BIBLE BOOKSTORE!!! Many books and Bibles at special prices! Phone 338-8193, 16 Paul-Helen Bldg, 209 E. Washington. 2-20

MOVING sale - good buys. Friday - Saturday, 10:00 - 6:00. 522 South Van Buren Apt. 18. 2-20

INCOME Tax returns done inexpensively by accounting students. Call Tuesday - Thursday. 354-1140. 2-25

FEMALE wanted for photography model. 338-4751, Mike. 2-23

GILPIN'S is now carrying Liquitex Artist Acrylic and Oil Colors and Gesso. Gilpin Paint & Glass Inc., 330 E. Market. 338-7573. 4-2

CRISIS Center - Call or stop in. 112½ E. Washington. 351-0140, 11 a.m. - 2 a.m. 4-2

WARNING: The San Quentin Drama Workshop's production of "Endgame" may be hazardous to your mental health. 2-20

OFFICE International Education classroom program - American, foreign students needed. 353-6249. 2-24

SPECIAL note cards for all occasions at Lasting Impressions, 4 S. Linn. 337-4271. 2-23

SUPPORTIVE, low cost abortion services available at The Emma Goldman Clinic, 715 N. Dodge St. Call 337-2111 for information. 3-24

GUARDIAN Personal Protection Spray - instant defense against assault. Sometime, somewhere, you may need your Guardian. For information call, 337-4629. 2-11

PROBLEM pregnancy? Call Birthright, 6 p.m. - 9 p.m., Monday through Thursday, 338-8665. 4-5

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CONFIDENTIAL Pregnancy Testing - Monday, 9:30 - 7 p.m.; Tuesday, 9:30 - 4:30; Saturday, 10 - 2 p.m. at Emma Goldman Clinic, 337-2111. 3-24

ATTENTION pool players: All of Four Cushion's tables have recently been recovered. We are constructing a cocktail lounge to be open soon. "Everyday in every way..." 3-5

IF YOU DIED TONIGHT do you know for sure that you would go to be with God? The Bible says you can know for sure. (1 John 5:10-13) Campus Bible Fellowship meets each Tuesday: 6:30 p.m. Kirkwood Room, IMU. 2-24

GAY Liberation Front counseling and information. 353-7162, 7 p.m. - 11 p.m., daily. 3-2

UNBELIEVABLE bargains at Red Rose Old Clothes - Good used clothes from the 30's, 40's, 50's 114½ E. College, 11 a.m. - 5 p.m. 2-4

FEEL bad? Therapy groups by women, for women of all ages. Call 338-3410, 351-3152, 644-2637 or 354-2879. 3-3

HANDCRAFTED wedding rings, christening gifts. Call evenings, Terry, 1-629-5483 (collect); Bobbi, 351-1747. 3-29

THE DAILY IOWAN is looking for people who plan to leave the country for good (or know of those who've expatriated, or who themselves have expatriated and have returned to the States) for a newsfeature article. Call Bob Jones at 353-6210.

RAPE CRISIS LINE A women's support service, 338-4800.

DRINKING problem? You're not alone. AA meets Saturdays at noon, North Hall Lounge. 2-23

SEWING - Wedding gowns and bridesmaid's dresses, ten years' experience. 338-0446. 4-8

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LOW RATES FINE hand lettering makes unusual gifts or striking ads. Call 3-5-4-5-7-6-6. 3-1-5

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CHIPPER'S Tailor Shop, 128½ E. Washington. Dial 351-1229. 2-20

WINE racks, plant stands, clear things galore, photo holders and clocks from your plexiglass store. Clockwork, 313 Third Avenue, Coralville. 351-8399. 3-2

REBEKAH'S Piano Service: Tune - repair - regulate - rebuild. Spinets - uprights - grands. 354-1952. 3-16

AUDIO REPAIR SHOP Complete service and repair amplifiers, turntables and tapes. Eric, 338-6426. 3-29

Advertise thru the DI! Tell a certain someone hi!

MISCELLANEOUS A-Z

BSR turntable for sale, six months old, best offer. 354-1338. 2-25

STEREO - Kenwood 3400 Receiver, Garrard 82 turntable, Scott speakers, Harmon-Kardon 8 track, Koss headphones. Superb. 337-5950. 2-23

FREE BEEF - \$25 worth of beef with purchase of \$150 or more at Goddard's Furniture, West Liberty. 627-2915. Open Monday - Friday till 9 p.m. Saturday, 9 a.m. - 5 p.m. Sunday, 1 - 5 p.m. We deliver. 4-6

FOR SALE water bed, heater, and frame, like new, \$120. Call 353-2364. 2-24

DORM size refrigerator. 338-0345. 2-24

FOR SALE: Queen waterbed, liner, frame, heater, five year warranty, \$75 - best offer. After 5:30 p.m., 338-8393. 2-20

THREE rooms of new furniture - Specially selected fourteen pieces of furniture - Living room, bedroom and dinette, \$199. Terms available. Only at Goddard's Furniture, West Liberty. 4-6

RECEIVER Sanyo stereo Quad - Like new, this retails for \$350 but will sacrifice for \$200. 353-0250. 2-20

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TYPEWRITER Royal Electric - Cleaned, new ribbon. 337-7983, 5 - 9 p.m. 2-20

TELEX 8-track tape deck. New \$200; \$60. 354-1148, evenings. 2-20

SIX-string DeGama guitar. Quality suits (40-42 regular), excellent condition. Cheap! 337-7510. 2-23

OMEGA B66XL enlarger, Opemus enlarger, timer, trays, all in excellent condition. Also Bandmaster cornet and Panasonic 7 inch reel - to reel deck. All for sale. Call 353-2604, ask for Michael Carey. 2-20

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CONTEMPORARY heavy metal and leather dining room table and six matching chairs, excellent condition. Call 351-4874. 2-20

STEREO components, calculators, TV's, CB units - Wholesale prices, major brands, guaranteed. 338-7679; 337-9216, evenings. 3-26

USED vacuum cleaners, reasonable priced. Brandy's Vacuum, 351-1453. 3-22

FIREWOOD - Large pickup load, cut, split and stacked, \$40. 338-9132; 338-5538. 2-20

ANTIQUE'S

BLOOM Antiques - Downtown Weillman, Iowa - Three buildings full. 3-4

LOST AND FOUND

WATCH lost Monday afternoon third floor library. Reward! 338-3366 or return Library Administrative Office. 2-24

LOST - Magenta Indian bag with mirrors. Sentimental attachment. Reward. 338-9827. 2-22

LOST - Himalayan cat, white body, grey points, blue eyes. 337-7552. 2-20

RIDE-RIDER

COMMUTING from Cedar Rapids daily, need ride desperately. Call 393-7608. 2-24

RIDERS: Two males, Miami area, spring break \$55 each. 351-5109. 2-23

TRAVEL

LOOKING for travel partner for European trip. Call Mary, 338-4597. 3-1

HELP WANTED

ARCHITECTURAL draftsman for HVAC contractor, full or part time. Call 354-1636 or stop in at Universal Climate Control, 107 10th Avenue S. in Coralville. 2-26

SECRETARY - Good office skills, pleasant phone voice. 351-5504. 2-2

IF you would like to work as a waitress or cocktail waiter-waitress, call 351-5504.

SMALL motel needs housekeeper Saturdays and Sundays. Call 354-4200. 2-23

SMALL motel needs person to work in laundry Saturdays and Sundays. Call 354-4200. 2-23

WORK-study secretary - Typing and general office work, Selectric Correcting typewriter. 353-7028. 2-24

STUDENTS to represent Encyclopaedia Britannica throughout the State of Iowa on a part time basis. Work mainly leads by appointment to sell in homes. Contact Mr. Hocker, 309-786-1418. 2-23

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INSTRUCTION

CALC

For 2nd, 3rd...

League cage race tight

Except for unbeaten Indiana, first-division basketball teams in the Big Ten are facing an extremely crucial weekend.

The No. 1-ranked Hoosiers, 13-0 in the league, can clinch at least a share of their fourth straight Big Ten title with a pair of wins over Minnesota (5-8) and Iowa (7-6). Indiana currently holds a three-game lead over runner-up Michigan (10-3), the only team that has the slightest chance of over overtaking the Hoosiers.

The Wolverines will battle Purdue (8-5) and Illinois (7-7), two of the hottest teams in the league of late, on Saturday and Monday respectively. Purdue holds down the No. 3 spot in the conference standings, just ahead of Iowa, Michigan State and Illinois. All five of those teams have a chance for a second-place finish and a possible at-large berth in the

OHIO STATE
Mike Daugherty (6-3)
Fred Poole (6-5)
Craig Taylor (6-10)
Larry Bolden (6-0)
Jud Wood (6-3)

NCAA tournament a month from now.

Iowa has a good chance to make its mark in the school record book when it travels to Ohio State this Saturday and then to Indiana for a game Monday night.

Coach Lute Olson's cagers, with a 17-6 record overall, are in a position to establish a school record for number of victories in a season. Four more wins would do it, since no Hawkeye team ever won more than 20, although this year's team has the advantage of a 29-game schedule.

Iowa has won four straight games and has three home en-

IOWA
(6-7) Dan Frost
(6-8) Bruce King
(6-8) Fred Haberecht
(6-3) Scott Thompson
(6-3) Cal Wulfsberg

counters yet to play this year. Those Field House games are with Michigan, Michigan State and Purdue, with the final game of the season at Champaign with Illinois.

In beating Wisconsin and Northwestern here over the weekend, Iowa got its rebounding in order, retrieving 104 missed shots. The Hawkeyes, last in the conference in free throw percentage, also stepped up and dropped in 43 free throws this weekend.

"The fact that we have dominated the boards a little bit more now in these games has been a big statistic," Olson commented, "because we've been keeping teams from getting second and third efforts and on the other end when we've missed we've gotten the opportunity to put the ball back in the hole."

"If we play as well as we're capable of playing, we can beat Ohio State," he added.

To date, Scott Thompson, Bruce King and Dan Frost have been the scoring punch for Iowa. All three have surpassed the 400-point barrier while guard Cal Wulfsberg continues to lead the Big Ten in assists.

The Buckeyes, who lost to Iowa 78-67 in the Field House here this season, have two fine players in guard Larry Bolden and center Craig Taylor, although both have missed recent games with physical illnesses. Bolden and Taylor led the scoring against Iowa in the Jan. 24 game, and are listed in good condition for Saturday's game.

Fred Taylor, who has announced his retirement at the end of the season, holds a 16-13 lifetime mark against Iowa and is suffering his worst season in 18 years with the Buckeyes. His team currently occupies ninth place in the Big Ten standings (2-9) and is 6-15 overall.

ISU dunks tankers

By JOHN WALKER
Staff Writer

Iowa State swim Coach Jack McGuire and his Cyclone tankers committed what could be called an unpardonable sin when they dunked Iowa Coach Glenn Patton and the Hawkeye tankers with a devastating 100-13 victory Wednesday night.

The Hawkeyes failed to win any of the 13 events and could salvage only one second place finish, that from Dave Noble in the 100-yard freestyle swim. Mark Jacobs swam his personal Iowa best of two minutes, 40 seconds in the 200-yard backstroke, but that was good for only fifth place in the meet at Ames.

"This defeat has already given me one of my goals for next year," said first-season

coach Patton. "And that goal is to fill the (Iowa) pool with a capacity crowd and give Iowa State a good beatin' before them."

Patton, who came to Iowa as one of the most successful junior college coaches in the nation, said the loss "is the most severe beating" that he "has even been a part of," and referred to the lopsided win by McGuire, who was a freestyle swimmer and a 1933 graduate from the UI, as being "ungentleman-like."

"Iowa State is a much better team than we are," Patton said, but "Jack McGuire didn't show much compassion for his alma mater. That kind of defeat is uncharacteristic. Administering a defeat like that to a team that is down is like a football team that is winning 54-0, and then calls time out with five seconds to go

in order to kick a field goal," he explained. "That score will come back to haunt them," Patton swore.

After four unsuccessful road trips, Iowa (4-5) returns home Saturday to meet powerful Illinois at 2 p.m. in the Field House pool.

Several Iowa swimmers have already swum their best times this season, Patton said. "We have started to rest more in this period of tapering for the Big Ten (meet), so we should have some times dropped (in Saturday's meet)," he said.

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Women's gym team hosts quadrangular

The Iowa women's gymnastics team will close out its regular season with a quadrangular meet in the Field House at 6 p.m. today.

Facing UNI and the Augustanas of Rock Island, Ill., and Sioux Falls, S.D. will be a respite for the gymnasts, who have been up against some stiff competition at Illinois, Nebraska and at the Northwestern Invitational in the past few weeks.

Iowa Coach Tepa Haronoja-Thomas said her gymnasts have developed a close team spirit over the season, which began with six new team members.

"All will be back next year, and we expect some good newcomers, so we should have a strong base to start from in the fall," the coach added.

Expected to lead Iowa tonight

will be top all-around performers Val Nielsen and Sue Cherry, along with Laura Putts, Laura Walters and Tara Boettcher.

Also competing will be Diana Spector, Sue Colby, Sue Skolly, and Laurie Wilkinson.

The Iowa team will take a three-week layoff following tonight's meet in order to prepare for the regional tournament at South Dakota State at Brookings, S.D., March 11-12. All nine Iowa gymnasts have qualified for the meet.

A collection will be taken at tonight's meet, the proceeds of which will go to former Grand View gymnast Judy Pauley. Pauley fractured a vertebra in a fall from a high bar last September and has been given little chance of ever walking again. She is presently hospitalized at Craig Hospital in Denver, Colo.

Eicher qualifies at Big Tens

Sarah Eicher was the only Iowa swimmer to qualify Thursday for the finals of the women's Big Ten swimming championships, which will conclude today at Ann Arbor, Mich.

Eicher qualified fourth in the 500-yard freestyle with a time of five minutes, 17.78 seconds, her personal best by five seconds, but still over two seconds long of the national qualifying mark.

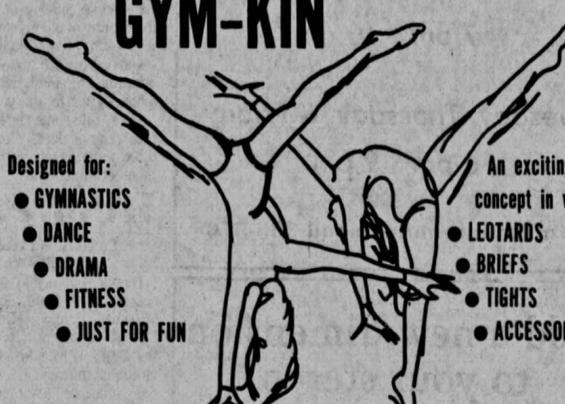
Eicher also qualified as an alternate in the 100-yard butterfly as did Sandy Sherman in the 50-yard freestyle, but neither competed further in those events.

Iowa's 200-yard freestyle relay team of Celeste Rovane, Eicher, Nancy Conley and Sherman swam the distance in 1:47.65, breaking the Iowa record it set at the state meet last week, but finished ninth.

"We're kind of being outranked," reported Iowa Coach Deb Woodside. Michigan, Michigan State, Indiana and Wisconsin are currently leading the team standings.

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410 Kirkwood
8-9 Daily 8-6 Sat. 9-5 Sun.

No. 17 in a series

Great American Happenings

The following are selected Bicentennial projects of Mrs. Kelley's 3rd and 4th grade classes at Lincoln School, Iowa City.

Freedom!

Freedom is not being bossed around. It is going where you want to go and being what you want to be. It is being nice to others and sharing with others. It is liking who you want to like and living how you want to live. It is not killing people and letting animals also live freely.

Freedom is doing what you want to do without hurting others.



Jennifer Hamilton
Daughter of
Mr. and Mrs. David Hamilton
615 Templin Rd.
Grade 4
Teacher, Mrs. Kelley

Essay on Revolutionary War

I think that the Revolutionary War was, well, right because I think everyone should be free if they want to be. If someone doesn't want to be told what to do, they shouldn't have to. I think people should be independent, free and happy. George Washington was RIGHT to fight for freedom and it would be terrible if we weren't free! Don't you think so too? I do.



Eve Watson
Daughter of
Mr. and Mrs. Richard Watson
709 Manor Drive
Grade 4
Teacher, Mrs. Kelley

Paul Revere Said

Paul Revere said,
"I'd better warn the village people
To get their minutemen ready.
For the Redcoats are coming."
Fight for freedom —
Fight for freedom —
Fight to win
And they did!



Laura Ellis
Daughter of
Mr. and Mrs. Dorsey Ellis
429 Persimmon
Grade 4
Teacher, Mrs. Kelley

George Washington



Dave Hesse
Son of
Dr. and Mrs. Charles Hesse
355 Lexington
Grade 4
Teacher, Mrs. Kelley

Freedom is . . .

"Anyone will you help me to find out how we're going to stop slavery? Anyone please help me!"
"The only thing we can do is have a war."
"Pa, what is freedom?"
"Freedom, my boy, is many things."
"Please tell me one, pa."
"Okay son. The one I think is most important is letting people speak out for their rights."
"Pa, do those slaves speak out for their rights?"
"They try to son, but the Southerners don't let them."
"Why, pa?"
"Because they are mean. Very, very mean."
"Mr. President, the war has begun!"
"Son you must be careful. Tell your mother that too."
"Okay, Pa."



Bronwyn Barkan
Daughter of
Mr. and Mrs. Joel Barkan
833 River St.
Grade 4
Teacher, Mrs. Kelley

The Daily Iowan wishes to express its gratitude to the Iowa City School Board, school teachers & students for their cooperation, time & energy in producing this series.



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1776: We lose more than New York.

General Washington forced the British troops out of Boston all right. But he hasn't fared so well in New York. British General William Howe has a military force far bigger and far more experienced than our militiamen. We're disastrously defeated. Our morale is destroyed. We begin a long and dismal retreat. But we have some very special young officers among us. Like Nathan Hale, who offers to risk his life as a spy. He'll act the role of a schoolmaster. Penetrate the British lines. And find out what Howe's next strategic movements will be. We learn later that it may not have been necessary. Howe is a lukewarm enemy. A not too adept general. And he feels smug about his New York victory. Thinks we'll give up now, and the whole thing will be over. Hale is caught. And as he stands about to be hanged, he utters some words we'll never forget. "My only regret is that I have but one life to give for my country." We lose Nathan Hale. But we'll keep his courage with us. ☪

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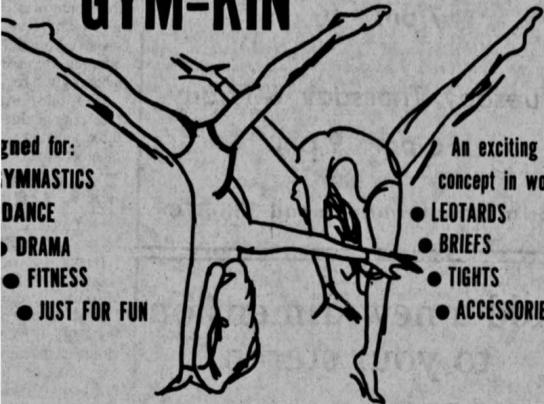
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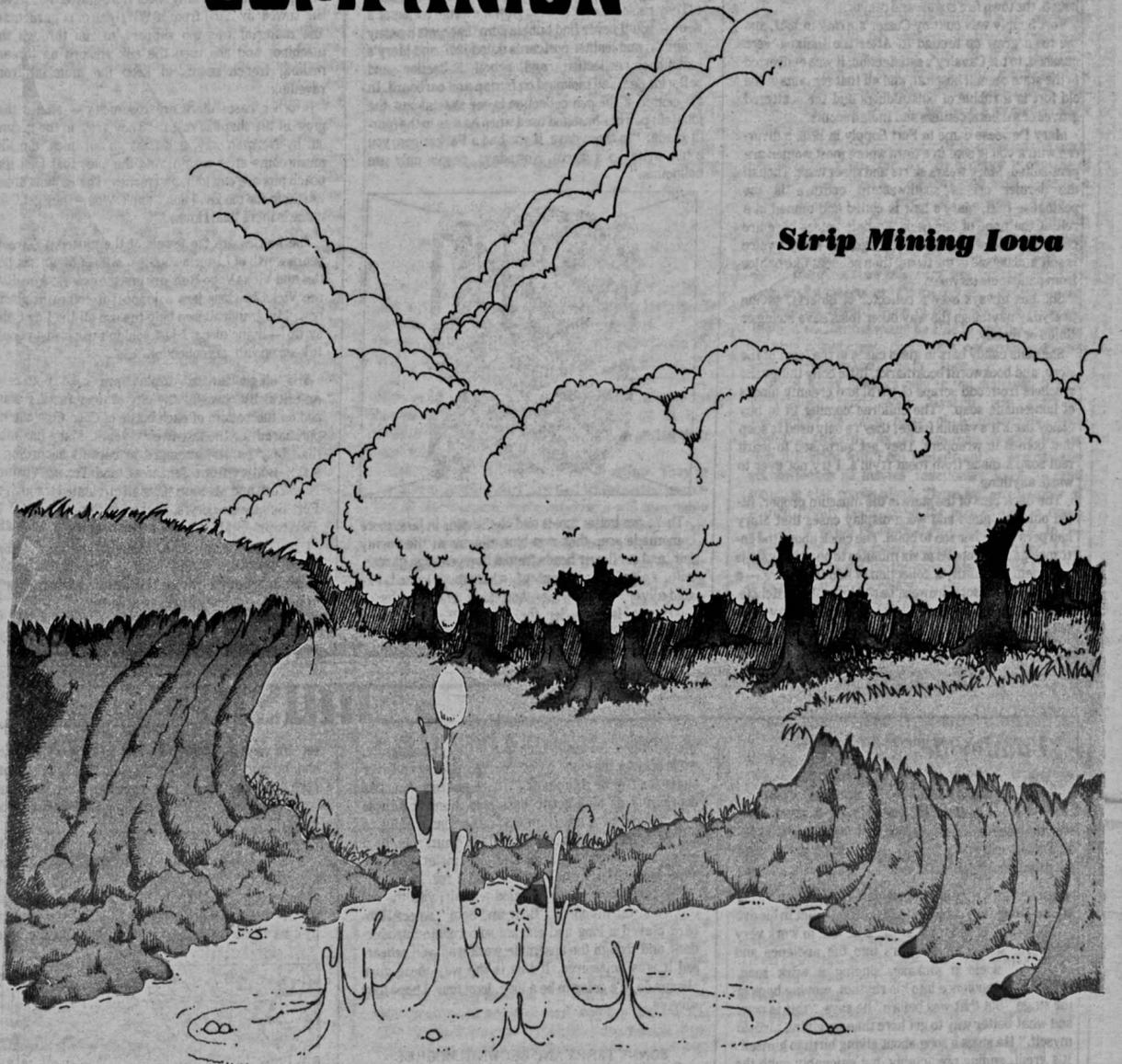
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THE RIVER CITY COMPANION

Strip Mining Iowa



Manson — p. 3

Time Trading — p. 5

Books — p. 8 & 9

Poisons — p. 10

Clarence Brady could hardly remember the day he'd signed the lease option with the Beanbody coal company back in 1970. They'd given him a little money, he couldn't remember how much, and he hadn't thought much about it because he could never really think of his land being worth much of anything. It took him a few minutes to recall the name. "Beanbody?" he'd said, scratching his chin.

continued on page 6



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General Washington forced the British troops out of Boston all right. But he hasn't fared so well in New York. British General William Howe has a military force far bigger and far more experienced than our militiamen. We're disastrously defeated. Our morale is destroyed. We begin a long and dismal retreat. But we have some very special young officers among us. Like Nathan Hale, who offers to risk his life as a spy. He'll act the role of a schoolmaster. Penetrate the British lines. And find out what Howe's next strategic movements will be. We learn later that it may not have been necessary. Howe is a lukewarm enemy. A not too adept general. And he feels smug about his New York victory. Thinks we'll give up now, and the whole thing will be over. Hale is caught. And as he stands about to be hanged, he utters some words we'll never forget. "My only regret is that I have but one life to give for my country." We lose Nathan Hale. But we'll keep his courage with us. ☞

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down south

Oklahoma Collections

The Deweese Museum and Gift Shop used to be a drugstore. It's one of five buildings that make up the town of Fort Supply, Oklahoma — a two aisle grocery store, a liquor store, a beer joint and a metal barn that houses the town fire engine and mayor.

Fort Supply was built by Custer's Army in 1867, and the town grew up around it. After the Indians were quashed, to the Cavalry's satisfaction, it was converted to the state mental hospital, and all that remains of the old fort is a rubble of outbuildings and the scattered graves of soldiers, settlers and Indian scouts.

Mary Deweese came to Fort Supply in 1928, a divorcee with a young son. In a town where most women are pant-suited, Mary wears skirts and sheer hose. Though the dernier cri of southwestern coiffure is the pekingese fluff, Mary's hair is coiled and pinned in a roll at the nape of her neck. Female voices here are cultured to drawl and shrill with age, but Mary's voice is soft and devoid of the twang than bounces like banjos from panhandle larynxes.

She has always been a collector of objects, saving everyday anything the way other folks save string or tinfoil or money.

She sells candy bars in glass cases in the front of the store, and bookworm bookmarks, little coily things she crochets from odd scraps of yarn, and creamy blocks of homemade soap. "The children coming in to buy candy think it's vanilla fudge; they're only used to soap that comes in wrappers. They get surprised to learn real soap's made from meat fryin's. I try not ever to waste anything."

The back part of the store is the museum proper, fitted out with glass and wood display cases that Mary had persuaded her son to build. The clock above the entrance gate is stopped at six minutes to one. The gate is a homemade affair, a collection of odd hardware — a horseshoe, scissors, trowels, barn hinges, toy hatchets, and a wrench collection, all welded up and spray painted gold.

There are literally thousands of things in Mary

DeWeese's glass cases: an orange rubber ball autographed by Joe Garigiola in 1968; frontier hair curlers, small strips of leather sewn around wire, precursors of the spoolie; a bottle of yellow stuff, labelled Banana Soda from the Azores; old photographs she found of white settlers and high cheek-boned Indian women holding their round faced babies; her brother's marble collection in a gallon glass jar.

There are two pieces of Fleer's Double Bubble gum ("They raised the price on it. Now it's a real collector's item — you'll never find bubble gum that costs a penny again."), and leather postcards dated 1907, and Mary's matchbook collection, and pencil collection and ballpoint pens, all mounted on burlap and carboard. In the center of the pen collection is one special one, the fountain pen her husband used when he was in the fourth grade: "In those days, if you had a Parker pen, you could write up a storm. Nowadays, people only use ballpoints."



There are butter molds and clothespins in jars, more homemade soap that won blue ribbons at the county fair, and sunflower heads from a five year ago garden, with a Kodacolor print of what they looked like gold-alive and growing. And long chestnut locks, bearing a label under their coat of dry cleaner's plastic, Old Hair Switches Worn By My Grandmother. A collection of pocketbooks hang from the ceiling;

leather ones, beaded bags, black plastic patent leather, alongside the airplane models glued together by sons and grandsons. A picture is set in a mosaic frame of burnt matchsticks, laid end to end and glued. "My son made that; I always taught them that there's nothing a person should waste."

All the quilts Mary DeWeese has made are on display, patchworks and Sunbonnet Sues and friendship quilts, and a creamy sheer flute-skirted housecoat she sewed by hand from a WWII surplus parachute. The material was too slippery to run through the machine, and she used the silk ripcord as thread, making french seams to keep the material from ravelling.

In other cases there are roserocks — stones that grow in the shape of roses: "They grow in the ground out by Norman way, and folks go out, pick 'em like mushrooms after a rain. And the ones that look like peach pits are called Indian money. The Indians didn't use them for money, I don't think. Where they get their name is more than I know."

The bottles are the jewels of the museum. Twenty years worth of Listerine bottles, Milk of Magnesia bottles and Vicks Vapo-Rub jars line the cases. "You don't see Vicks in glass jars anymore; it comes in plastic now. My grandchildren help me use all the Log Cabin syrup — living alone, I just couldn't use it fast enough to keep up with my collection."

The single largest display are coke bottles of America. By checking the city of manufacture stamped on the bottom of each bottle of Coca Cola she has purchased for the last twenty years, Mary has more than fifty bottles, arranged in cartons according to state. Bottles from Tennessee and Texas, Virginia, New York and Missouri have all circulated through the Fort Supply grocery store and become a part of the Deweese Museum's permanent collection. "I lack only eight of the states," she says. "Some members of my family went to Hawaii and I asked them to bring me back a Hawaiian coke bottle, but in Hawaii, they only put coke in cans."

— Joan Titone

Swept Away: Macho Marooned

While most of the civilized world is seeing Lina Wertmuller's *Swept Away* in its original Italian, with subtitles, moviegoers in this town are being treated to a print dubbed, if my ears don't deceive me, with the voices of Rocky and Bullwinkle. This dubbed, "mass-appeal" version is terrible. The actors' mouths flap like laundry in a high wind, with no apparent attempt to make the soundtrack even remotely match them. (From what I've read, the dubbed *Swept Away* dialogue is also grossly different from the original — whole passages completely changed, made more obvious, more profane.) As a final insult, a Coca-Cola commercial has been edited directly onto the end of the movie. One of those "Hey, it's intermission, c'mon out to the lobby for a Coke" affairs. It spoils whatever mood the movie may have engendered — and, at least for the screening I attended, was also futile. The snack bar had already shut down for the night.

All of this is a quick plea for decent presentation of foreign movies, a plea entered before moving along to less gratifying business — namely, *Swept Away* itself. Taking into consideration the shabby presentation, *Swept Away* remains, sad to say, an example of the sort of bad foreign film too many people are quick to admire.

Admittedly, the admiration may be more for Lina Wertmuller herself than for any particular movie. Last year, everyone was anxious to bring a woman director into a club that had been all-male for far too long. Wertmuller was the obvious choice; she has, in a brief span of time, produced a copious and well-received body of work. *Seven Beauties*, her latest release, is touted as the best movie she or any other director has made in years. Even John Simon, the von Bismarck of movie critics, has strained his thesaurus praising her. *Swept Away*, though — completed just before *Seven Beauties* was begun — offers little to justify the accolades. Wertmuller claims to be a socialist, her

target the "petit-bourgeois" treats stereotypes reserved for archetypal reactionary vision of An Italian aristocrat vacationing on the island with good wine, good crew. They sail lazily dips in the clear, blue polished decks, the sea their heated political Piccioni's lukewarm merry-go-rounds about incompetent incompetent argument hardy proletarian class. Especially the hot coffee's not fresh.

The Rich and the

mass-appeal dubbing. The proletarians have ravings of any Rich stereotypical boxcar other track, we have (Giancarlo Giannini Marxist who's tired of incessant bitching, textbook example of women to mouth of a Well, boy, he sure marooned together of sort of environment prevail — and he goes around, making her making her call him sex. As with all Rich, vise, she fights it for down, admitting that. I could go on, but I own. It's as though K

music

Vaudeville-Blues-Jazz

UNCLE VINTY

Uncle Vinty appears in costume, looking like father time — there are cobwebs in his voice, a glint in his eye — he speaks of other lives, when he had to work very hard. He strides or staggers into the audience and begins to wield a pickaxe, singing a work song, working the audience into his rhythm, moving back to the stage "but that was before" he says, "this is now, and what better way to get here than by giving birth to myself." He sings a song about giving birth to himself. It's great, ending predictably, but enjoyably, with the sound of a baby's cries. "Pretty cosmic" he snorts, "hmmph".

If you turn to get a beer you'll be confused when you look back to the stage. Father Time is gone, replaced by a curly-headed dandy with a New Jersey voice, who says "you're welcome" when the audience applauds. For two hours, from stage to floor to table top, from piano to light show to sound effects, with tap-dancing and drama, songs and shrieks, gradually stripping off one costume after another, Uncle Vinty moves us through his own peculiar conscious-unconscious archetypal-vaudevilian sanity-show. There are hints in his act of Cat Stevens and Captain Beefheart, of Sgt. Pepper and Major Major. What he does is admirably unusual, and credit to Gabe and Walker's for bringing him back.

FREDDIE HUBBARD

This was one of the worst concerts I've ever seen. Though Hubbard himself played well—his technique and timing get more powerful, more sensitive every year — he didn't play much. His sidemen seemed rather young, to be charitable, and unimaginative. His way of featuring them was to walk off stage, eventually followed by all but one of them. The one who was left would run out of ideas almost as soon as he realized he

was all alone. He would then look off stage helplessly, while playing the same repetitive figures over and over again for five or six minutes. There are few things as depressing as an electric bass solo, many choruses long, played by a musician who either has nothing to say or lacks the means to say it. A drum solo, or a conga solo, played under similar circumstances come close, however; we were treated to all three.

The tunes themselves seemed trivial (with the exception of the immortal "Body and Soul", where Hubbard played a long and elegant solo rubato introduction) and though the ensemble work was well rehearsed it was uninspired. If this is the way these guys always do, it's going to be a long, long tour. I hope they survive.

SONNY TERRY AND BROWNIE MCGHEE

A full (and seated) house at Gabe's turned out to see these two blues masters, who have appeared in Iowa City several times before. "Are you happy?" said Sonny in the traditional bluesman's greeting to his house. "Yeah" came the answer. "Lemme hear you say it again. Are you happy?" "Yeah" we shouted twice as loud. "Well I'm happy too," he said, and the truth is, he seemed delighted.

When Sonny plays harp, he hollers and hoops in between chords. Maybe at first it was a technical trick, a way of getting air out of the lungs so you can suck more in (most of the low notes on a harp, the flatted fifths and thirds, come on the inhale, the suck, rather than the blow). But Sonny, after upwards of forty years playing harp, has made it into a great exploding art. His falsetto moans and grunts and ecstatic yelps make a tune of their own, a counterpoint to his bouncing, squeezing ratchet old truck train harp chording, and the two of them highlight the words of his song like the golden setting to a diamond pin. He's made those hoops so much his own that ever since he first became known other harp players have had to find another way to get the air out of their lungs, or risk being compared to Sonny Terry; and that's a suicidal risk, because Sonny is the best there is.

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set. He sang a song he wrote when he was liquor sick and, he said, "they expected I would kick the bucket". I think Brownie is so glad to have him back, strong and hollering, that he delights in giving Sonny all the space he wants.

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Manson and Media Hype



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These are some of the questions raised by the recent film, *Manson*, which, along with *Helter Skelter* and television specials on the same issue, is one of the latest manifestations of our contemporary social mania. This self-proclaimed "documentary" of a mass murderer and his burnt-out disciples is at once a confused, propagandistic, fascinating, and quite disturbing film.

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movies

Swept Away: Macho Marooned

While most of the civilized world is seeing Lina Wertmuller's *Swept Away* in its original Italian, with subtitles, moviegoers in this town are being treated to a print dubbed, if my ears don't deceive me, with the voices of Rocky and Bullwinkle. This dubbed, "mass-appeal" version is terrible. The actors' mouths flap like laundry in a high wind, with no apparent attempt to make the soundtrack even remotely match them. (From what I've read, the dubbed *Swept Away* dialogue is also grossly different from the original — whole passages completely changed, made more obvious, more profane.) As a final insult, a Coca-Cola commercial has been edited directly onto the end of the movie. One of those "Hey, it's intermission, c'mon out to the lobby for a Coke" affairs. It spoils whatever mood the movie may have engendered — and, at least for the screening I attended, was also futile. The snack bar had already shut down for the night.

All of this is a quick plea for decent presentation of foreign movies, a plea entered before moving along to less gratifying business — namely, *Swept Away* itself. Taking into consideration the shabby presentation, *Swept Away* remains, sad to say, an example of the sort of bad foreign film too many people are quick to admire.

Admittedly, the admiration may be more for Lina Wertmuller herself than for any particular movie. Last year, everyone was anxious to bring a woman director into a club that had been all-male for far too long. Wertmuller was the obvious choice; she has, in a brief span of time, produced a copious and well-received body of work. *Seven Beauties*, her latest release, is touted as the best movie she or any other director has made in years. Even John Simon, the von Bismarck of movie critics, has strained his thesaurus praising her. *Swept Away*, though — completed just before *Seven Beauties* was begun — offers little to justify the accolades. Wertmuller claims to be a socialist, her

target the "petit-bourgeois." But in *Swept Away* she treats stereotypes with the sort of deference usually reserved for archetypes, fashioning a glib, startlingly reactionary vision of politics, sex, and the world.

An Italian aristocrat (Mariangela Melato) is vacationing on the Mediterranean, her yacht stocked with good wine, good friends, and a hardy proletarian crew. They sail lazily along for half a reel or so, taking dips in the clear, blue water, sunning themselves on the polished decks, the soundtrack humming steadily with their heated political debates (and with Piero Piccioni's lukewarm Muzak). As the camera merry-go-rounds about the boat, the signora bitches about incompetence: her communist friend's incompetent arguments, the incompetence of the hardy proletarian crew.

Especially the incompetence of the crew. The coffee's not fresh. The spaghetti's overdone (in the

The Rich Bitch— and the proletarian

mass-appeal dubbing, they call pasta "spaghetti"). The proletarians have b.o. You know — the typical ravings of any Rich, Spoiled Woman. Those are the stereotypical boxcars backed up on her track. On the other track, we have the disgruntled proletarian (Giancarlo Giannini), an impish-yet-smouldering Marxist who's tired of making fresh coffee, tired of the incessant bitching, ticked off in general at this textbook example of spineless rich men allowing their women to mouth off and carry on.

Well, boy, he sure turns the tables on her. They're marooned together on a deserted island — the barren sort of environment where machismo will invariably prevail — and he gets to spend weeks slapping her around, making her wash his clothes and dishes, making her call him "master," making her beg for sex. As with all Rich, Spoiled Women put in the macho vise, she fights it for a brief while and then breaks down, admitting that she digs it but good.

I could go on, but *Swept Away* goes on enough on its own. It's as though Karl Marx, Donald DeFreeze, and

Bobby Riggs teamed up to write an episode of "Gilligan's Island." Wertmuller establishes her archetypes — Rich Bitch, Macho Marxist — and then plants a thousand cues for her audience to respond to. The audience I was part of lapped it up, guffawing mightily when the Bitch had to do laundry, had to plead for the ecstasy of those hardy proletarian loins. In the end, Wertmuller muddies the water by making it turn out badly for both archetypes, but — we've already had our fun. If we have any empathy, it's for the Macho Marxist — and not because of the Marxist half. Wertmuller's made very sure of that. Giancarlo Giannini plays it to stay likeable, the camera lingering on his cute, likeable face and half-dollar eyes. Sure he's brutal. What the hell, she had it coming — know what I mean?

Indeed, it becomes impossible to question the world Wertmuller offers here, for any question is capable of destroying it. What if the Rich Bitch were, instead, a rich woman with even the tiniest scrap of resourcefulness (on the island, she can't even step from one rock to another without twisting her dainty bourgeois ankle)? What if she'd been marooned with one of the other crew members, just as Marxist but not so brutally masculine? Or marooned with her wealthy communist friend? None of the movie's implied and implicit sentiments would be able to survive — for any changes would create characters, not archetypes, and characters have their own demands.

Swept Away answers only to the demands of Lina Wertmuller (and Molly Haskell was right — Wertmuller is even more of a misogynist than Jean-Luc Godard). As for a woman director for the club, I'll stick with Leni Riefenstahl — who at least acknowledges he movies' reactionary intent — until someone else comes along. There are any number of women finally being given the opportunity to make movies; it would be more than unfortunate if, in the frantic rush for a token woman moviemaker, Lina Wertmuller wound up the only woman able to draw critical and popular acclaim.

— John Bowie

orange rubber ball in a 1968; frontier hair sewn around wire, bottle of yellow stuff, from the Azores; old settlers and high cheek- their round faced babies; in a gallon glass jar. er's Double Bubble gum Now it's a real collector's e gum that costs a penny is dated 1907, and Mary's pencil collection and burlap and carboard. In n is one special one, the when he was in the four- u had a Parker pen, you radays, people only use



clothespins in jars, more e ribbons at the county n a five year ago garden, what they looked like d long chestnut locks, coat of dry cleaner's n By My Grandmother. hang from the ceiling;

leather ones, beaded bags, black plastic patent leather, alongside the airplane models glued together by sons and grandsons. A picture is set in a mosaic frame of burnt matchsticks, laid end to end and glued. "My son made that; I always taught them that there's nothing a person should waste."

All the quilts Mary DeWeese has made are on display, patchworks and Sunbonnet Sues and friendship quilts, and a creamy sheer flute-skirted housecoat she sewed by hand from a WWII surplus parachute. The material was too slippery to run through the machine, and she used the silk ripcord as thread, making french seams to keep the material from ravelling.

In other cases there are roserocks — stones that grow in the shape of roses: "They grow in the ground out by Norman way, and folks go out, pick 'em like mushrooms after a rain. And the ones that look like peach pits are called Indian money. The Indians didn't use them for money, I don't think. Where they get their name is more than I know."

The bottles are the jewels of the museum. Twenty years worth of Listerine bottles, Milk of Magnesia bottles and Vicks Vapo-Rub jars line the cases. "You don't see Vicks in glass jars anymore; it comes in plastic now. My grandchildren help me use all the Log Cabin syrup — living alone, I just couldn't use it fast enough to keep up with my collection."

The single largest display are coke bottles of America. By checking the city of manufacture stamped on the bottom of each bottle of Coca Cola she has purchased for the last twenty years, Mary has more than fifty bottles, arranged in cartons according to state. Bottles from Tennessee and Texas, Virginia, New York and Missouri have all circulated through the Fort Supply grocery store and become a part of the DeWeese Museum's permanent collection.

"I lack only eight of the states," she says. "Some members of my family went to Hawaii and I asked them to bring me back a Hawaiian coke bottle, but in Hawaii, they only put coke in cans."

— Joan Titone

music

ook off stage helplessly, ve figures over and over There are few things as as solo, many choruses ho either has nothing to y it. A drum solo, or a ar circumstances come ed to all three.

ed trivial (with the ex- and Soul", where Hub- nt solo rubato introduc- e work was well rehear- is the way these guys ng, long tour. I hope they

BROWNIE MCGHEE

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recent hype to the hilt and given us yet another chance to wring our collective hands in guilt and horror over these flower children gone berserk.

But our horror is ultimately glossed over, for if this film objectively documents anything, it is not the Manson story but rather the pathetic self-assurance of those seeking to maintain the status quo. The documentary purports to examine the actions and motivation of Manson and his Family, but it is instead a blueprint for media hype, featuring not Manson but county prosecutor Vincent T. Bugliosi.

It is Bugliosi, whom producer-directors Laurence Merrick and Robert Hendrickson introduce as the "judicial genius" who brought Manson to justice, that provides the tone for this film, narrating his tales of the infamous Family from the very courtroom where they were prosecuted years earlier. Bugliosi himself has quite obviously tuned in to the hyped-up potential of the obscene case, and his later *Helter Skelter* has not only ironically reignited interest in the film's material, but also has allowed us to continue to spoonfeed our paranoia in grotesque gulps.

In the opening titles of *Manson*, immediately following the note of thanks to various law enforcement agencies, we are told that "there are no actors in this film. What you see and hear is real." What ensues, however, is nothing but performance. Intercut with Bugliosi's dramatic monologue are intimate glimpses of life with the Manson Family. But consider this: all but a few feet of the film's footage was shot well after the trial — was staged for the cameras — while those members of the Family who had escaped jail were riding a crest of perverse exhilaration. We watch Squeaky and two of her female comrades talk revolutionary turkey into the lens, with their heads just beginning to sprout hair after they had shaved them for Manson. The women fondle their rifles suggestively (is this a Sam Peckinpah film?), recalling that *Combat* was a favorite television show and arguing that "we are what you made us."

Beyond these interviews, there are also other performances by the Family: staged acid trips (complete with psychedelic photographic effects), staged orgies, and pastoral horseback rides. All of this is accented by Familial hangers-on who nod through a narcotic stupor that Charles Manson died for our sins. We are told that

we cannot escape the Helter Skelter of revolution, that the Family and its followers will rise from Death Valley to wipe out the pigs, etc., etc.

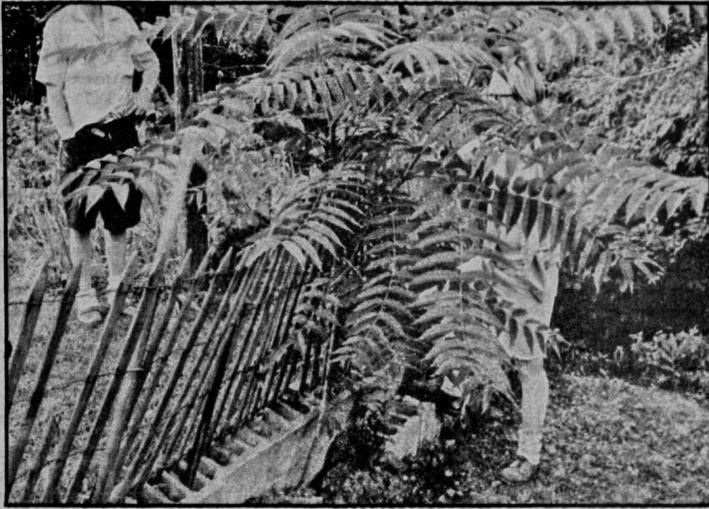
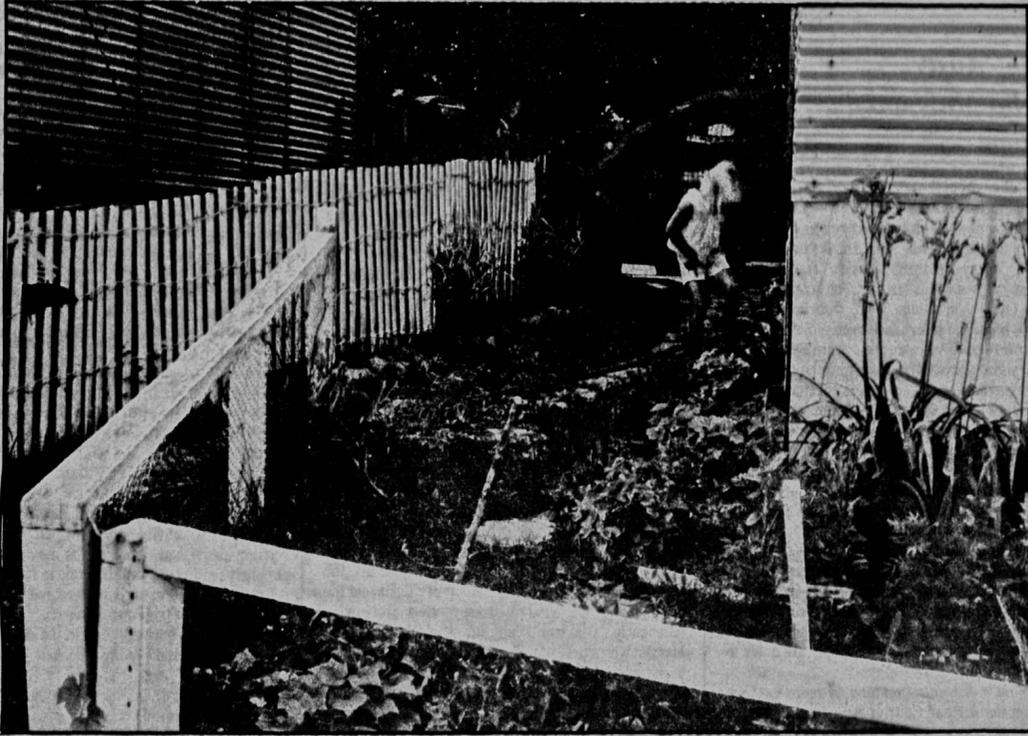
But amid these glimpses of performed — and occasionally authentic — insanity we have the assuring, even voice of Mr. Bugliosi. As another of the Manson atrocities is described, the invincible prosecutor and best-selling author leans across the jury bar toward the camera to offer his reasoned analysis: "...and so in the warped, twisted mind of..." Etc., etc.

Merrick and Hendrickson know quite well what they're up to here. Like Bugliosi's later book, this film defuses a potentially explosive subject by reducing it to a level at which it is culturally palatable. What we have here, you understand, is a collection of murderous social mutations who confront us quite dramatically with the imbalanced underside of the '60s answer to the American Dream.

There are a number of issues raised which are genuinely unsettling — especially the fate of the children spawned by the Family and the incredible degree to which human reason can betray itself to the obscene. But when our "judicial genius" Bugliosi cannot explain some such issue away, it is simply not pursued. The filmmakers and Bugliosi want us to be frightened, but not too frightened.

The most obvious means of keeping our fright level under control is to keep Manson off the screen, which this film does, incredibly, until the final few minutes. Not until then is the single Manson interview presented, and only then do the ravings of his followers begin to make sense. The few moments that Manson is on the screen are far more disturbing than all the previous material. While his disciples' attempts to rationalize their actions are weak and sometimes almost laughable, when voiced by Manson there is a ring of perverse and frightening truth. Manson is the one social mutant that Bugliosi and company cannot explain away, cannot hide beneath the veneer of Law and Order. Manson's tirade against our society hangs at film's end like some huge tail violently wagging the dog that preceded it.

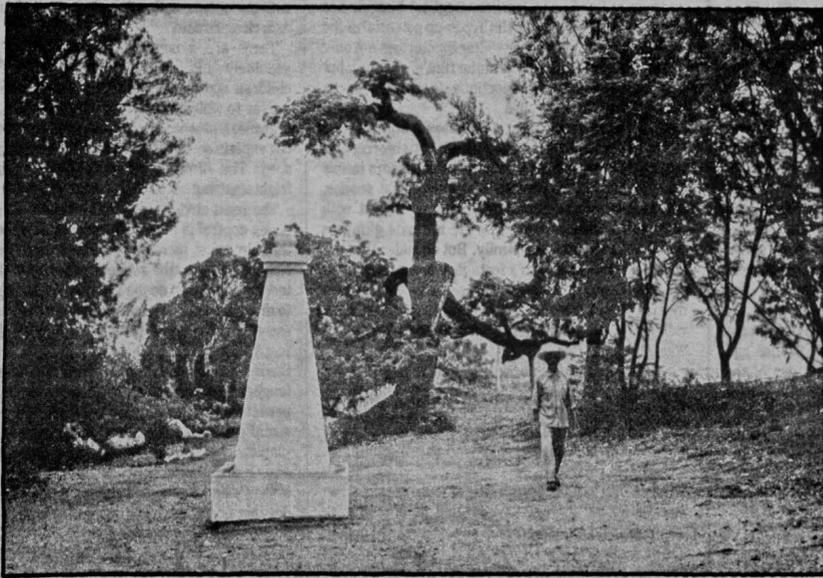
— Tom Schatz



Taking a photograph creates a reality in two dimensions, in black & white, in a single frame. A reality of when & why one chooses any particular moment to press the shutter.

I press the shutter at the moment things look tight & something peculiar is occurring in the scene: when people seem to be doing something they really aren't or are about to be eaten by a shadow...there is always an element of the unexpected, a randomness which gives a paradoxically pleasing kind of order.

I don't manipulate images, I would rather create by locating & isolating the realities which exist everywhere.



Photographs
by
Steve
Moon

time trading and

In our previous episode, John Roberts and Mohg (a frog-like female alien), objet d-art thieves employed by the illegal International Time Traders, traveled back to a primitive semi-agrarian civilization in Iowa City to steal a building. They were under assignment for one of IIT's best customers, the Manchurian Mr. Kai Smithson-Berriccotty, who uses the time black market to collect primitive artifacts — in this case, a government building. The Civic Center building, in fact, complete with five city council members. Though fiercely pursued by armed chronocops, the two traders manage to transfer the building into the timeslips, when —

Mr. Kai Smithson-Berriccotty is seated on a purple-cushioned pew seat, a singular spoil from one of his earlier reclamations. Before him, on a stand no bigger than a chess set, sits his gold-embossed three-dimensional chess set (he has about it on one of the rare videotapes of a late 20th century TV show — he personally owns four).

"Built it myself and I love it," he blurts out, intentionally disrupting the concentration of Morry Coney. This is unnecessary, as Berriccotty's full time chess partner is manacled to his chair. He never moves a piece, never has, never will. Further, he will possibly never utter speech because he went mad four years before when his nose itched. Thus, he isn't the least bit disturbed by the instant and unfortunate materialization into thick air (Berriccotty keeps it heavy) of Mohg. Poor Mohg.

Mohg the time-hopper, the frog-like alien, the corpse. For Mohg has inadvertently appeared precisely where the chess-set is sitting. As it's a three dimensional set it has three levels, and these levels have cut Mohg into more pieces than a zoni commission. Blood the color of royalty pours over the board, the pieces, and Morry Coney. Coney, impervious to the highly acidic Mohg-blood due to his insatiable smiles for the first time in three years. Berriccotty screams mindless phrases about the Butcher.

Nor do they notice the sudden appearance of John Roberts in a back corner. He has been there long enough to realize the horror of the situation, the death of his partner and the furor of Berriccotty. The latter is proudly weeping and blindly grinding his teeth. Roberts sees the need for action. He grasps his employer by the shoulder and hugs him, a motion which nearly suffocates Smithson-Berriccotty in his sitting position.

Roberts, his eyes welling with tears, attempts to calm Smithson-Berriccotty. "There there, we'll synthesize you another one," he says. Smithson-Berriccotty fixes tumescent eyes upon his time-travelling employee. Bounds have been stepped here. He smashes a palsied fist into Roberts' jaw.

John Roberts drops Smithson-Berriccotty, who lands in his purple-cushioned pew seat. "How could you let her do that?" screams his employer, jabbing the ever-cusatory finger at Mohg the Midden in Three Parts.

Roberts carefully tests his jaw with one hand, and it begins to quiver. He turns away from the gory scene. Command, he says to himself, stay in control Roberts don't lose it over Mohg now. Remember, she was just another pretty frog.

With an iron will Roberts attempts the safety of banality. "You must admit at least, sir, that I did arrive just after the nick of time."

To which Smithson-Berriccotty refuses to reply. So he wheels away. His pew seat of a most interesting construction, was motorized, and allowed him to travel the interstate thanks to the newly reduced speed limits — 5 mph. And thanks to the new head protection-gear law wherein one travelling on a vehicle of an open-air order — like pews but not like confessionals — had to wear a block of granite over his head. This allowed him, no this forced him, to look straight ahead, not to listen to oncoming traffic or horns or sirens, and created a state of gentle tranquility.

Three hours later Kai Smithson-Berriccotty of the purple pew is fuming. The brain churns. He has lost Mohg. But worse, to the mind of Smithson-Berriccotty this has caused him to lose his most valued chess set — Mohg's blood having done an inverse Philosopher's Stone to the gold pieces. He can still see the ebullient face of Morry Coney gazing at the melting queen. He can still hear Coney's first words in three years: "One lump or two."

He clutches his mouth. But the brain keeps thinking of that ultimate of bungles John Roberts has lost — lost mind you — his building. Berriccotty's brain shifts to flashback mode: John Roberts stands in Smithson-Berriccotty's cavernous drawing room, still trying to maintain a sense of dignity. It isn't easy. "You see," he explains, "we were holding onto the building and taking the timeslips since it's quicker and usually the Chronocops leave you alone. Anyway, I got this nasty urge to...uh...sneeze. Well, Mohg" — he chokes out the name — "rushed over to hold my nose. That's why she was in the wrong place when she materialized. Anyway, it was too late. I just couldn't help it. She'd let go of the building. One sneeze and no one was holding the building." "So?" The question is a vulture over John Roberts' head. He knows Smithson-Berriccotty could have his throat cut and no one would even start to look for him.

"So," he says stiffly, "the building is lost and I'll bedelightedtogetitforyou Sir."

Smithson-Berriccotty looks at his plate of Courier endives. He can't bear to face quivering John Roberts. He's had enough. "Quickly then. Go. Just go." There is much weeping.

Mrs. Eric Phasia was watering her lawn. Her plants had grown to enormous sizes thanks to the new strain of smog which had settled in over Moab, Utah. The plants were very near to taking on the form and intellect of Triffids and any day now they

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Photographs
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time trading and other crimes

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Mrs. Eric Phasia was watering her lawn. Her plants had grown to enormous size thanks to the new strain of smog which had settled in over Moab, Utah. The plants were very near to taking on the form and intellect of Triffids and any day now they

would eat her. But she was unaware of this, and their well-being was of great concern to her. It was while she was leaning over the bucket of offal — the favored food of her plants — that the large shadow appeared on the ground. Mrs. Phasia, eyes watering from the offal odor, didn't see it...

In the capacious, unsanitary office of ITT (rhymes with tree) — International Time Traders — the Boss as he is infamously designated is not amused. John Roberts and Mohg are missing. Normally, this wouldn't be so bad, but now the Boss is deeply concerned. For he has this very day learned of a diabolical presence, a monstrous menace to the very existence of the world, as we know it. This menace is none other than *New Corpulence, Assoc.* Their motto is "We will be the fat of the land." Their leader is the arch, flying buttressed villain Felicity Bosch (named after her parents' collections of paintings and aquatints of Hell). Their plan, as the Boss has divined, is to take over the world by means of altering history. They travel back in time, tamper with the past, and try to control the resulting future effects. They've already begun.

First they attempted, and succeeded, in disrupting some of the minor Phillips Paradoxes One Through Eight. These rules govern the LAWS OF TIME. Example: They changed the Latin plural of *status* to *stini*. The future result was a series of "big nuke" attacks by the Israelites upon anyone who cared to listen. Secondly, they devised a new form of psychological defect. Deemed "Clarionoid", it is a state of mind where the sufferer doesn't believe anyone is against him at all. Not only did this fill asylums in France, it caused marked increases in littering, amiable assassination, shoplifting.

What the Boss doesn't realize is that they, the N.C.A., are aware of John Roberts' slipup and whereabouts even now. What the Boss does realize is that he is close to blowing every valve in his arterial system. Reeling, he grabs for his downers, but his fuddling fingers grasp instead his container of pink bulbous ilk of Amnesia. And he's instantly into oblivion, a tabula rasa, the amnesia executive. His brain zooms like a bobbed-down an iceline. His mouth mumbles obscurities: "If Reagan were alive today he'd roll over in his robber graves."

Meanwhile, N.C.A. prepares to deal with John Roberts.

"Okay, You wanna pull over?"

Roberts depresses a stud in his belt by calling it "Furfuraceous". He slows through the slips, looks over his shoulder and shakes his head. "Christ, a Cop's out." He's trapped. There's nothing to do but stop. He steps into normal time and finds himself in the middle of the classical Greek period. His location is Delphi. And an ugly Chronocop dressed in black leather and chrome is sidling up next to him. John Roberts is annoyed. Every second that building gets farther away and has a better chance of popping into reality someplace. Roberts' lithe frame is tall for the 93rd Century — a solid seven one — but that Cop is a good foot taller. Play it softsell, Roberts tells himself. He pulls back his sleeve and reveals the tattooed credentials on his wrist. The Chronocop spits. John Roberts closes his eyes. Hoo-boy.

"A thief, eh? Good pay, plenty of chance for advancement."

Roberts squints at him. "Do you know you were doing well over two centuries a minute, relatively, back there. What is it — a Vesuvius or a Nagasaki?"

"I lost a building." The Cop laughs at him just enough to set off a temper. "A large building. I'm in a hurry. So how much do you want?"

"You working for a collector?" The Cop stinks of "save some for me".

Roberts sees it. "No, I'm on my own."

A broken "Oh" is the reply. Roberts can sense that he is now in command. "Now, here's a buck fifty. Go buy yourself some peppers."

He thinks the Cop has hit him in the jaw. He looks up from the ground, imagines a black leather boot coming down at his head. It would connect but for the blinding flash of light. The cop has vanished.

An old hag stands before him.

"Who are you?" Roberts says.

"I'm a Pythian."

Instinctively, John Roberts rolls out of the way. In a moment he sees he has misinterpreted. He stands, cleans off dirt and blood, follows the now-departing hag down a slope to a small temple. Outside it stands a crowd of people. The old hag, dressed in black robes emblazoned with a gold disk, enters the crowd.

Instantly their murmurs cease. The time-hopper feels a gentle breeze and smells goats. He taps one of the crowd on the shoulder and asks what is going on. But the fellow turns away with a queer look in his eye. He doesn't understand. (Editor's note: As you know, all of us in the 93rd Century speak Creole. The Greeks spoke)

Roberts pushes his way forward to the old hag. "How come you understand me and the others don't?"

"I am the voice of Apollo," she explains sternly. "Apollo speaks through me. He knows Creole."

"What's your position in relation to these people?" Roberts asks.

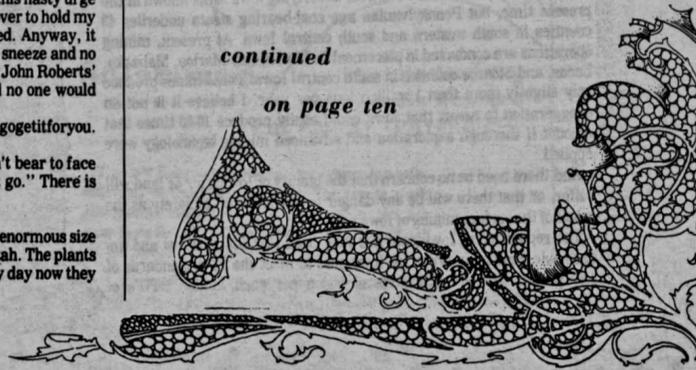
"Oracle."

"Then you can see into past and future."

"Struth!"

"Well, I'm looking for a building. It hasn't been built yet. But —"

continued
on page ten



The Coal of Iowa: A Future History

continued from page one

The man with the smile and the Mercedes Benz produced the papers with Clarence's name scrawled on the bottom. "Yep, that's my John Hancock all right," Clarence said.

But he didn't know what to say when the man with the pressed pants and the shoeshine offered him \$1200 an acre for his whole farm. Hell, you couldn't drive a tractor across half of the hillsides, and maybe if it rained you could get a decent crop out of the light brown dirt. You only had to look at his modest house to know that it needed painting, a long time ago.

But Clarence didn't argue and he didn't hesitate. He took the check before they had time to change their minds.

From the Cedar Rapids Gazette, Oct. 23, 1962

Informed sources report that several major coal companies are preparing to pursue major development of surface mining in Iowa. The companies are reportedly willing to comply with Iowa's stringent land reclamation statutes and have already completed preliminary exploration on land which was committed to them through lease options secured in the early seventies.

Beanbody Coal Company, a subsidiary of the National Oil Corporation and the third largest coal company in the United States, is reportedly preparing to approach the state legislature seeking funds to subsidize the upgrading of Iowa rail lines which will be required for transport of the coal.

In the past the major companies have considered mining in Iowa an unprofitable enterprise, and the only mining has been done on a small scale by local mining companies. But with the limited supplies of natural gas, and the demise of the nuclear power plants, the potential price of Iowa coal has been brought to competitive levels for use in state due to the savings in transport over coal from Illinois or western states.

Machinery will undoubtedly be moved to Iowa from exhausted fields in Indiana and Illinois, and initial investment funds will be provided from funds originally intended for development of western coal lands before environmentalists' lawsuits placed those developments in jeopardy.

Coal company officials were unavailable for comment on these reports, but a new interest organization, the Iowa Coal Alliance, has quietly registered as a lobbyist for the Iowa Legislature.

A statement before the Iowa Energy Resources Council by T.M. Valichek, member of the board of directors of the Beanbody Coal Company, May, 1983

Iowa's energy needs can be easily documented. The demand for electrical energy in the state has increased at the rate of 12 per cent per year, doubling the production of electricity every ten years. For many years, Iowa depended on the coal industry of Illinois to provide the primary fossil fuel for electrical generation. Illinois coal was reputed to be of a higher quality than in state deposits, and therefore no comprehensive program was developed to exploit Iowa's coal reserves.

When Iowa resolved to achieve a degree of energy independence and to provide for the state's long-term energy needs, it turned to the construction of nuclear power reactors. At last, went the common refrain, we have arrived at a safe, dependable source of power to meet our future energy needs. However, the shock of the Goose Point disaster has necessitated a thorough reevaluation of the benefits of nuclear power and its inherent hazards, which have now been all too graphically demonstrated. It is regrettable that it has taken 16,000 deaths and inestimable property damage to reopen an examination of the many energy options at our disposal.

Many experts have urged a full commitment to the development of solar or geothermal technology, and it is true that these must eventually serve as primary energy sources now that nuclear reactors have fallen into disuse. But the technology already exists for immediate intensive utilization of Iowa's coal resources to meet the state's pressing energy needs. It is coal that must fill the gap while the problems of collection, storage, and distribution of solar energy are investigated.

Let us examine the coal reserves of Iowa and their potential for exploitation. The exact volume of coal underlying Iowa is not known at the present time, but Pennsylvanian age coal-bearing strata underlies 43 counties in south western and south central Iowa. At present, mining operations are conducted in piecemeal fashion in only Marion, Mahaska, Lucas, and Monroe counties in south central Iowa. These mines produce only slightly more than 1 million tons per year. I believe it is not an exaggeration to assert that Iowa could easily produce 10-20 times that amount if thorough exploration and advanced mining technology were applied.

And there need be no concern that the quality of Iowa's air or land will suffer, or that there will be any danger to public health or safety as the result of the surface mining of Iowa coal.

The reputation of Iowa coal has long been that it's of a low and undesirable quality. In order for Iowa coal to meet the EPA standards of 1.20 pounds of sulphur dioxide emission per each million BTU's of

produced power, we need only apply preliminary washing techniques long employed in Illinois and Missouri, in combination with power plant stack filters recently perfected and tested in eastern states.

In addition, Iowa's tough land reclamation standards established in 1975 safeguard the productivity of Iowa's valuable farmland and the quality of life of its citizens.

An editorial from the Des Moines Register, July 6, 1983

In the current energy crisis, the sad result of the nationwide nuclear shutdown, a new voice is heard offering a solution. After ignoring Iowa for decades, the major coal companies have begun declaring their desire to enrich the hawkeye state.

Though the state of Iowa probably has no choice but to avail itself of their services, we should examine their record in other states and beware. First, we should note that these companies are all subsidiaries of major oil companies, with the economic clout of massive corporations behind them. We should remember the environmental destruction that these companies' strip mines wrought on Appalachia — and their total lack of concern for the people whose land they mined.

Let's let them know from the beginning that Iowa will not be their company town.

Excerpt from hearings of the special Senate Committee on Mining Policy.

Sen. Broadley: Mr. Reynolds, your company's records show that in the last three years, the Beanbody coal company has carried out significant agricultural enterprises in addition to your primary occupation of mining coal. Mr. Reynolds, did the Beanbody Coal Company explain to the previous owners of these agricultural lands, prior to the land transaction, that considerable land which was previously unproductive would be transformed by reclamation into profitable farmland?

Reynolds: Senator, in every case we paid amounts in excess of the prevailing market price. In many instances, significant portions of this land were lying unused due to unfavorable geological conditions and were a liability to their owners.

Broadley: But were these owners ever notified that, with our superior land reclamation laws, if they chose to lease rather than sell, their land would increase in value after the strip mining was completed?

Reynolds: Senator Broadley, these owners were unable to bring about these beneficial changes themselves. It was simply good business to buy this land considering the investment which we were making in the quality of the land.

Broadley: But the net effect of your policy was to conceal the benefits which were inevitable for land productivity in your operation and therefore to deceive these Iowa citizens who could have reaped these benefits. I want to tell you for the record that I find your company's actions shocking.

Reynolds: We paid a very fair price for the land as it was at the time of the transaction.

Broadley: Your company's accounting records reflect a significant profit on agricultural operations. Did these products stay in Iowa to enrich the state's economy, or did they go into other enterprises, such as exploration for mineral resources in other states?

Reynolds: Of course, I don't have the figures in front of me, but you're talking about large amounts of accounting money, so that it is not possible to trace the use of any specific monies. But I can tell you that we have, as is stated in our report, hired over a thousand skilled farm workers, many of whom were unsuccessful farmers before, due to the poor productivity of the land. Our workers payroll last year was nearly twenty million dollars. Many of these workers are making twice as much as they did as independent farmers. In addition, I would call your attention to our substantial investments in Iowa-made farming machinery, and our sizable routine investments in local fertilizers, seed, and transport.

Broadley: I'm afraid that tossing these figures around will not justify your actions. Nor will it excuse you for bleeding millions of dollars out of Iowa, and if I had the say right now, I'd put you out of business.

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But the dragline isn't a digging machine. Before it can move the overburden, the dirt has to be loosened up. This is done by a process called "shooting." First holes are drilled in the ground, and then explosives are put down the holes and packed in tight. Watch what happens when the explosives go off!

Now we're ready to go to work! First the topsoil is taken off and put in a special place so that it can be put back on top when all the coal has been taken out. Sometimes seeds are planted on the hill of topsoil so that it won't wash away or blow away.

Then the rock underneath is removed by the dragline. In Iowa, most of this rock is shale. The miners have to be very careful because this rock contains a dangerous chemical called sulphur which can pollute the water or the soil. The coal itself has sulphur in it and must be cleaned before it can be burned so that the sulphur won't get into the air.

Watch as the dragline fills this large truck. The truck will take the coal to a railroad station. The train will take the coal to a plant that will wash out the sulphur. Then it will go to the power plant where it will be burned to make electricity for Your Home.

From a Sierra Club of Iowa pamphlet "The Scabbing of Iowa"—1987

This could be your backyard. No, there are no trees. There is no grass. Only piles of mining spoils defacing hundreds of acres of land. This gouge in the earth in which machines rumble twenty-four hours a day was once a series of wooded hillsides. It was the home of countless species of wildlife and a resort for nature lovers. Its unique system of drainage produced rare species of plants which will never return.

This land was once the property of a small Iowa farmer, but now it belongs to a coal company. The coal company has no intention of returning this land to its natural state. Instead, it will be engineered and terraced to meet the needs of a corporate farm.

And what of the coal which is removed from this site? When it is burned at a power plant outside of Des Moines, the sulphur wastes which must be cleaned from the exhaust gases to prevent them from becoming choking fumes are dumped in a settling pond covering an area of 200 acres. The sulphur wastes, deadly toxic, have the consistency of fine chalk. They trap water, making the settling pond a foul sulphur quicksand. It may only take an especially large rainstorm to wash this poison into the water supply, with catastrophic results for both animal and human life. Iowa already has natural sulphur in its water supply, and only a small addition of mine waste could mean disaster.

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Lester Rowe never had it so good. When he first bought the Red Bird Motel it looked like a mistake. Osceola was an anemic community surrounded by farmers who were giving up on their land. It looked like everything was going to go the way of Hopeville, whose optimistic name didn't keep it from becoming a ghost town. In those days, about the only people who rented Lester's beds were folk who'd miscalculated their arrival time to Des Moines.

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and he can't see pickin' up seventy feet of land to get the coal out even though he knows that it'll all get put back. But for me it's a job, and I've got it better now than my father ever did, cause the union sees we get a good wage."

The affluence that mining has brought to Paul has changed his lifestyle too. "Oh, I suppose it's all right going out to nightclubs and stuff, but we never even had stuff like that," Ted says. "Going to church was the closest thing to socializin' we ever had. We were used to just being home with the family in the evening when I was growing up. I suppose it's all right though. Times change."

News Report from the Creston Courier, 1998.

Ken Curtiss of Creston was surprised Sunday morning when he went out to get his car because it had disappeared. No, it hadn't been stolen, it had merely sunk six feet into the ground. "It's the damndest thing," commented Curtiss as his car was pulled out of the sink hole. "I never seen anything like this in my life."

Apparently, a lot of people will be in for similar surprises, according to an official of the Beambody Coal Company, Kent Lansdorf. "When you gassify coal underground, you just end up with some space down deep under the surface," explained Lansdorf, "and sometimes, if the strata above are a little unstable, the ground will subside."

Lansdorf doubts, however, that the situation in Iowa will ever become as severe as in some eastern states where towns were undercut by underground mines. "Most of the gassified seams aren't very thick, so we don't expect much problem," he said.

Beambody may expect a little trouble from Ken Curtiss, however. "Somebody's got to pay for getting my car hauled out," he said.

From the Des Moines Register, Aug. 19, 2000.

Beambody Coal Company struck a blow to the economy of Iowa when it announced today that it is curtailing its mining operations in the state. At a press conference in Des Moines, Beambody regional director Carl Hasbrough traced the mining cutback to operations costs and competition from home solar systems which have cut Iowa's electrical output, forcing down the price of coal.

"The margin between production costs and wholesale coal prices has driven us into a high risk situation," Hasbrough explained. "We can only expect the trend toward independent solar units to increase, undercutting the viability of our operation."

Officials in southern Iowa, which will be hardest hit by the Beambody shutdowns, claimed that they were expecting such a move to come eventually. "We didn't expect it to come so soon, but we expected it," said Milton Cord, mayor of Shenandoah. "We don't really know what we can do to fill the gap at present. I know some of the local people are worried and a lot of folks feel like we've been betrayed. The company talked like they'd be here forever and that they had a real interest in our communities. I guess this is what happens when you deal with a big corporation."

The trend toward solar energy units can be traced to continuing improvements in collection and storage systems over the past decade. An increasing number of Iowa homes are independent of public utilities.

Beambody announced, however, that it would continue its gassification operations, utilizing Iowa's deep coal reserves, even in the face of an increasing number of lawsuits stemming from subsiding land accidents. "There appears to be a long-term market for natural gas, so we will be in operation for the foreseeable future," predicted Hasbrough.

"Isn't that what they said about their mining, too," said one disgruntled miner.

Solaround

The sun is rising on a whole new era of energy convenience.

The new Solaround home energy system is a safe, efficient, dependable way to put the sun to work eliminating utility costs. For information, just see your Iowa Beambody Energy representative. Or call us, toll free, at 515-222-2000.

— Winston Barclay

books

The Crime of the Century
by Hal Higdon
(Putnam) \$10

"It was just an experiment," Nathan Leopold Jr. told a Chicago Tribune reporter. "It is as easy for us to justify as an entomologist in impaling a beetle on a pin."

"It" was the kidnapping and murder of the 14-year-old son of a millionaire businessman on a late spring afternoon in 1924. Since then, "It" has become one of the most celebrated cases in legal history, an endless source of controversy, speculation and legend; a journalist's dream; a successful novel and film. And through all this, "It" has also come to be known as — and you may well agree after reading Hal Higdon's unadorned and thoroughly researched account — **The Crime of the Century**.

The book can be enjoyed on any number of levels, such as its riches. It is a fascinating look at the violent Chicago of the twenties (corrupt politicians, shoot-outs



with Al Capone, bootleg whiskey); or at Hearst's school and (others' equally skillful) of yellow journalism; at the death of traditional headshrinking and the awkward adolescence of modern psychoanalysis; at a rich Jewish community and America's favorite prejudices; at the real quality of life under quiet Cal

Coolidge. And, most importantly, this book should be read by anyone interested in legal history, or, simply, in seeing Clarence Darrow in all his glory.

But the major story of course is the crime itself. Its bare outline is so classic that it will seem immediately familiar to almost everyone — not just readers of the Meyer Levin novel, *Compulsion*, that was based on the case, or the subsequent film of the same title (starring Orson Welles mugging his way brilliantly through the Darrow part) — but actually to anyone at all familiar with TV courtroom dramas. It has become, in its essence, a modern archetype.

Richard Loeb and Nathan Leopold Jr., 18 and 19, respectively, at the time of the murder, sons of millionaire parents, brilliant students (Loeb's IQ was 160, Leopold's 210) decided as an experiment to commit a perfect crime, in this case a kidnapping for the extortion of \$10,000. (The murder was only a "necessary" part of the project, to ensure they would never be identified.) After months of preparation, they chose May 21, 1924 as the day on which they would execute their plan.

On that day, Loeb and Leopold visited the neighborhood boys' school they had both attended and cruised the streets around their own homes, waiting for a victim to, as they put it, "offer himself." They were about to give up when 14-year-old Bobby Franks, who knew Loeb and had in fact played tennis at the Loeb mansion, accepted their offer of a ride home. Within minutes the boy was dead and the crime of the century was born.

What follows is Higdon's meticulous presentation of the details of the extortion scheme and the speedy collapse of yet another perfect crime. (Legend has it that only the discovery of Leopold's accidentally dropped eye glasses made detection of the criminals possible, but Higdon shows that the whole operation was at least as sloppy and amateurish as it was brilliant. Most of its brilliance stemmed from the element of the incredible.) This section, however, takes up only roughly a third of the book.

Part Two deals with the landmark hearing (not an actual trial since no jury was empaneled owing to a brilliantly conceived guilty plea) which featured the classic rabid prosecutor screaming for Loeb and Leopold to be hanged, vs. the humanitarian defense lawyer (Darrow) crusading against the death penalty.

But beyond that, there were precedents galore established in this Chicago courtroom that hot sum-

mer. Never before had so much attention been paid to the mental condition of the defendants. Never before had a mental state other than insanity been used as a defense. And never before had a defense attorney pled his clients guilty but sought to use their mental health as a "mitigating circumstance," that would keep them from the gallows.

If the Scopes trial, a year later, provided Darrow with a platform from which he could expound his belief in freedom of thought and expression, the Loeb and Leopold case was his forum for a passionate anti-capital punishment stand. We have in this book the opportunity of seeing Darrow — as much fox as legal genius — far ahead of his time and making substantial progressive legal history.

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Here we witness a man, bitter and brilliant, still the complex of contradictions and enigmas he was at 19, making out of an environment in which there would seem to be — as the title of the section states — "nothing but the night" — something affirmative and alive. While it may not have the sensational melodrama of the preceding two thirds of the book, it is definitely an integral part of this story, one more plot twist in what comes to seem the most complex set of circumstances and coincidences ever to challenge the strict rationalism of the law.

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— Mike McGuire

Colette: A Taste For Life
by Yvonne Mitchell
(Harcourt Brace Hovanovich) \$14.95

The book is sumptuous, but inadequate to its subject — just as Colette's image was during her lifetime. She was always an object of scandal and speculation. She seemed to have a perfect talent for alerting the public. Yet beyond the glossy exterior there was a woman of emotional complexity and great talent whose response to life was immediate and sensory, whose insights about love made her work popular and kept it so throughout her life and after it.

Colette herself had little to do with the promotion of her image. She simply did not internalize social values. Therefore, her choices for her life, and in her work, were often shocking because they did not recognize limitations. Married three times, Colette was a novelist, journalist, actress, and dancer.

In *Cheri* and *La fin de Cheri* she wrote of the love affair between a young gigolo and a middle-aged woman. In *Claudine en ménage* she told the story of love between two women — a young wife and her husband's mistress. She performed half-nude on the stage. She did these things with the unconscious directness of a child. She was thought extravagant.

Yet Colette was nominated for the Chevalier de Legion d'honneur on the same day as her friend, Marcel Proust, and she is the only woman in France ever to have been given a state funeral. She published 73 books. The best known of these in this country are *The Cat*, *Cheri*, and *Gigi*, although new translations of her work appear steadily through Farrar Straus & Giroux. She should be known for all her work here, as she is already known and loved in France.

Her talent was the classic one of particularizing — as Proust did — and finding in the particular the most universal. There is no writer more gifted in revealing the delicate tensions in personal relationships, nor more extraordinarily rich in imagery and evocation of the material world. She was endlessly careful in her writing. Her search, like de Maupassant's, was for le mot juste.

Her remarkable career was begun after her marriage to Henri Gauthier-Villars ("Willy"), who took her from her mother's house to Paris where she was introduced to the bohemian life of artists and dancers. Under Yvonne Mitchell's hand, Willy is fairly a monster; other biographers are a little more generous with him.

He was well known for his music criticism in *L'Echo de Paris*, a public figure. He kept a stable of ghost writers who produced the books and articles which were issued under his name. He decided his young country wife, Colette, would write for him as well, and locked her in a room four hours a day so that she would.

The results of this enforced work were the first four books, the *Claudines*, dealing with the adventures of a French school girl. These were published under Willy's name and made him famous.

Colette did not reveal her authorship of these four books until five years after Willy's death. Even then, she said, "... but peace be on the hand that did not hesitate to turn the key. It taught me my most essential art, which is not that of writing, but the domestic art of knowing how to wait. To conceal. To save up crumbs. To change the worst into the not so bad. How to lose and recover in the same instant that frivolous thing, a taste for life."

The marriage to Willy lasted thirteen years, through her work for him, through his numerous love affairs. She was to write later, "One only dies of the first man, after which married life, or its imitation, becomes a career."

She continued to write, and went on stage as an actress and a mime. The period after her divorce is recalled in *La Vagabonde*. This novel was published under her own name.

Mitchell's book falls short at the very beginning, since she passes too quickly over Colette's childhood and her devotion to her mother. Some critics have seen Colette's work as a constant attempt to return to this idyllic time in the garden behind her home, her Earthly Paradise. Toward the end of the text, Mitchell sees her subject more clearly, but altogether her commentary is uneven and disappointing. At first she makes Colette a fragile creature, then a public figure — an artist and

woman of letters.

The real Colette cared very little for her public image, certainly did not cultivate it. Her writing is neither romantic nor sentimental, but careful, true,



evocative, and imagistic. Her memory was extraordinary. Her sense of the balances between people — her exploration of love — is sensitive, clear-eyed, bittersweet. Her work, as the plaque on her last apartment in Paris reads, "is a window wide-open on life."

This is a coffee-table book, written by an admirer, intended for the fan. There are 83 black and white illustrations — posters, photographs, publicity pictures from Colette's years on stage. But the pictures seem badly chosen. It is perhaps meant to be a gift book. For those of us interested in Colette, the best biography is still to be found within her work.

— Mary Peterson

Books courtesy of Iowa Book and Supply

The Dead Father
by Donald Barthelme
(Farrar, Straus and Giroux, New York) \$7.95



Do you like stories with lots of literary symbols in them? ... tricked out between the lines like moray eels' mottled bodies unseen by the unwary. Do you like meanings that you can pluck out and pin wriggling in the specimen box of your imagination, requiring only the ability to label, identify, categorize? The moon's passion so the passion-slogging man looks looney. Does a lake symbolize death quicker to non-swimmers? Could a cow symbolize a horse?

Consider this: the symbol as a unit of meaning's fine, but the body of the symbol's absurd. It's unpredictable, sloppy, doesn't always line up neatly with its meaning. It is, in short, like us, and as soon as we let it in, we realize the complications. Things don't hold still. Sanctity slips away from us so easily, leaving only echoes lingering like the evidence of unwashed socks. How much more unlikely are we to net the Father in a

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David Morrell's second chase novel, *Testament*, is a highly suspenseful encore to his moderately acclaimed first book, aptly titled *First Blood*.

Like the first novel, *Testament* explores the implications of the mindless Peckinpah-style violence that seems inherent to modern society. In *First Blood* a Vietnam special forces veteran goes berserk after being tracked by a southern sheriff, and then coldly uses his prior training to destroy a small Kentucky town before being killed.

Testament appears to be a semi-autobiographical nightmarish fantasy in which author Morrell leads hero Bourne, also a writer of chase novels, through a deadly pursuit by members of a fascist right-wing military group, the Guardians of the Republic.

The Guardians are a highly trained and anonymous group of undercover militiamen sworn to preserve what they perceive as the "American way" by acting on the orders of their mysterious leader, Kess.

"Like breeds like," Kess tells writer Bourne for a magazine article about the organization. "To get one you have to get them all, cut off the evil at its source, eradicate all the offshoots...I've never shown these files to any outsider before. They contain the names of more than one hundred and fifty thousand sympathizers...If I give the order, in less than three hours I

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The River City Companion

The question on the development of Iowa's coal resources is when — not if. Winston Barclay's article is based on the best projections that can be made at this point, of what might go right, and what will possibly go wrong. Barclay is a frequent contributor to *The Daily Iowan*, studies eastern religions for an MA at the UI, and works at University Hospitals Intensive Care Unit.

French, collects movie soundtracks, enjoys fencing and karate, and studies modern literature. Ruggles' father is a banker.

ART: Michael McCann, PhD, is a science writer with a background in chemistry and biology.

MOVIES: Tom Schatz studies film and is a regular Companion contributor.

John Bowie makes videotapes, writes everywhere and is a journalism graduate student.

MUSIC: Howard Weinberg hosts the

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figure, given all his fluttery inconsistencies, unless we're willing to pretend that it's simpler than it is, suspending our disbelief for the pleasure of the comedy of the body revealed.

In here with Donald B., it's simpler than it is. He even wrote once that there's nothing between the lines but empty white space. In *The Dead Father* there's the weather, it doesn't mean anything, it simply is. Likewise there's the road, with a party of men on it. They're hauling something at the end of a long cable: a Dead Father. There's Thomas, in orange tights. There's Julie, and Emma. They are purportedly dragging the Dead Father to the Golden Fleece: he seems to retain hopes....

They talk a lot. In fact the book's constructed out of broken shards of language, like a literary version of the Watt's Towers. Sentences seem sometimes stacked randomly down the page, one feels the constant urge to apply the killing-jar of causality, to figure out what it all means, for god's sake, for it appears to be arbitrary.

And we all want when dealing with confusion, the semblance of great order, great great order. A book about senselessness written senselessly seems somehow gratuitous, and we do hate getting gulled.

But the book isn't about senselessness at all, we might remark, but about the Dead Father, pure and simple, and fatherhood with all its attendant myths. The Father here is huge, given to rages and petulancies, and yet somehow also dead, or, rather: Dead, and puzzled over the dwindling impact of his ukases. He is a complicated figure, carved out of his own words and worries, occasionally even moving as Thomas strips him of his baubles, the symbols of his power.

The most literal minded may not like this book. They might prefer books with plots they can lock their teeth into: this happened and then this happened and then this and this and willikers! It was thrilling!

But this is one of the most accessible of Don B's books, and one of the funniest. In places, it moves very simply. Chapter 3 begins: "A halt. The men lay down the cable. The men regard Julie from a distance. The men standing about. Pemmican measured out in great

dark whacks from the pemmican-whacking knife. Edmund lifts flask to lips. Thomas removes flask. Protest by Edmund. Reproof from Thomas. Julie gives Edmund a chew of bhng. Gratitude of Edmund...."

Later, the Dead Father dragged at last to the lip of his hole, laments. "I never knew what made the pavement gray and what made the giant monuments move back and forth on the far horizon ceaselessly night and day on the far horizon and what made the leaves fibrillate on the trees and what comity meant and what made the heart stop and how unicorns got trapped in tapestries, these things I never learned."

It's all very made-up, and seems a long way from suburbia, but that's the point of the illusion, for Donald Barthelme always works very close to home, and we are Thomas and Julie, a lot more than we are Ken and Barbie, thank god.

But of course we aren't Thomas and Julie, no more than we are Ken & c., thank god, for they're relentlessly made of words, historyless, hopeless representative of what?, shall we say sons and daughters? They're thin and illusive, and if you don't pleasure in their world of words, I'm afraid they'll be lost to you.

Donald Barthelme makes his fictions up out of junk, the trash of our so-called civilization. And the myth of fatherhood, or sonhood, may be just this: another bit of material to be picked up, plugged in, milked for its bit of laugh or shudder, then dropped back casually on the midden, to be used again whenever it seems appropriate. And that might be the point: the mythic structures we found or founder on are become no more than junk, good juicy Jungian yunk, sure, but still yunk.

To try to hang a novel on the skeleton of monomyth as J. Joyce did now may seem less and less plausible, but perhaps if we try to read patterns in the rubble as we arrange it, we'll find it not meaning, at least our own design, the shadows of our fingers, the stains of our dribble.

— John Givens

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(M. Evans and Co. Inc.)

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Like the first novel, *Testament* explores the implications of the mindless Peckinpah-style violence that seems inherent to modern society. In *First Blood* a Vietnam special forces veteran goes berserk after being tracked by a southern sheriff, and then coldly uses his prior training to destroy a small Kentucky town before being killed.

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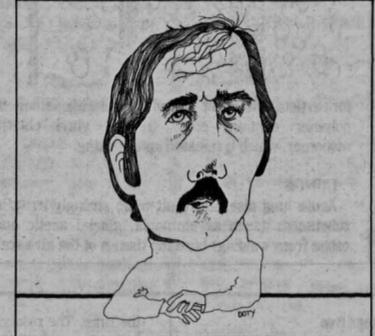
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"Like breeds like," Kess tells writer Bourne for a magazine article about the organization. "To get one you have to get them all, cut off the evil at its source, eradicate all the offshoots...I've never shown these files to any outsider before. They contain the names of more than one hundred and fifty thousand sympathizers...If I give the order, in less than three hours I

can have a rifle trained on every one of them. And after them their families."

Kess orders the rifles trained on Bourne and his family after publication of the article ridiculing the organization. At first only Bourne's infant son, Ethan, is killed by poisoned milk, along with the family cat.

Throughout the novel, gratuitous violence builds the plot blow by blow as the family is attacked again and again by unknown assailants. After a battle between the police and Kess' men on the Bourne's lawn, Bourne, his wife Claire, and daughter Sarah slip un-



derground into hiding as they realize even the police sent to protect them could include Guardians.

The family flees to a secluded wooded hideaway where they are yet again attacked, and forced into the mountains and the wilderness.

Morrellian wilds are stark and deadly — hunting

grounds pitting men against themselves and nature. (In *First Blood*, the sheriff's posse is slowly picked off by the special forces veteran, as he uses his superior knowledge of forest survival and combat techniques. In *Testament*, Claire is killed in a final shoot-out in a abandoned and unmapped gold rush ghost town, and Sarah dies from exposure during a blizzard. Only Bourne himself is left and now, without his family, he finds the will to withstand the winter and to turn upon Kess and his followers for revenge.

As a sideline, *Testament* reveals much about the thinking of a writer preparing a work of fiction. Morrell, in this second chase novel, submits — or exalts — himself to a nightmarish fantasy with the protagonist an identifiable chase novelist. Early in the book, a police detective asks Bourne what kind of books he writes. "They're about fear...Chases," Bourne says. "Men on the run alone, hunted down, driven to defend themselves... (Kess) saw himself in my books so he figured I'd sympathize with him. He granted me an interview, and now I might as well be one of my own characters. Except that they always know what to do, and I can hardly keep from filling my pants."

But Bourne manages shrewdly to elude his pursuers, by stealing bits and pieces from the knowledge he had once researched to produce fiction.

The curious reader will enjoy Bourne's use of his knowledge of fire arms, horses, trailing techniques and survival tactics to keep one step ahead of his pursuers.

More importantly, the reader sees Bourne apparently transformed from a writer to avenger, hunted to hunter — willing to torture and kill to obtain his quarry.

— Kris Jensen

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H. Van Ruggles returns, a bit frostbitten, with the second chapter in *Time Trading* and other crimes. Ruggles plays violin and drums, speaks a little German, Spanish and

French, collects movie soundtracks, enjoys fencing and karate, and studies modern literature. Ruggles' father is a banker.

John Bowie makes videotapes, writes everywhere and is a journalism graduate student.

MUSIC: Howard Weinberg hosts the

Wheelroom open mike every other Wednesday, will be starting a radio show on local music for KCIG in March, plays guitar and blues harp and sings.

BOOKS: Michael McGuire is a teaching-writing fellow in the Iowa Poetry Workshop.

Mary Peterson is a freelance writer and a member of the Iowa Fiction Workshop.

John Givens is a teaching-writing fellow in

the Iowa Fiction Workshop.

Kris Jensen is a *Daily Iowan* assistant news editor.

DOWN SOUTH: Joan Titone is a *Daily Iowan* staff writer.

PHOTOGRAPHY: Steve Moon just had a show of Manipulated Polaroid SX-70 work. He has twice exhibited at the First National Bank, and is working on a photography BFA.

COMPANION ARTISTS: Cat Doty and Tom Conry.

COMPANION EDITOR: Chris Brim.

artist's advocate

Art's (Cough! Gasp!) Poisons

Are the materials you are working with slowly killing you? Or maybe they are just going to make you chronically ill. Scary? I hope so, because many of the materials artists are working with are much more dangerous than is commonly believed. Many people look at the warning labels on materials and figure that companies are playing it safe. This is not true. In fact, most of the warnings are vague and understated.

The real problem is what doctors call a chronic effect; that is, one which appears gradually over a long period and is often due to repeated exposures to small amounts of material. Chronic diseases are much harder to diagnose because the symptoms are often vague and don't appear at the time of exposure. Many toxicologists believe that such chronic poisoning is much more common among artists than is generally believed.

This is not unique with artists. Similar results are being found in industry. Occupational health and safety, as a result, is a growing concern of many unions.

The range of dangerous materials is very broad. It includes traditional art materials like lead paints and pottery glazes, solvents, inks, welding fumes, wood and plastic dusts from sanding, and a wide variety of new plastics materials.

Here are some specifics:

SKIN

Many materials can harm the skin directly. In fact, skin ailments are the most frequent kind of occupational hazard caused by chemical substances. Most artists that I have talked to have had at some time or another a rash, burn or other skin problem caused by working with art materials.

Skin diseases caused by chemicals are mostly of two types: direct irritation and contact dermatitis (an allergic reaction).

Chemicals that cause direct irritation or dermatitis are called primary irritants, and affect everyone who comes in contact with them. The types of damage that can appear are reddening, itching, blistering, thickening, hardening and flaking. In some cases, it takes a long time and repeated exposures to show damage. The condition lasts as long as exposure continues and usually disappears after contact is ended.

Primary irritants commonly encountered by artists include acids, alkalies, organic solvents (benzol, toluol and other aromatic solvents and chlorinated hydrocarbons, turpentine, petroleum solvents, ketone, etc.), plastics materials (including many resins, monomers, catalysts, fillers, etc.) and such others as aniline, arsenic compounds and fiber glass.

Besides primary irritants which affect everybody, many substances are sensitizers and cause contact dermatitis. Sensitizers affect only some people, although some are so strong they will affect most people. Contact dermatitis doesn't occur at the first exposure. Often a person can work with a material for years before developing a sensitivity to it. After that, however, the sensitivity never disappears and even

very small amounts of the material can bring on the allergic reaction.

Sensitizers work by reacting with skin proteins and changing them so that the body produces antibodies to the changed protein as if it were a foreign protein. These antibodies cause inflammation of the skin upon subsequent exposure to the chemical. Some common sensitizers that affect many people include many plastics materials (in particular epoxy resins and amine hardeners), bichromate salts, nickel salts, formaldehyde, and welding fumes.

Skin Cancer is another type of skin disease that is of concern. The major problem is that we don't know whether many common chemicals cause cancer or not because cancers usually take 20-30 years to develop. Some substances — including arsenic compounds, coal tar dyes, paraffins, lamp black — have been definitely shown to cause cancer.

At present, many doctors are concerned about the possible carcinogenic effects of many chemicals used in the plastics industry. Recently, for example, it was shown that vinyl chloride monomer causes liver cancer in workers exposed to the gas. This may pose problems



for artists who heat polyvinyl chloride, since the polymer contains some trapped vinyl chloride monomer, which is released upon heating.

LUNGS

Acute lung diseases result when strongly irritating substances (such as ammonia, glacial acetic acid, ozone from welding) burn the tissues of the air sacs in

the lung. This results in the air sacs filling with fluid, a condition called pulmonary edema, making it difficult to breathe. Pneumonia is often a complication of this disease.

Another major form of lung disease is pulmonary fibrosis, a permanent scarring of the lung tissue. This can result from continual exposure to dusts, such as that produced from sanding wood and plastic sculptures, or metal dusts produced in welding, and is similar to the black lung of miners.

NERVOUS SYSTEM

The nervous system is very susceptible to damage, and except for some of the peripheral nerves, damage is permanent. In particular, the brain can only survive for a few minutes without oxygen and so chemicals that interfere with oxygen supply cause brain damage. The brain can also be poisoned by chemical substances like carbon disulfide and hydrogen cyanide (which can be produced in thermal decomposition of polyurethanes). Heavy metals, like lead, mercury, and arsenic can cause nerve-function disorders and even death.

Many substances have an anesthetic action and cause depression of the central nervous system. This is particularly dangerous, since you might not notice the effects: slow reflexes and drowsiness, leading possibly to accidents. Organic solvents like alcohols, chlorinated hydrocarbons, ethers and ketones are especially noted for this.

Many of the materials artists use can also affect other parts of the body. For example, kidney damage can result from exposure to lead, arsenic, cadmium, chlorinated hydrocarbons, etc.

LIVER

One of the liver's main functions is to detoxify substances, both those that enter the body from outside and those that the body produces. However, it has a limited capacity to do this and liver damage can result when this capacity is exceeded. Further, when the liver is damaged it can't detoxify the body's own toxins, leading to more damage.

One common symptom of liver damage is jaundice, a yellowish or greenish coloring of the skin. Other symptoms of liver damage tend to be vague and can include tenderness or swelling of the liver, nausea and loss of appetite. One type of liver disease is hepatitis or inflammation of the liver. Hepatitis will usually heal without lasting damage except in severe cases. Then scarring of the liver (cirrhosis of the liver) can result. Some typical substances that can cause liver damage are the chlorinated hydrocarbons, metals like antimony and cadmium, benzol, dioxane, alcohols, styrene, phenol, and cellosolve (ethylene glycol monomethyl ether).

What I have done is to give a rough idea of the types of problems an artist is likely to encounter in working with art materials. For a more complete discussion of the effects of toxic substances on the body, I suggest the book *Work Is Dangerous To Your Health*, by Jeanne Stellman, PhD and Susan Daum, MD (Vintage Press paperback, New York, 1973), on which much of this discussion is based.

— Michael McCann

excerpted from *Art Workers News*

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March 3 *Rita Dove*, poetry reading. Sponsored by Black Kaleidoscope. EPB, room 107, 7:30.

Time Trading—

Continued from page five

"Stop! I know of this building. It is of Midwestern design and used to reside in Iowa. Wait—Old Tongue. Old Rental. Ah! Old Dental."

"Say, you know that's not bad." His guard is not down, it's buried.

"Stop! This building has landed. It has fallen...in Troy! You must go there and search many days. So says Apollo. Now begone."

With a great foppish grin, very unlike the John Roberts of earlier facade, he presses a stud in his belt and vanishes in a clap of thunder. The crowd is mildly impressed. The Oracle wastes not a moment. "That's what happens when you think you're better than Apollo. Poof! Don't mess with him." The sheep nod in agreement. So it has been through history.

The crowd thins out and the hag is left on the steps of Apollo's temple. She removes her makeup, the wig, the false-wrinkles of time. And soon she is the ravishing but decadent Felicity Bosch, the face that could turn Medusa to stone. She laughs uproariously, and is shortly joined by the Chronocop. Both of them are laughing.

MOAB, UTAH (AP)—Inhabitants of this small town were amazed today when a building of enormous proportions plummeted from the sky and crashed into a suburban neighborhood. It landed in a vacant lot adjoining a house owned by Mrs. Erica Phasia. Mrs. Phasia was in her yard watering her enormous sunflowers at

the time. The resounding explosion sent her into instant shock. Neighbors found her running about the yard screaming, "Toto. Come back Toto" at her watering can. Doctors had her removed to a sanitarium where it is believed she has slim chance of recovering her wits.

Moab's chief source of employment is a plutonium plant at the edge of town.

The Boss would like to remember his name.

John Roberts has six more cities to wait for. (The Oracle neglected to tell him which one the building landed on.)

Mohg is in the Chronocrypt.

Felicity Bosch is preparing to change history once and for all. *New Corpulence, Assoc.*, advances on the bedraggled headquarters of ITT, where the Boss, altogether amnesiac, fixes himself a small lunch. "Qui non proficit, deficit," Felicity murmurs after the Poet, cuts the phone lines, installs guards, cordons off the area, knocks on the front door. The explosives are sequestered on her person.

Kai Smithson-Berricotty muses, dipping Morry Coney into the fishtank. Fish nibble lightly.

Any moment now, relatively speaking, ITT will go nova...

—to be continued

— H. Van Ruggles

Music—

continued from page two

like each other so much, have been together so long, who take such increasing delight in doing what they do. I hope they come back.

JOHN PRINE and STEVE GOODMAN

These two acolytes of that young and dishonorable tradition, the American singer-song writer, will be in Iowa City tonight (Friday, Feb. 20) at Hancher. They have both had songs recorded by other people, and a certain amount of success on the folk festival circuit. One of Steve Goodman's songs, "City of New Orleans", is a good deal better known than he is.

He has a number of other good songs, however, and is a remarkable guitar-player. His latest album (it came out last fall) is called *Jessie's Jigs and Other Favorites*. It's mostly overproduced, with too many

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Artist's advocate

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UI MUSEUM

Photographs by Mark Cohen. Recent work, large-scale snapshots. Highly surreal. Through March 14.

UI Faculty Show. Through March 28.

Lithography: 20th Century Directions. Lithography since WW II, including new acquisitions. Through March 14.

Sonia Landy Sheridan. Retrospective. March 5 through April 21.

Renaissance Fashions. Main Library.

COMPETITIONS AND EXHIBITS

Fiber show in the IMU. March 1-15. Deadline for entries is Feb. 27. Those interested in helping the show people should contact Cheryl Younger at 353-3116, and those interested in entering should bring entries down to the IMU Activities Center to C. Younger's office.

One Square Foot Per Woman. Deadline March 31. The Women's Art Center in San Francisco is putting together an environmental piece, representing all women throughout the country. Every woman will have an equal space in the gallery; one square foot. She can use ANY media to fill that space. Three dimensional pieces are acceptable if they have a base of a wall mount 1 foot by 1 foot. Send to Women's Art Center, 200 Prannan at Third, San Francisco, CA 94107.

CHICAGO CONCERTS: The easiest way to check Chicago concerts is to call ticketron at: 1-312-329-1300. If they don't list it call the theatre itself or check the Sunday Tribune or Sun Times.

Little Feat Auditorium Theatre, Feb. 28.

Oregon. Quiet Knight, Feb. 26-29.

O'Jays, Auditorium Theatre, Feb. 20-21.

Queen, Auditorium, Feb. 22-23.

Electric Light Orchestra, Auditorium, Feb. 28.

David Bowie, Stadium Amphitheatre, March 3.

Kansas & Rush, Randhurst Ice Arena, March 5.

Dave Brubeck, Opera House, March 5.

Harry Chapin, Arie Crown, March 6.

SPECIAL! Sun Ra and the Arkestra at Jazz Showcase, Feb. 20, 21, and 22.

BARS AND BANDS:

COD: Feb. 19, 20, 21 Brian Auger & The Oblivion Express.

Feb. 27-28 *The Frogs*. March 3-6 *Mother Blues*.

THE MILL

Feb. 20 *Captain Blank*

Feb. 21 *River City Memorial Jazz Band*

Feb. 26 *Doug Freeman*

Feb. 27 *Captain Blank*

Feb. 28 *Captain Blank*

March 4 *Greg Brown*

March 5 *Hillis, Frank and Daniels*

March 6 *Chris Frank*

THE SANCTUARY

Feb. 20 *Jim Giruch & Mark Dobroth*

Feb. 21 *John O'Connor*

Feb. 22 *The New Collective*

Feb. 25 *Doug Freeman*

Feb. 26 *Tom Curran Trio*

Feb. 27 *Howard Weinberg*

Feb. 28 *Blue Phil*

March 3 *Doug Freeman*

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DIRTY HARRY'S

Feb. 20 *Grease Band*

Feb. 21 *Grease Band*

Feb. 27 *Thumb's Up*

Feb. 28 *Thumb's Up*

March 5 *Isis*

March 6 *Isis*

MAXWELL'S

Feb. 17-21 *KIX*

Feb. 24-28 *Space Coast Kids*

GABE & WALKER'S

Feb. 20, 21 *Longshot*

Feb. 26 *Jim Schwall Band*

Feb. 27-28 *Mighty Joe Young*

March 3 *The New Tony Williams Lifetime*

March 4, 5, 6 *The Rhinestones*

THE WHEELROOM

Feb. 21 *Greg Brown, Chuck Henderson*

Feb. 23 *Open mike with Chris Frank*

Feb. 24 *Eclectic Films - Of Human Bondage* 9 pm.

Feb. 25 *Jazz BOA* 8 pm

Feb. 26 *Barb Cloyd and Sue Kip, 7 pm. Kevin Garry, 8 pm.*

Feb. 27 *Barb Cloyd and Sue Kip, 8 pm. Jazz Boa, 9 pm.*

Feb. 28 *Doonsbury Comix, 8 pm. Impulse, 9 pm.*

March 1 *Open mike with Howard Weinberg*

March 2 *Eclectic Films 8 pm.*

March 3 *Beginning Episode of VIDEOTAPE SOAP SERIAL: IOWA CITY!!!* In the television room, IMU. A new Wednesday regular!!!

March 3 *Marquis Quartet, 8 pm.*

March 4 *Chris Frank*

Music—

continued from page two

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He says:

This hotel room got a lot of stuff
a laundry bag and a shoe-shine cloth
32 hangers and a touchtone phone
and a light that goes on when I ain't home
I ain't home
I ain't home
you better leave a message, cause I ain't home.

He also has a song about a man who falls in love with one of the girls on *Let's Make A Deal*. It's called "Door Number Three", but I won't quote it here, because of the heartbreak involved.

John Prine's greatest achievement, besides sur-

viving the embarrassment of being called "A New Dylan" (Why do they keep doing that? What's wrong with the old one? Is it rusty? Are its ashtrays full?) is, to my mind anyway, a song called "Paradise" which a number of people have recorded.

Daddy won't you take me back to Mulenberg County
Down by the green river where Paradise lay
I'm sorry my son, but you're too late in asking
My Peabody's coal train has hauled it away.

These guys hang around together a lot, and appear on each other's albums, along with David Bromberg and Loudon Wainwright and Bonnie Rait, to name a few. They are professional, and clever, and occasionally amazing.

— Howard Weinberg

Hancher Auditorium



Dave Brubeck Quartet appearing in 1956

BACK TOGETHER AGAIN

March 4, 1976 8:00 pm

The Silver Anniversary Concert
of the
DAVE BRUBECK QUARTET

with
Paul Desmond
Joe Morello
Eugene Wright
and

Two Generations of Brubeck

Student: 4.50 4.00 3.50

Non-student: 6.00 5.50 5.00

Hancher Auditorium Variety Series presents

100 Dances, Singers and
Symphony Orchestra

Polish Song and Dance Company

February 24, 1976
8 p.m.

Tickets: Student: 4.50 3.50 2.50
Non-student 6.00 5.00 4.00

On sale at Hancher Box Office

The Magnificent



UNIVERSITY OF IOWA DANCE
COMPANY AT HANCHER



FEB. 27, 28
8:00 PM

Faculty Choreography
with Guest Performances by

BILL EVANS &
GREGG LIZENBERY

Tickets Available:
Hancher Box Office
Student - \$2.00
Nonstudent - \$3.50

Expect no h

By MARIA LAWLOR
Assoc. News Editor

A hearing for contesting a UI recommendation to dismiss former Department of Transportation and Security (DTS) Director John Dooley will most likely not take place, UI Law Prof. Mark Schantz said Wednesday.

According to Schantz, a hearing will not be scheduled, and copies of two reports requested by UI Pres. Willard Boyd as a result of allegations concerning the DTS will be placed in Dooley's UI personnel file unless Boyd, the final arbitrator, decides differently.

One of the reports to be placed in Dooley's file is UI Law College Dean Lawrence Blades' report to Boyd on the

investigation Blades conducted into allegations. The other report concerns Asst. Law Prof. Randal Bezanso's recommendations to Boyd stemming from a review of Blades' findings.

A hearing for Dooley which had been set for Feb. 9 was called off because of a letter Schantz received Dec. 22 from Dooley's attorney, Joseph Johnston, who confirmed that Dooley did not want a hearing, Schantz said. Johnston said the hearing would be moot and would serve no purpose since Dooley resigned, effective last Dec. 31, Schantz said.

In a letter dated Dec. 24, Schantz relayed to Johnston what the university position would be if no hearing was

Plaza construction —maybe 500 jobs

By JIM MORSE

Special to The Daily Iowan

About 500 construction jobs may open up this summer in Iowa City because of the downtown urban renewal project, according to Old Capitol Associates Executive Director Wilfreda Hieronymus.

Old Capitol, the firm contracted by the city for the downtown renewal work, hopes to begin construction on the first building scheduled in the renewal plan, Plaza Centre One, in about two weeks. Viggo Jensen Construction Co. of Iowa City has been contracted for the Plaza Centre One work.

Jensen Co. officials were tight-lipped Wednesday about exactly how many workers would be needed, saying that the figure depends on when the actual construction begins and what kind of weather is experienced during the project. They said, however, that most

hiring of construction workers would be done by job superintendents at the construction site, at the corner of Dubuque and College streets.

The Plaza Centre One project scheduled for completion in December.

Other urban renewal projects scheduled to begin this summer include a new drive-in office for Iowa State Bank and Trust Co. and a new building for Perpetual Savings and Loan Co., both located at the southwest corner of Clinton and Burlington streets. Old Capitol hopes to begin construction on the Iowa State Bank facility before March 1 and plan to contract with Burger Construction Co. for the work.

Burger has also bid on the building contract for the Perpetual Savings facility set to get underway in April. Jensen officials expect construction to last a full year.

Couple injured in plane crash

By R.C. BRANDAU
Staff Writer

and K. PATRICK JENSEN
Asst. News Editor

A husband and wife were injured when their light plane crashed in an apparent attempt to land at the Iowa City Municipal Airport at about 8:40 p.m. Wednesday.

Thomas and Mildred Eland of Mediapolis were reported in "fair condition" by officials at University Hospitals.

The crash occurred about three-quarters of a mile south of the Johnson County Fairgrounds near the airport.

E.K. Jones, manager of the municipal airport, said the plane crashed in a wooded area. No "Mayday" warning was radioed in to the airport and local authorities heard about the crash from the pilot, according to Jones.

"The pilot walked down to the 4-H grounds and phoned in," Jones said.

Jones said the man and wife were reportedly coming to Iowa City to visit their daughter.

According to the Federal Aviation Administration (FAA) visibility at the time of the crash was five miles with light snow in the air.

Johnson County officials said the FBI is expected to arrive at the crash site at 9 a.m. today for a required federal inspection.

Mon

By ART CLARK
Staff Writer

EDITOR'S NOTE: The author is an American journalist teaching and studying at the American University in Cairo.

CAIRO — Camels still stride past walls in pairs, and sometimes one sees a solitary walker in the desert from roof-top at "Dair" Anba Bishoi, but more visitors today arrive by car or chartered bus.

No longer do the bearded men in blue robes and cowls take refuge in a monastery "keep" until they're sure of their visitors' intentions. Though two churches inside the "keep" are still used for services, the real purpose of the fortress within the monastery walls disappeared with the last of the marauding Bedouin tribes several hundred years ago. Today, a multi-lingual monk greets visitors that come by road from Cairo and Alexandria.

The narrow wooden drawbridge joining the "keep" to the rest of the monastery at its second story level is permanently down now and the tower can no longer sustain men during a two-month siege. But the monks point to it as a symbol of the monastic life that has been alive in the Egyptian deserts more than 1,600 years.

Anba (Father) Bishoi is one of five Coptic monasteries in the Scetis Desert in Wadi Netroun valley about 120 miles north of Cairo. The four were founded as part of a widespread Christian movement in Egypt that dates from the time of St. Anthony in the Fourth century.

The movement, which began as a search for solitude for contemplation in the desert, soon attracted followers who developed into a community of prayers and hymns in the Coptic language of the era and a lifestyle that has continued until today. From the Egyptian deserts, monks sprang

Weather

This week was doomed with gloom from the start, and today will be no different. But wait, there's still Friday with its expected fair skies. Highs today will be in the upper 30s to mid-40s. Clear tonight with the lows in the 20s.

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