

# Teamsters truck strike: no local effect

By LORI NEWTON  
Staff Writer

The day-old, nationwide strike by 4,000 Teamsters truckers has not yet had an impact on the Iowa City area. The Teamsters, who handle 60 per cent of the nation's manufactured goods, went on strike across the country at midnight Wednesday as contract negotiations continued.

The strike is the first nationwide walkout of the Teamsters since the union started negotiating a master contract in 1964.

Richard Myers, owner and operator of the Hawk-I Truck Stop in Coralville, said business went as usual Wednesday, "but a little slower."

"There were no picketers here," he noted. "But the Teamsters goal is not to shut down the truck stops, so I don't think they have any intentions of picketing here."

Two drivers for Ockenfels Transfer (Iowa City Transfer & Storage Inc.) picketed in front of Maher Bros. Transfer & Storage Co. Thursday morning. One of the picketers said he thought the picketers would get strike pay, but did not know the exact amount. He said the union executives mentioned the amount at a meeting last week, but that he didn't pay attention because he didn't expect the strike to last long.

Myers said the strike will "certainly" slow things down for a few days but added, "I don't think it will last that long."

Myers also said he felt the Teamsters were right in walking out. "There is no sick leave in the contract that is being negotiated," he said. "I've been on the labor and the management side of trucking firms, and have never seen a

contract without sick leave."

William McIntyre, the industry's negotiator, announced that negotiations would continue, more than two hours after the old National Master Freight Agreement between the Teamsters and the truckers had expired at 12:01 a.m. Wednesday.

Controversy over wages, fringe benefits and a cost-of-living clause caused the negotiations to continue into the early morning Thursday and resume again at 9:30 a.m.

Thursday afternoon McIntyre announced, "I regret to say that as of this hour we have been unable to reach a settlement. As it stands from other reports, the industry is on strike in substantial portions of the country. We are going to continue the bargaining process. Hopefully sometime we can produce a contract that will stabilize the transportation system of the county."

Myers said that if the strike were to be called off today, many Teamsters would probably remain on strike.

"Independent truckers are running today, and many are Teamsters members," he noted. "I don't think there is... (unanimity) among the 400,000 members."

An independent truck driver for the Holiday trucking firm in Iowa City said the Midwest has been "pretty peaceful" since the strike began.

"I have no idea when it will end," he said. "Time will eventually catch up to the truckers and the economy, and that's what will make the difference."

No serious effects of the national Teamsters strike are expected to reach Iowa City's supermarkets, beer distributors, or mail deliveries.

Iowa City Postmaster William Coen, asked whether a continuing Teamsters

strike would affect the postal service, said, "We'll be able to tell better in the next day or two." Yesterday the mail deliveries came in as scheduled, Coen said.

The majority of local mail is handled by small independent trucking firms, very few of which are affiliated with the Teamsters, Coen added.

Local supermarkets also have remained unaffected by the strike, as most of their items are shipped from warehouses to the supermarkets by private trucking firms.

However, managers of two local supermarket chain stores said they are dependent on Teamsters-unionized trucking firms to stock the warehouses. They also said they may soon face a shortage of fresh vegetables, meat and milk if the strike continues.

Beer distributors in Iowa City will not

be affected by the strike either. Most distributors haul the beer themselves from the breweries.

Concern over the possible economic effects of the national trucking strike set the stock market back Thursday. Analysts said investors were concerned that the walkout might put an obstacle in the path of the economy's recovery from the recession.

Ken Dreusicke, owner of Winebrenner-Dreusicke Ford in Iowa City, said he has no idea what effect the truckers strike will have on the economy. "The big shots don't even know," he said. "How are we supposed to know?"

But he added a grim warning: "If the trucks don't ship us parts, we won't fix your cars. If we don't make cars, we stop selling them. And if we run out of money, we all go on welfare."

## THE DAILY IOWAN

"Iowa's  
alternative  
newspaper"

Vol. 108, No. 178

Friday, April 2, 1976

Iowa City, Iowa 52240 10c

## 'Protect artwork with copyright'

By RANDY KNOPER  
Contributing Editor

If you're a visual artist, what can you do to protect yourself and your work? How can you prevent getting stiffed for your artwork, effort and money by a gallery or buyer? How can you make sure that your graphic design doesn't decorate a million shower curtains or that your sculpture isn't mass-produced as a paperweight?

These possibilities and a labyrinth of other concerns were explored Thursday in workshops for artists led by Michael Skindrud, a Minneapolis attorney and director of a legal-assistance project for artists sponsored by the Midwest Regional Arts Council. The workshops were sponsored by the Iowa City-Johnson County Arts Council and the UI Dept. of Art and Art History with help from the Iowa Arts Council.

Skindrud points out that an artist can't sit perpetually in a studio or gallery working away and hoping that someday, magically, the work produced will be published or exhibited. It's necessary to get the work out to the market, and to do this right the artist has to understand how law governs the art market.

An artist's legal knowledge is necessary to the survival of himself and his work in the giant art system that defines art and encompasses the artist, the public, the dealers and museums.

The first two workshops Thursday dealt with some of the rules that govern the system — copyright laws and contracts.

"What you produce intellectually is your intellectual property," Skindrud said. If you're an artist, copyright law gives you "the right to exercise control over the fruits of your intellectual labor" and to "economically exploit your work."

There are plenty of horror stories about artists who did not maintain copyright control over their work, Skindrud said. A well-known one is that of Robert Indiana — the artist who created the pervasive LOVE design. He sold it as a design for costume jewelry for about \$25. It was later turned into a poster and made millions — for someone else. "Now he copyrights everything," Skindrud said.

To invoke the statutory copyright protection, an artist only has to publish or publicly exhibit his work, marked by his name and the copyright symbol. This automatically gives the artist complete control over the reproduction of his work for 28 years, renewable for another 28.

It's "a limited control for a limited number of years," Skindrud said. It puts the work out in the "free market place of ideas," taking away the artist's sole possession and making it available for the stimulation of others. It also preserves the artist's economic control over it for a while — a right based on society's idea that an artist won't produce unless there is some kind of monetary reward in it, Skindrud said.

Copyrighting the visual arts, is quite different from copyrighting other arts.

For one thing, Skindrud said, many visual artists do not copyright their work. The reasons are various: some just don't have enough information about it, some think it defaces a work, some object to it as an intrusion of commercialization.

Also, while it is clear what a "copy" is for a poem or a story or other piece of writing, it is harder to define a "copy" of a visual art.

For prints, the definition of a copy is clear, but what is a copy of an original artwork? Photographs of two-dimensional or three-dimensional art objects are copies, Skindrud said. So, if an artist copyrights a piece of sculpture

or a painting, he or she has complete control over photographs taken of it.

"Slavish reproduction" is also considered a copy. For example, a person is violating copyright if he or she exactly duplicates a painting or takes a photograph using the same subject and arrangement and lighting conditions.

But here the definition gets gray, the test being the nebulous criterion of "substantial similarity," Skindrud said.

Another possible test to determine copyright violation, Kindrud said, is whether the copy economically enforces on the same economic market as the original. For example, Andy Warhol's soup cans are not in the same market as Campbell's.

Additional copyright problems arise where the art world departs from art objects toward conceptual art, environmental art, body art. "You can't copyright ideas, you can only copyright an expression of one," Skindrud said. You can't copyright a new medium. You can only copyright a tangible object, an idea formulated enough to be copiable. It has to be something that is original with the artist, and it has to be something that you can stamp with your name and the copyright symbol where it will be in full view.

Works that can be copyrighted, in addition to written material, plays and music, include: plastic works, paintings, drawings, sculpture, photographs,

prints, motion pictures, crafts (only the "artistic elements" in them, not their "utilitarian aspect"), and choreography (via some tangible form, such as videotape).

Skindrud said you have complete copyright protection if you merely put on the artwork the copyright symbol, your name and the date of publication (an item only required for international copyright protection). If you publicly exhibit or publish without these, the work enters the public domain and you lose protection forever.

But a further step needed if you have to go to court is registration with the government copyright office — which

Continued on page seven

## 'Disc-jockey' spins frisbee for acceptance

By BILL McAULIFFE  
Sports Editor

It's always tough being a pioneer, and Kurt Hilleman knows nothing has changed on that score.

Hilleman, a 1972 UI graduate and local used-car salesman, has been blowing the horn for the acceptance of Frisbee as a legitimate athletic skill for about five years now. But all along he's had to deal with the problems the avant-garde always face. Problems of attitude ("Silly!"). Problems of where to play ("Scram!" with that thing). Problems of who to play with ("Next summer, maybe"). He couldn't even get classified as a Frisbee Expert, much less a Master, since there is no one from the International Frisbee Association (IFA) within hundreds of miles of Iowa City to come and test his skills.

Hilleman would be classified as a Frisbee fanatic by most observers. But there are others. Stencil E.D. Johnson, for instance, a psychiatrist "in his non-spare hours," who authored the book "Frisbee" and who wishes to have his ashes pressed into the 25 finest Frisbees that can be made and have them distributed among his loved ones, is one that might be considered a bit over-the-top by what was once a counter-culture plaything. Hilleman is more temperate in spreading the Frisbee gospel.

"When I first started getting active with Frisbee, I found I could get my mind off my problems," he said. "And it was a good workout."

But the Clarion call went unheeded — until recently. Last August, Hilleman approached Donald Casady, head of men's physical education at the UI, with an idea he'd always had — teaching Frisbee.

Hilleman laid out his plans for a course that would study both the physical activity of Frisbee as well as its aerodynamics. Casady was impressed enough to give departmental approval for the spring semester.

"I tried to explore with him what the content would be," Casady said. "He was pretty knowledgeable, so we figured we'd at least give it a try. We do have quite an emphasis on the exotic and esoteric."

But the go-ahead wasn't the end of Hilleman's Frisbee troubles. He wanted Fastback Frisbees for the class, since the contoured design makes it easier for beginners to grasp the disc's possibilities. But the Wham-O corporation, manufacturers of "plastic in its finest form," as it's called by Johnson, had stopped the Fastback presses.

Undaunted, Hilleman wrote to the IFA for help, and their clearinghouse sent him a load of 24 Fastbacks. At least half were compliments of a group known cryptically by their green-and-white logo

on the backs of the discs as the "Monrovia Wildcats."

Hilleman then started feeling anxieties about whether the 8 a.m. class would attract enough people to justify it in the eyes of physical education department. Tuesday, March 16, exactly 35 students showed up, including two women and two football players. And that, perhaps, was the day Frisbee came to stay at the UI.

"It's amazing how big this thing's getting," Hilleman said, obviously pleased that the story of how Frisbee has come to be accepted at a staid Midwestern university has reached places like Miami, Los Angeles, Washington, D.C. and Chicago. "I just hope it's benefiting someone."

Hilleman has told the TV camera why Frisbee should make it in the halls of athletic academe. "The main thing is that throwing a Frisbee is good physical activity," he said. "It enables you to run, jump, twist and throw. You use all parts of your body, and as you get more active with it, it increases your agility, depth perception, peripheral vision and timing. And you don't have to be a certain age or size to play."

Off-camera, he added, "It's just my fun, and I want to share it with as many people as I can."

That much seems to be working out. Basic Frisbee probably has the highest after-hours attendance of any class in the UI, save wine tasting. For example, Hilleman and a number of his students threw for two hours earlier this week.

Hilleman is trying to introduce his students, in their varying degrees of proficiency, to all the basic tosses, catches and games of Frisbee. Most of them, who hadn't dreamed of behind-the-back thumb throws or leaping, blind, between-the-legs catches, were amazed by the freestyle exhibition their instructor and three friends staged Tuesday. Even the game of "Guts," a variation of dodgeball suitable for indoors, is beginning to catch on.

Of course, there are two schools of thought on whether Frisbee was ever made to played under rules of competition. Many think that pure, mesmerizing flight was all the saucer was ever meant for, while others intend to change the face of sport with it. And then there's the faction, a few members

of which are in Hilleman's class, who think it's all just so much silliness, except as an easy game.

"I classify it as a sport," said Hilleman, the one-time Hawkeye punter whose kicking prowess went unappreciated by former Iowa Coach Frank Lauterbur, and has now been adapted to getting up for an under-the-hamstring grab or two.

"If you want to be competitive, you can be," Hilleman said, pointing out that a group of Eastern schools now play a 20-game schedule each year of Ultimate Frisbee, an apparently happy hybrid of football, basketball and just plain-old Frisbee. (It ought to be noted that the first intercollegiate Ultimate Frisbee game was played in 1972 between Princeton and Rutgers, the very same two schools that started the fad known as college football over 100 years ago. Rutgers won, 27-25.)

Hilleman himself leans toward competitive freestyle Frisbee, probably the world's most elaborate game of catch, and hopes someday to be able to travel to one of the national tournaments held in various Frisbee hotbeds across the

country each summer. Some of them are beginning to offer cash prizes, and the more hard-core Frisbee players simply spend their summers "on the tour."

"I'd really like to go to some of the tournaments, if I could get a sponsor," Hilleman said. "I think I know about as much about Frisbee as anyone around here, but there's a lot of talent all over, and there's people at the tournaments with a lot of ideas. Not being able to get to any of the tournaments kind of hinders my ability."

Hilleman would settle for a nationally sanctioned tournament in Iowa City, which would be easy enough to get to. He'd like to arrange such a thing, but in the meantime, he's looking for the approval of the other physical education instructors for the continuation of the Frisbee course this fall. He would be a paid instructor, and perhaps would be able to spend less time selling cars.

So the battle for acceptance continues for Kurt Hilleman and his overhand-wrist-throwing grip and his insistence that it's all in the wrist. But Columbus had a hard time, too. And his world was also round and flew.

## Divorce gains, marriage slips

WASHINGTON (AP) — More than a million couples in the United States were divorced last year, the highest number in American history, a new government study shows. During the same period, the number of marriages dropped to the lowest level since 1969.

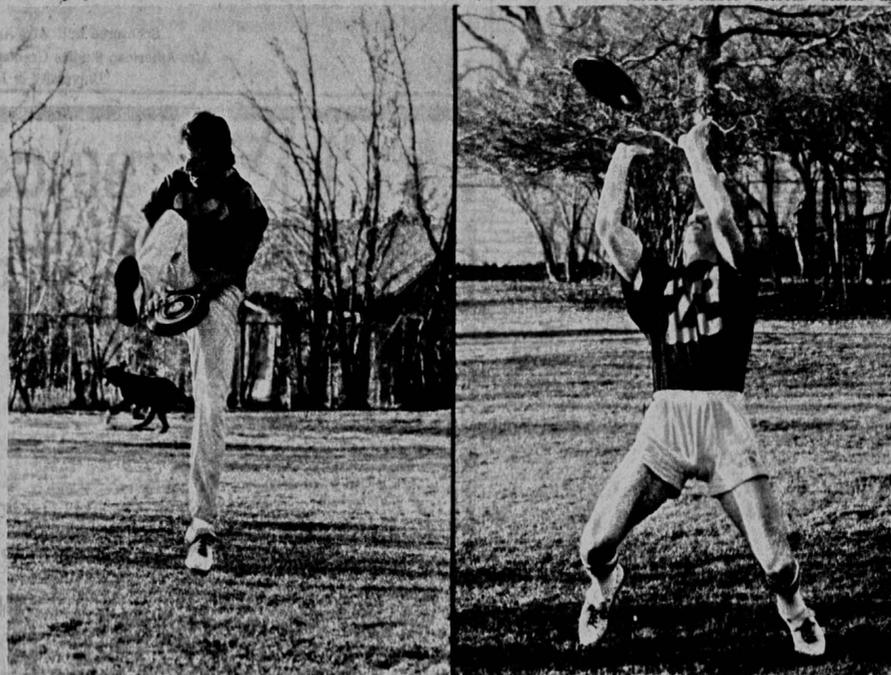
The report, a profile of the economic and social conditions of the American people during 1975, was released Thursday by the Census Bureau. It shows that the number of divorces increased by 6 per cent to 1,026,000 between 1974 and 1975, while the number of marriages decreased by 4 per cent to 2.1 million.

The profile also shows: —By 1976, the total U.S. population reached 214.5 million, an increase of less than one per cent over the previous year. —The number of households with a female head increased by 30 per cent between 1970 and 1975.

—During the same period, the number of persons under age 35 maintaining a household entirely alone doubled from 1.5 million to 3 million.

## Weather

Mild weather, with temperatures in the 70s. Lows tonight in the 40s. Chance of showers later this weekend. Over and out.



Kurt Hilleman practices his Frisbee skills with two catches that could pass for Frisbee versions of the pole-vault (left) and volleyball return (right). Hilleman would like to be classified as a

Frisbee Expert or a Master; but, alas, no International Frisbee Association representatives are within hundreds of miles, so Hilleman must settle for his unofficial title, "Fanatic."

# Daily Digest

## Lebanese truce

BEIRUT, Lebanon (AP) — Moslems and Christians agreed Thursday to a 10-day cease-fire in Lebanon's civil war, with gunners from both sides to remain in place throughout the country.

The truce, to begin at noon Friday — 5 a.m. EST — was announced after intense international pressure, mainly from Syria and the Palestinian guerrillas, but with help from Jordan and the United States.

If it actually takes place, the cease-fire will be the 20th in the war, which has claimed about 14,000 lives since it broke out last April 14. Another 125 died Thursday before the truce was announced.

All previous cease-fires broke down because there was no basic agreement satisfying demands by the Moslem majority for more power in the Christian-dominated Lebanese political system.

The latest truce was offered by leftist Moslem leader Kamal Junblatt to permit election of a new president. A spokesperson for the right-wing Phalange party, the Christians' main fighting arm, said it would observe the cease-fire.

However, there was no immediate word from Christian President Suleiman Franjeh's office on whether he would agree to resign.

The cease-fire was designed to give him a 10-day period to step down but was not contingent on his immediate resignation.

Acceptance by the Phalange party, Franjeh's chief political and military buttress, did not specifically include agreement to the president's departure and omitted reference to it in reporting the leftist cease-fire offer.

The truce in Beirut would be enforced by local garrison troops. They are commanded by Brig. Aziz Ahdab, leader of a March 11 coup declared to force Franjeh's resignation.

The peacekeeping force presumably also will include elements of the Palestinian guerrilla's military police and troops from the regular Palestine Liberation Army — PLA.

## Pregnancy lawsuit

HOLLYWOOD, Fla. (AP) — An unwed, 22-year-old student expelled from the Florida Bible College for "the ultimate sin" after she became pregnant, is suing the college to be allowed to complete her Biblical studies.

Deborah Jean Clayton, a candidate for a four-year bachelor of arts degree in Biblical education with a minor in theology, was six weeks away from graduation when she was expelled last week.

Her suit, filed Wednesday in Broward County Circuit Court, seeks her reinstatement and a temporary injunction against her expulsion.

"I'm just heartsick that a fine, upstanding young lady like

this can be deprived of her education by a thing like this," said Clayton's lawyer, Patrick C. Rastatter.

"She even offered to marry the guy, to do anything they wanted, but they said she had committed 'the ultimate sin' and they wanted nothing to do with her," he said.

Lee Stanford, president of the nondenominational school founded in 1962, said, "We consider it a private matter. When students come to Florida Bible College they are given an application and on the application they agree to abide by our rules and regulations.

"We ask all our students to maintain a proper Christian testimony" which he defined as "behavior conforming to the Scriptures, to the Bible."

Clayton, who has returned to her home in Holland, Pa., was unavailable for comment.

In her suit, however, she said she went to the college infirmary March 19 for treatment of what she thought was influenza.

After an examination, the infirmary doctor told her she was pregnant and notified the college's administration of her condition. She was expelled six days later.

Rastatter said the father-to-be also was a Florida Bible College student and was expelled. The student was not identified by Rastatter or by the school.

## Rich perverts

ROME (AP) — Italians are shuddering at an outbreak of senseless and sadistic crimes by the offspring of the new rich. Some social commentators see the crimes in terms of moral fallout from Italy's economic boom of the 1960s. Others see a right-wing political twist.

Whatever the motive, the violence has struck with increasing instances of murder, torture and gang rape.

Last week, Olga Julia Calzoni, 17-year-old high school student and member of a blueblood family, ended up in a ditch on the outskirts of Milan, clubbed and shot to death at close range.

Police report two 20-year-old medical students, described as "Olga's childhood friends," confessed to the murder. Police claimed it was part of a kidnaping plan calling for the "elimination" of the victim.

Fabrizio de Michelis and Giorgio Invernizzi, jailed on charges of premeditated murder, both came from comfortable Milanese professional families where money appeared never to be a problem.

Olga, a descendant of the Sforza dukes who ruled Milan during the Renaissance, moved in the same circles — fast cars, weekends in Switzerland or on the Mediterranean seacoast, chic clothes and hand kissing.

Police claimed the youths had planned to kill her, tie her body to a cement block and drop it in a river, then demand a ransom equivalent to \$1.3 million from her unsuspecting family. Investigators claimed they found a tape on which Olga, duped by her friends, had recorded an appeal which was to be sent to her parents.

According to the coroner's report, the girl had been beaten with a heavy club, then shot five times as she tried to run for her life.

## Wholesale prices up...

WASHINGTON (AP) — Wholesale prices in March increased for the first time in three months, rising two-tenths of one per cent, the Labor Department reported Thursday.

The increase came as a rise in prices for industrial goods and processed foods and feeds offset another sharp drop in farm prices.

White House Press Secretary Ron Nessen said President Ford's economic advisers feel the March shift was so slight that "it adds up to a continuation of the stability in the wholesale price index that has been going on for four or five months."

But Nessen said Ford felt the increase underscored the need to continue fighting against a renewal of inflation.

Wholesale prices, which strongly influence retail price trends, have fluctuated within a narrow range since October. In contrast to the sharp increases that prevailed over the past two years, wholesale prices in each of the last five months have not increased more than three-tenths of a per cent. In January and February, they declined two-tenths and three-tenths of a per cent, respectively.

## ...retail, too

By The Associated Press

Higher prices for a wide range of items boosted the family grocery bill during March as the savings of the first two months of 1976 came to an abrupt end, an Associated Press marketbasket survey shows.

The only bright spot in the shopping picture was the fact that prices generally were lower than they were at the start of the year.

The AP drew up a random list of 15 commonly purchased food and nonfood items, checked the price at one supermarket in each of 13 cities on March 1, 1973 and has rechecked on or about the start of each succeeding month.

Among the results of the latest survey: —The marketbasket bill was up at the checklist store in eight cities and down in four. It was unchanged in Miami. The average increase was 2.8 per cent and the average decrease was 3.2 per cent. Over-all, the marketbasket total at the checklist store was a little less than 1 per cent higher than it was a month earlier.

—Thanks to price decreases during January and February, the marketbasket bill at the start of April generally was lower than it was at the beginning of the year. The total declined at the checklist store in 12 cities and increased in only one — Dallas.

—Careful shoppers could find savings. Eggs, which had been steadily decreasing since the start of the year, dropped in price again during March at the checklist store in 10 cities and were up in three.

—Lower prices paid to hog producers for their animals helped cut the cost of pork for the consumer. The price of center-cut pork chops decreased during March at the checklist store in eight cities.

# Suicide-prevention agencies meet to exchange data

By R.C. BRANDAU  
Staff Writer

A lack of interaction between the different local facilities that deal with student suicide prevention has prompted the Catholic Student Center to organize a meeting of the groups involved so that they may exchange statistics and information.

The Rev. Richard J. Leonard of the Catholic Student Center said the meeting is being held because there is an apparent "significant increase in student suicides and no one is doing anything about it."

Leonard said the meeting will be held at 7:30 p.m. Sunday in Center East, 104 E. Jefferson St. Attending will be Robert Kurtz, of the UI Counseling Service; Phillip Hubbard, UI vice president of student services; Paul Jones, UI counseling coordinator; Larry Kutcher, president of Student Senate; Ann Mathews, of the UI Orientation Committee; Mary McMurray, of the Crisis Center; Frank Reynolds, of the Counseling Service; Dr. John Singer, of Student Health; and Art Turok, of the Iowa Mental Health Authority.

According to Singer, "There are so many different care facilities that a student can go to for help that we don't have any kind of compiled statistics." He noted that students can go, for example, to their home-town doctors and psychiatrists, Psychopathic Hospital, the Crisis Center, and the UI Counseling Service for help.

"A big problem in compiling statistics on student suicides is that the group size is not very stable. This makes it hard to get valid statistics," he said.

Singer said student suicides could be broken down into three basic groups: intellectual suicides, impulsive suicides and drug- or alcohol-related suicides.

According to Singer: —Intellectual suicides involve people "who just see the futility of their lives."

—Impulsive suicides are attempted by people who probably wouldn't do it next week, but for some reason feel depressed at the moment.

—Drug- or alcohol-related suicides take place when persons are not in full control of their

senses because they are under the influence.

Singer claimed that a large percentage of the people who commit suicide seek some sort of help from a doctor in the month preceding the final act. He added that the patients usually complain of stress-related ailments such as stomach pains and headaches.

He said that student suicides are usually not entirely based on university life. Most also involve personal conflicts experienced before the student gets to the university.

Singer noted that most student suicides take place around finals and right after holidays because of the emotional let-down the holidays bring.

According to Leonard, "There is a wealth of human resources to help people in Iowa City, but people just don't know where to go."

Reynolds said, "I think that all suicide gestures should be taken as an intent." Reynolds suggested that if someone has a friend who may be contemplating suicide, the friend should be asked "straight out."

Reynolds claimed that there are two main things to look for in a possible suicide: means, and a plan. He said that it is important to see if the person with possible suicidal tendencies has the physical means to do personal harm, such as a gun or a large amount of drugs. The person may indicate a plan with comments like, "If things don't get much better in a few days, then I'm going to take these pills."

According to Reynolds, if these two things are present, then there is a "high risk." He added, "Ideally the best thing that can be done is to get the person to a professional that can handle the problem."

## Police

A fire alarm awoke Currier Hall residents at 4:12 a.m. Thursday. No fire was found, but the alarm could not be reset, according to Campus Security officials.

A campus security officer said he believes someone pulled the alarm, but also speculated that the alarm might have just malfunctioned.

At approximately 4:05 a.m. a Burge Hall student put out a wastebasket fire with a fire extinguisher in a room on the third floor.



Ming Garden  
Chinese Cooking

Treat yourself to a special evening at the Ming Garden. Select from among our many excellent Chinese dishes or, if you are a steak and lobster fan, choose from our complete American menu.

354-4525

Hwy. 6 West Coralville

## Alveda King

Niece of Martin Luther King, Jr. and  
daughter of Alfred D. King, free-lance writer.

Sat., April 3  
7:30 pm, Macbride Auditorium  
Admission Free

Topic: Stress and Morality in Society Today  
and Discussion of Philosophy of  
Martin Luther King and Black History

Sponsored by: Afro-American Cultural Center  
Afro-American Studies Graduate Student Organization  
University of Iowa Lecture Committee

**BOY SCOUT CHILI SUPPER**  
All you can eat  
**\$1.50**  
City High Cafeteria  
Sat., April 3 5 until 7:30 pm

Sunday, April 4, 11 am  
Dr George Forell  
at  
Gloria Dei Lutheran Church  
topic  
"A Model for a New Age"  
Come & Celebrate  
A Lutheran Campus Ministry Service

### BUSINESS STUDENTS

A near billion dollar a year company is looking for candidates to fill Store manager positions within the state of Iowa. If you are in your last semester of college or have graduated, majoring in business & have the drive to be number one and remain there, you may be one who could take this challenge & determine your own destiny. Determine your own earnings. Your own rate of advancement.

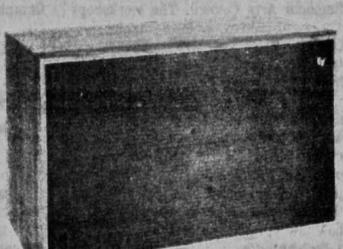
*Requirements: Business Education, self confident, above average intelligence, above average energy & ambition, management ability, sales experience, profit orientation & highly competitive spirit.*

You be the judge in determining if you qualify because you have to know your own capabilities for learning & for earning.

If you feel that you qualify, call this number for an appointment & an interview: 351-4642. Applications for full & part time also being taken.

*An equal opportunity employer.*

Who says a good sounding speaker has to cost a lot?



The Electro-Voice EVS-13B is a compact acoustic suspension bookshelf speaker that is perfect for space-saving two channel or four channel system

**Electro-Voice EVS-13B**

See and hear the full line of Electro-Voice loudspeakers now in stock

Advanced Audio  
Stereo Shop  
10 East Benton  
Corner Capitol & Benton

338-9383  
Open Monday 11 - 9  
Tues - Sat 11 - 6

The Department of Speech & Dramatic Art  
Division of Broadcasting & Film  
presents

## Annual Student Film Show

Friday, April 2  
8 to 10 pm  
Phillips Hall Auditorium

Free

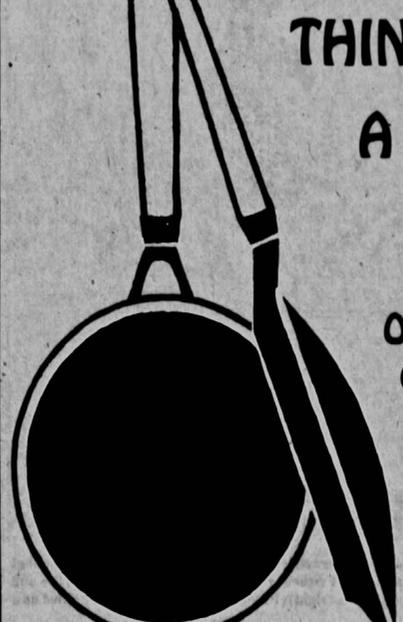
## THINGS & THINGS PRESENTS:

### A Crepe Demonstration

Sat. April 3rd  
1:30-4:00

Our own Deli Cook, Claire Brown, will demonstrate how easy it is to make perfect Crepes with some of our new crepe griddle and pans.

THINGS HAS A CREPE MAKER FOR EVERY BUDGET.



# Gas prices continue downward trickle

By DENNIS BOUDREAU  
Staff Writer

Gasoline prices continued to drop in Iowa City this week, with the highest price for a gallon of self-serve regular at 54 cents. The majority of gas stations in a Daily Iowan survey were charging 52 cents a gallon, down a penny from two weeks ago.

Even though prices have been—and continue to be—dropping, gasoline consumers must continue to conserve gas and use it efficiently.

Ken Stalhmann and Don Cope, mechanics at Jerry's Standard,

offered these tips on automobile maintenance as a means of saving gas.

Cope said that engine efficiency depends on how well an engine can "breathe"—how well the air and air are mixed in the carburetor, burned by the spark plugs and emitted by the exhaust system.

According to Stalhmann, one way to make sure that the carburetor is getting the proper amount of air is to remove the air filter and shine a light on the inside ring of the filter. "If you can't see the light shine through to the outside of the filter," he said, "it's time for a new filter. And a clean air filter can save gas," he added.

Stalhmann said that he has noticed a lot of people coming into the station with the cover of the air filter housing turned upside-down, thus allowing the carburetor to breathe more air. He said that people reported an increase of five to six miles per gallon doing this.

Cope said motorists should check the color of the exhaust periodically to make sure the engine is running properly and not wasting gas. "White smoke is normal," he said, "but when the exhaust is black or grey the car is not burning fuel properly, or it is an indication something serious is wrong. That's the time for a check-up or tune-up."

Stalhmann said that every car should be tuned up at least once every 10,000 miles. "But if 80 per cent of your driving is done in town," he said, "or you own a small car like a Datsun, you should have a tune-up every 6-7,000 miles."

Oil can make a difference. Stalhmann said that a multi-weight oil such as 10-20-40W can adapt to temperature changes of the engine and the environment better than a single-weight can. "The advantage here," he said, "is that it takes less power to turn the engine, thus less gas." He added that the oil should be changed every 2-3,000 miles with a new oil filter.

Both Stalhmann and Cope agreed that owner's manuals contain pretty good advice on car maintenance and should be followed. "The exception," said Stalhmann, "is driving in town a lot, and in the country if you live where you do a lot of driving on dirt roads. In that case, tune-ups, filters and oil changes should be more frequent than the owner's manual suggests."

Cope suggested keeping tires inflated to the recommended level to help save gas. This requires regular checking, since temperature changes can affect tire pressure.

He also suggested using the air conditioner as little as possible in town. But on the highway, going 70 miles an hour, he said the air conditioner will use as much gas as the windows rolled down.

Always use self-serve gas. While this is not as convenient as full-service, you will save money doing it yourself.

Prices, week of March 29

	reg.	prem.	unlead.
Downtown Conoco	53.9	-	57.9
Clark	54.9	-	56.9
Dividend	53.9	-	54.9
Pester	50.9	54.9	53.9
Pasco Sinclair	50.9	52.9	51.9
Joe's Riverside DX	52.9	-	58.9
Holiday Station Stores	52.9	-	58.9
Jerry's Standard	52.9	57.9	55.9
Hudson Oil of Del.	50.9	54.9	52.9
Site	50.9	54.9	-

## PR society tackles future

The Eighth Annual Institute, sponsored by the Iowa Chapter, Public Relations Society of America, will center on "Tackling Tomorrow's Issues Today." The one-day institute is to be at the Union today.

UI Pres. Willard Boyd will give the keynote speech, entitled "Looking Beyond the Here and Now."

Other events of the day include a panel discussion on "Building Healthy Relationships: We Care if You Care."

Sherry Goodman, news director and documentary producer with Chicago's PBS station, WTTW-TV, Channel 11, will address the institute luncheon on "How Well Have Women Communicated their Need for Equal Rights?"

A panel discussion on "Energy: The Lethargy Crisis" and another on "Government: By the People" will conclude the activities of the day.

## Lenten

### RYE BREAD

Onion, Pumpernickel, Caraway Dark

Hy-Vee 1 lb. loaf 45 cents

Help your Heart Fund

## Engineers in 2-day meeting

The 87th Annual Meeting of the Iowa Engineering Society, to be held at the Highlander Inn this weekend, will feature discussion on "Two Centuries—One Goal, Engineering Serving Mankind."

Highlighting the three-day event will be presentations by Hunter Rouse, Carver professor of Hydraulics Emeritus, and Thomas Gilroy from the Center for Labor and Management.

Rouse will speak at 9 a.m. today on the History of American Hydraulics as part of the Bicentennial theme of the Iowa Engineering Society's Annual meeting.

Gilroy will be moderator of a panel discussion on collective bargaining.

sponsored by The University of Iowa Lecture Committee

# Saul Mendlovitz

Author of IN THE CREATION OF A JUST WORLD ORDER  
President of Institute for World Order, Inc.  
Director of World Order Models

## Politics for the 1980's



Thursday, April 8 - 8:00 p.m. Shambaugh Auditorium  
Free Admission

# Postscripts

TODAY

## Recital

Michael Stokes, baritone, will present a recital at 6:30 p.m. today in Harper Hall.

## 'Awake and Sing'

"Awake and Sing" will begin at 8 p.m. today at Mabie Theatre. Tickets are available at Hancher Box Office.

## 'Honey Babe'

The play, "Honey Babe," will begin at 8 p.m. today in Room 301, MacLean Hall. Tickets are fifty cents at the door.

## 'Natural Gas'

The play, "Natural Gas," will begin at 8 p.m. today in the Union Wheel Room. Admission is free.

## Campus concert

The Composers Concert will begin at 8 p.m. today in Clapp Recital Hall. Admission is free.

## Student film show

The Annual Student Film Show will begin at 8 p.m. today in Phillips Hall Auditorium. Admission is free.

## Volunteers needed

The following volunteer positions can be obtained by contacting Volunteer Service Bureau at 338-7825 or by stopping by the office, 1060 William St., between 8 a.m.-4:30 p.m.:

A nursing home needs several companions for its residents as well as people that are willing to entertain and share hobbies.

An elderly woman needs someone to do yard work and minor fix-ups and would prefer a male.

Mark IV needs many volunteers to help with many activities which include youth programs such as Boy Scouts and sports activities.

After School Elementary Recreation Program needs people to assist in after school programs which include crafts and nature activities for grades 1-6.

## Prairie Grass

Prairie Grass, bluegrass band, will be featured from 9-12 p.m. today in the Union Wheel Room.

## China film

The Program in Asian Studies will present three documentary films from the China: Century of Revolution series at 3:45 p.m. today in Room 70, Physics Building.

## Bicentennial conference

"The Nation Looks Back: 1776-1876-1776" is the theme of a Bicentennial conference today in the Union. Richard Buel, Wesleyan, will speak on "The Revolution As Understood by the Revolutionaries" at 10 a.m. in the Union Indiana Room; John Maass, the City of Philadelphia, will speak on "The Bicentennial Exposition" at 12:45 p.m. today in the Union Old Gold Room; Sidney Mead, Iowa, will conclude the conference speaking on "The Continuing Revolution" at 3:30 p.m. today in the Union Indiana Room.

Continued on page five

## GOP to caucus here Saturday

By a Staff Writer  
The adoption of a district platform will be the main order of business when First Congressional District Republicans caucus in Iowa City Saturday.

The caucus will begin at 10 a.m. in Macbride Auditorium, where the district's 572 delegates will adopt a platform, elect two representatives to the Republican State Central Committee, three representatives to the State Platform Committee and members to serve on committees for the State Statutory Convention July 17.

Saturday's caucus does not involve the selection of the state's delegates to the Republican National Convention in Kansas City Aug. 16-19. Congressional district presidential caucuses will be June 18 in Des Moines, followed by the state presidential convention the next day.

Among the planks on the proposed district platform are:  
—a commendation of the administrations of President Gerald Ford and Gov. Ray;  
—a declaration calling for the Republican party of Iowa to declare Crawfordsville as the birthplace of the national Republican party;

—a resolution encouraging citizens to "solve local governmental problems with local decisions";  
—a plank supporting increased exemptions for federal estate and state inheritance taxes; and  
—a declaration calling for the elimination of unnecessary federal regulations.

COUPON SAVINGS

## CLEAN LUBE \$10.50 with ADJUST coupon

Give Your Turntable or Tape Deck a Spring Cleaning!

**HELBLE & ROCCA ELECTRONICS, INC.** 319 S. Gilbert 351-0250

Family SHOES

## Pay-Less

820 S. Riverside Dr.



men's suede casuals

# 13<sup>99</sup>



Combination smooth leather on suede.  
Crepe soles.

Sizes 6 1/2 - 12

## Tired of Drowning In a Sea of Blue Denim?




See our selection of non-denim trousers, high spirited, young mind trousers tailored slim for a great action look. Contemporary solid gabardines...traditional khaki...today's moods in checks & plaids for class or your favorite disco. Match up a pair or two with a new shirt for fun or sun. Light in weight & light on your wallet. Stop & see \$16 to 30

# Stephens

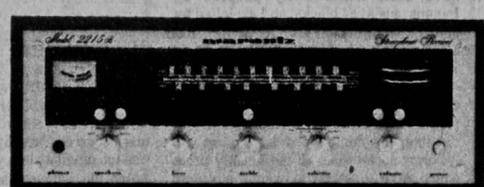
men's clothing furnishings and shoes

26 South Clinton

# Woodburn Sound

Twenty eight years of component & instore sales and warranty service

## Component Stereo Systems Featuring marantz.....



### The Ultimate in Electronics

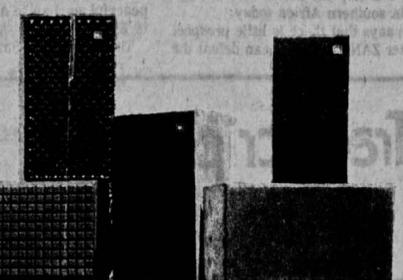
14 Receivers, 6 Amps, 3 Preamps  
3 Power Amps, 3 Tuners, 3 Turntables  
5 Cassette decks

From \$199.95 to \$1900  
26 Years of Excellence

## James B. Lansing

Hifi and professional speaker systems

10 Models: from \$156  
The Critics Choice  
36 Years of Experience



# THORENS

Turntables by the Swiss Craftsmen  
From \$169.95  
37 Years of Experience



**woodburn SOUND STUDIO** 402 Highland Court 338-7547

# The Daily Iowan



# Interpretations

## Ethics for all

Dangerous statements on ethics and credibility of American journalists were made by New York Times reporter Judy Klemesrud in her visit to Iowa City last week.

She flippantly spoke of stacks of Christmas gifts Times reporters receive and accept, and the freebies obtained throughout the year. But she just referred to these as being "part of the business."

At the beginning of her talk to a UI class, Klemesrud tried to give the impression that she does not indulge in such tactics as accepting freebies. But when questioned, her stand slowly diminished. "I can't remember the last time I paid to see a movie," she said. She justifies this, she said, because she occasionally reviews movies and should see as many as possible.

She also admitted buying a \$69 pair of Frye boots for \$40 when she was doing a story on them. However, she said, she did not let this influence her — she wrote a story saying how clumsy the boots were.

Klemesrud, who earns \$35,000 a year, admitted she could easily afford the tickets and the boots. Yet she offered no explanation for her behavior.

In contrast, Klemesrud said any gifts a politician receives should be publicized. If politicians are going out on their spouses or are homosexuals, she said, this should be revealed because "there are enough decent politicians around to elect."

Despite Klemesrud's belief that politicians are "indecent" if they don't live up to the old Victorian standards, their sexual behavior has no bearing on their legislative ability. Klemesrud obviously practices a double standard for her profession and politicians.

It is "the public's right to know" about politician's poor ethics because they are elected officials, she said, but for a journalist, gifts are part of the business. And because of peer pressure, she said, the gifts and favors reporters receive cannot be reported.

Granted, the general public may not be as interested in reading stories about gift-taking journalists as they are about politicians. But Klemesrud is degrading her profession by

basically saying; it happens and so what?

The Daily Iowan, too, is exposed to freebies, though on a smaller scale. "We get two free tickets for things at Hancher and that's all we receive, outside of sports coverage," said Dianne Coughlin, DI editor. The staff is not offered free gifts, lunches or clothing discounts, she said, but if it were, she would tell staffers to refuse them.

Bob Jones, editor select of The DI, said, "We don't have the working budget to buy tickets to every event we hope to cover. It's not a matter of morals on a paper of our scale, it's a matter of economics."

The DI sports department gets free passes to all UI sporting events, too. Bill McAuliffe, sports editor, said, "We're not going for entertainment, we're going for work." The press is also invited to press dinners and luncheons during the football season.

One person from The DI gets a free airplane ride to all away football games. McAuliffe said the ticket is accepted because "it is there."

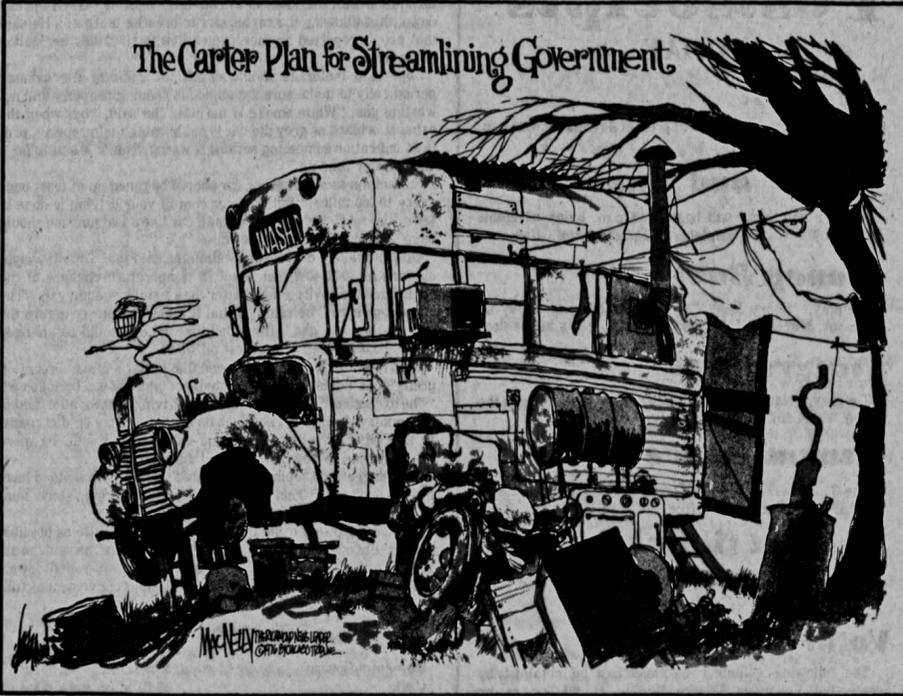
"If The DI were in a financial position to maintain complete independence from UI functions, we would probably pay our own way. Obviously it would be more ethical to do so, but you have to weigh the advantages and disadvantages of not going to the games, but maintaining some additional objectivity. And I believe we've been objective," McAuliffe said.

Journalists, because of the power of the mass media, have a grave responsibility to report accurately and fairly. Accepting enticing offers that could cloud a story — whether such gifts influence the reporter or not — leaves the public doubting whether the coverage is as correct as possible.

Instead of saying it's a fact that's here to stay, Klemesrud, and other reporters like her, should be trying to stop such poor ethical practices. She, and those who defend these practices, are poor reflections on the business. They make it hard for ethics to be honestly practiced or enforced.

MARY SCHNACK

## The Carter Plan for Streamlining Government



## Southern Africa's liberation looming

I would like to respond to a letter in The DI of March 30 with the title, "Rhodesia's 'terrorist liars'" by Dennis Wilson, which purported to show that the speakers at the session on the African Liberation Movement in Zimbabwe (Rhodesia) on March 27 are "terrorist liars." I am writing more in sorrow than in anger at the gentleman who wrote the letter.

The main concern of Africans from southern Africa in the United States is to educate Americans on what the real issues at stake in southern Africa are. We have

determined Rhodesians without massive intervention on the part of the Communist Cubans or foreign Africans. Fine. In that case, Wilson has nothing to worry about. We have heard this line before. We were told not too long ago that the Africans of Mozambique, Angola and Guinea Bissau would never defeat Portuguese colonialism. Now, as we all know, it was the defeat of Portuguese colonialism by the Africans of those countries which liberated not only the Portuguese colonies but the Portuguese people in metropolitan Portugal from 50 years of fascism. Clearly, Wilson has a low estimate of the fighting capabilities of the African people of Zimbabwe.

In any event, if the African people of Zimbabwe cannot by themselves defeat white fascism in Rhodesia, how does he explain the fact that Smith, who has been saying all along that there would be no African majority rule in Zimbabwe in his lifetime, suddenly decided to negotiate with the African leaders inside Zimbabwe?

Wilson says that the franchise in Rhodesia is not universally denied on the basis of race. He should know that the franchise in Rhodesia is highly qualitative in order to exclude the majority of Africans while any white man, qua white (including lunatics) is entitled to vote.

Finally, Wilson said, "It should be the policy of the United States to continue to press the Rhodesian government to move as quickly as possible to majority rule while at the same time refusing assistance and recognition to terrorist organizations who seek to impose a Communist system more ruthless than anything the white Africans have developed." All I can say is that we don't need American support and recognition; we sought it in the past and were denied.

Indeed, it is a liability for any liberation movement worth its salt to seek American support and recognition. In any event, Washington and London have been pressing Smith in his own interest to negotiate with the African leaders and produce a peaceful settlement. What has been the result? Smith has refused all peaceful avenues to African majority rule in Zimbabwe.

The fact is that Smith stands for white

supremacy. Since Wilson supports Smith's position, I can only conclude that he also stands for white supremacy. If he does, I am not surprised. The white regime in Rhodesia which he so dearly loves is on the way out. The little people of Vietnam, Cambodia, Mozambique, Angola and Guinea Bissau have shown that the only agenda of this decade is national liberation. The little people of Zimbabwe intend to win and win big.

C.J. Zvobgo  
Asst. Professor  
Afro-American Studies

### No awe for 'WOW'

TO THE EDITOR:

In response to David Nunan's letter of March 30 I offer the following.

It is true, as Nunan asserts, that "we of the West do not in the main blame the Third World for our problems, but define and seek solutions ... within our own philosophical and cultural traditions." It is true, that is, if "we of the West" (henceforth known as WOW) one refers to certain segments of white North America which are now ruled and have historically been ruled by and for the white ruling class.

Certainly the WOW to which Nunan refers does not include Cuba, Haiti, the Dominican Republic, and just about every other Caribbean ex-colony, all of which have been traditionally peopled by Indians, enslaved blacks, and exploited by and for whites. Nor are the WOGS and blacks of Guyana, for instance, part of his WOW.

By way of further non-example I cite any common market country which has exploited Turks, Algerians, Moroccans and the like and complained bitterly at the lowering social tone. O, the ghastly price which WOW must pay to exact the utmost profit, even if it means virtual miscegenation. No, to the contrary, WOW have historically sought scapegoats among our Third World drudges.

Obviously, the Third World countries can legitimately blame WOW for many of their problems and cannot seek the solutions within their "own philosophical

and cultural traditions" because WOW have been colonizing them, have looted their natural resources, have erased from memory the indigenous philosophical and cultural traditions, and have replaced — or tried to replace — them with our own.

Indeed, this has been "The White Man's Burden." Five centuries of "Christianity and Commerce" have well nigh destroyed the original cultures and left little but chaos in their place.

Have WOW been subjected to artificial boundaries dissecting ethnic unities? Or have WOW had to live according to ultimata which subject one nation to another, such as Ibo to Hansa or Somali to Hamite? No, it is always WOW who have inflicted these administrative atrocities on subject peoples of the Third World. Our own traditions are so weak, our ethnic identities so diffuse, that they cannot effectively be violated. Besides, who was there when the lines were drawn in this country? A few Indians? Who cares about them?

Yet even in Europe where arbitrary lines have been drawn across ethnic boundaries there has been great unrest because there the traditions are strong. Why couldn't the Serbs, Prussians, Croats, Slovenes, Sardinians, Italians, Irish, et. al., seek solutions within their "own philosophical and cultural traditions"? Why didn't the southern U.S. states seek solutions within their own traditions?

Bob Weber  
219 E. Church  
Iowa City

### 'Leafleteers' loathed

TO THE EDITOR:

There were probably many reasons for my surprised reaction to the atypical event that occurred Tuesday morning. Maybe I was too intent on hurrying to find a seat to watch the Fonz on the Big Screen. Or it could have been that I was trying to figure out how to research, write, rewrite and type three term papers due this Friday.

However, neither of these possible rationalizations really explain why I was taken aback and subsequently very offended and upset when I had apparently walked into a yellow piece of paper.

The first thought to cross my startled cranium was that some AFOTC person was testing a new aerodynamic theory by flying a radically designed airplane and using me as a convenient target. But this was not the case, for the paper that was wrapped around my face was attached to the hand of a body whose mouth was also verbally assaulting my ear with a tirade of incoherent verbiage.

It was evident that I had become another helpless victim of a leaflet pusher. In the past leaflet pushers have been allowed to run rampant dealing their wares with unrestricted passion. They are ruthless souls, caring not who they accost or how much guilt they inflict on the accostee.

There is a multitude of people who are intimidated each and every day by these so-called harbingers of "pertinent" news and charity fund raisers. Granted, the intended "hit" can usually choose to ignore these pesty gnats, but this is usually accompanied by a sense of guilt because the individual feels as though he has in some way turned against a fellow human in need (a consequent reaction of the Good Samaritan complex).

Another solution is that one can bypass the areas where these pushers lurk to feed on unsuspecting prey. This is not a viable answer because pushers are an ubiquitous lot. Since they are everywhere, an individual must remain at home in order to avoid an unwanted assault. The home, however, is fast losing its role as a sanctuary from this heathen breed of cookie, poppy and propaganda pushers.

The most effective means of deterring a leaflet dealer is to use his leaflet as a mask for his face. But one must be quick affoot because if caught, charges of assault and battery are a real possibility. (Such is the irony in that the pusher is free to assault anyone under the auspices of freedom of speech, but the injured person might face criminal proceedings if he reciprocates in kind.)

These methods of trying to fend off these menaces have inherent flaws. They are either an inconvenience or an action that can result in legal repercussions.

The only permanent panacea is to localize and confine their areas of operation. Let them set up tables and

banners exhorting their cause. Then anyone who is interested may saunter over for further information. Those individuals who do not want to be bothered are spared the manhandling tactics employed by these people with a cause.

What I am saying, J. Davis (DI, March 30), is I am not against anyone's right to hear differing points of view or anyone's right to disseminate information. I am against the oppressive methods used in the dissemination of information or solicitation of donations.

I detest the strong-arm tactics of an individual forcing his views upon me as demonstrated by people thrusting unsolicited leaflets in my face. I abhor the cute-little-girl tactic used to peddle Girl Scout cookies or the unpatriotic sneer one gets from an American Legion member when one does not buy a poppy. The Salvation Army, Dad's Club and just plain bums use variations on these themes to obtain donations or, more bluntly put, handouts.

By employing those methods, the good intentions of these groups (the RSB's stand against rising dorm rates included) are nullified because no one wants to be forced to do anything against his will. If an individual, of his own choosing, joins an organization or donates something to its cause, he is a stronger, more adamant, supporter than one who has been coerced or covered into waving its banner. Which type of comrade do you want, Davis?

You asked us to help you "stop university harassment!" Davis, if you believe, as your rhetoric implies, that all people are entitled to the same rights and safeguards, you will stop individual harassment!

Greg Hoover  
Summit Hills  
Coralville

Letters to the editor should be typed (double spaced) and signed, with name, address and phone number included for verification. (Phone numbers will not be printed.)

### Backfire



met many Americans who are genuinely interested in knowing the cause of the crisis that is unfolding in southern Africa today and what American policy should be toward southern Africa. Our main objective is not to score debating points. For us, the liberation of southern Africa is not simply an academic exercise. It is already on the agenda and nothing in the world is going to stop it.

Wilson can indulge in any kind of name calling he wants. He can call us "Communists" or "terrorists" or anything he wishes. Indeed coming from someone with the kind of political views he holds, we should regard it as a badge of honor. He is also entitled, like any man, to be foolish if he wishes. We are not particularly distressed.

Wilson, for example, said people like us "merely masquerade as advancing the interests of the African people while plotting to plunge them into the long night of totalitarianism," and that the African people should not be subjected to "the brutal plans" we have in mind. I am amused that Wilson has taken upon himself the right to speak for the African people of Zimbabwe. It is not a question of whether or not people like us should be "allowed" to subject the African people of Zimbabwe to "brutal plans." Nobody in the Western world, including Wilson himself, can stop the events that are unfolding in southern Africa today.

Wilson says that there is little prospect that either ZANU or ZAPU can defeat the

## Transcriptions

winston barclay



## The stuff of dreams

I don't usually put much stock in dreams or visions. I enjoy dreaming, because in my dreams I end up doing all sorts of things that I never will do in real life and without suffering any of the consequences. But I don't give much thought to their content and I certainly don't waste my time sorting symbols in a search for the "real me." But I was just walking along the other day and a most curious drama passed before my eyes, causing me to embark upon a transport of serious contemplation.

An ordinary citizen (I saw this citizen in self-projection as a male, but the citizen can be easily by female or sexless, depending on your situation or inclinations) is walking along a street, to whatever purpose may be imagined of one routinely attired and strolling along. It is clear that the citizen is in no particular hurry; perhaps a bit preoccupied by pleasant thoughts of a personal nature, but not in any way remarkable by way of appearance or demeanor.

In the course of his progress the citizen is

approached by another person going the other way. This new arrival is as conspicuous as the first is unexceptional. He appears hesitant, nervous, as if in the throes of a monumental decision, hovering on the brink of action or withdrawal.

Suddenly, just as the two are about to pass each other, in a quick, purposeful action the agitated one steps to one side, blocking the path of peaceful stroller. The first citizen stares at him, at first quizzically in response to the peculiar action, then apprehensively as he observes the hurried expression in the eyes of his waylayer.

The second citizen has both his hands plunged into the pockets of his rumpled grey raincoat and, after glancing protectively in both directions, he withdraws his right hand, in which he holds a crisp one dollar bill. The bill is pinched between his thumb and index finger so that the other end extends rigidly toward the astonished citizen whom he has detained.

Staring his victim in the eye he commands him

in an intense, breathy voice, "All right, put your hands up or I won't give you this dollar!"

Perhaps due to the threatening tone or out of conditioned reflex, the first citizen thrusts his fingers skyward, stumbling for words of pacification and conciliation.

But the holder of the bill is not prepared to relinquish the control which he has gained in the situation. Now confidently he withdraws his left hand from the other pocket of his raincoat, and with it passes a finger to his right hand, placing it alongside the one.

"Don't say anything," he warns. "Just turn around and start walking slowly or I won't give you this five."

The first citizen swallows hard and, having turned on his heels, begins to walk. "What do you want from me?" he says to the man, in a quivering voice.

"Listen, if you don't shut up, I won't give you this ten," comes the threatening reply.

"But I have a family," the victim pleads. "A

wife and two kids who both want to go to college."

"Then you can't really afford not to get this twenty, can you?" sneers the other with growing confidence.

As I watched, the scene progressed in this manner until, as traffic sounds invaded and dissolved the vision, the man in the raincoat was chanting something that sounded like "Tote that barge, lift that bail," to the accompaniment of threats to withhold hundreds and thousands.

I stood for several minutes there on the street, musing over my vision and unable to fathom its meaning or explain its impact. Presently I cast an absent look at my watch and found myself asking, what the hell am I doing standing around out here at 11:00 at night when I have to get up at six and go to work?

And the next morning when I struggled in my bedding, impaled by an alarm, all I could think was, why doesn't someone threaten me with millions?

## The Daily Iowan



—Friday, April 2, 1976, Vol. 106, No. 178—

Michael Strickla, Publisher  
Jerry Best, Asst. Publisher  
Coleen McGee, Retail Advertising Manager  
William Casey, Circulation Manager  
Dick Wilson, Production Superintendent

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

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

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

Please dial 353-4285 if you do not receive your paper by 7:30 a.m. Every effort will be made to correct the error by the next issue. Circulation office hours are 8:10-30 a.m., 2-5 p.m., Monday through Friday.

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

### Readers' theatre

Readers' Theatre will present a new play by Dickinson Miller, *Drifting Through My Hands*, at 12:30 p.m. today in the Union C.D.R. Room. The public is invited.

### Logos Booktable

Logos Booktable will be on display from 9:30 a.m.-3:30 p.m. today in the Union Landmark Lobby. For more information call 338-1179.

### LINK

Link, a resource exchange, can give you the name and address of a person who is looking for volunteers to help organize a national alternative energy symposium in April of 1977. Major energy experts and amateur inventors will attend. If you are interested in helping call Link at 353-3610 weekday afternoons.

### ISPIRG volunteers

The Iowa Student Public Interest Research Group (ISPIRG) needs four volunteers to complete an investigation into sex discrimination in hiring. Time commitment required is minimal. ISPIRG needs one male and one female student who either have a major in business or a business degree. In addition, an undergraduate (freshperson or sophomore) male and female are needed. If interested, stop by the ISPIRG office at Center East or call 351-0742.

### Graham Hovey

Graham Hovey, member of the New York Times Editorial Board, will be a guest at 1:30 p.m. today in the Ethical and Legal Foundations Class which meets in Room 300, Chemistry building and is taught by Hanno Hardt. The session in which Hovey will respond to questions and discuss issues in press ethics is open to the public.

### Study Abroad

The following is a list of UI study abroad programs: Multi-media art in Campeche, Mexico; Mass Media Systems in the Federal Republic of Germany and Scandinavia, School of Journalism; Developmental Choices Study Group in Mexico, School of Social Work; French Language Regents Program, France; German Language Regents Program, Austria and Germany; Regents Hispanic Institute, Spain; CIEE Paris Film Program; Leningrad State University. All these are credit-granting programs sponsored by the UI. For more information call the OIES, 353-6249.

### Light Images

Light Images, a photography exhibit by Eileen Goldenberg, will be on show through April 9 at Iowa Book and Supply.

### MEETINGS

Philosophy Club will meet at 7:30 p.m. today in the Union Wisconsin Room.

Films for Children will begin at 10:30 a.m. and 1:30 p.m. today in the Public Library Story Hour Room.

The Folk Dance Club will meet from 7:30-11 p.m. today on the Union Terrace if warm and at Wesley House if cold or raining.

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

### Dance Marathon

The Dance for Those Who Can't Dance Marathon will begin at 6 p.m. today and run through midnight April 3.

### SATURDAY

#### 'Awake and Sing'

'Awake and Sing' will begin at 8 p.m. today in E.C. Mabie Theatre.

#### 'Natural Gas'

'Natural Gas' will begin at 8 p.m. today in the Union Wheel Room.

#### 'Honey Babe'

'Honey Babe' will begin at 2 p.m. today in Room 301, MacLean Hall.

### Recitals

Anita King, piano, will present a recital at 8 p.m. today in Harper Hall.

Carolyn Deuel, organ, will present a recital at 8 p.m. today in Clapp Recital Hall.

### Public Relations

The Midwest District Public Relations Student Society of America Convention registration will begin at 9 a.m. today in the Union Chicago Lobby. Registration is \$3.75.

### Music therapy workshop

Sigma Alpha Iota, professional music fraternity for women, will host a music therapy workshop from 8 a.m.-3 p.m. today. Registration, \$2, is from 8:30 a.m. today in the Music Lounge. There will be films, speakers and music.

### Dr. King's niece to speak here

By a Staff Writer  
Alveda King Ellis, a niece of the late Dr. Martin Luther King Jr., will speak on "Strength and Morality" Saturday at 7:30 p.m. in Macbride Hall Auditorium. Her presentation, in commemoration of the assassination of the civil rights leader, will feature slides, graphics, music and discussion of King's life and times. Sponsored jointly by the Lecture Series, the Afro-American Cultural Center and the Afro-American Studies Graduate Student Association, the event is open to the public and is free of charge. She is directly involved with the Martin Luther King Jr. Center for Social Change as special assistant to Coretta Scott King, center president.



# Natural Gas

an original one-act written by Norman Lapidus

Friday & Saturday  
April 2 & 3  
at 8:00 pm  
IMU Wheel Room

Admission FREE  
Directed by Sue Kipp

### MEETINGS

Story Hour for Children will begin at 10:30 a.m. today in the Public Library Story Hour Room.

Legislators meeting with constituents will be from 10 a.m.-noon today in the Public Library Auditorium.

Films for Children will begin at 1:30 and 2:30 p.m. today in the Public Library Story Hour Room.

The Eastern Orthodox Clergy Association of Iowa will hold an Orthodox Service at 9:30 a.m. today in Danforth Chapel.

Iowa City Genealogical Society's fourth session of classes, "Sources," will meet from 10-11:30 a.m. today. A tour of the State Historical Society Library, 402 Iowa Ave., where they are being conducted is included.

The Midwest Gay Pride Planning Committee will NOT meet today.

The Arab-American Association is sponsoring a backgammon tournament at 6 p.m. today at the International House, 219 N. Clinton St. Registration is at the door and there will be prizes for the winners.

### SUNDAY

#### Concert

The University Choir and Chamber Orchestra will present a concert at 3 p.m. today in Harper Hall.

#### Recitals

Carol Wolington, flute and alto flute, will present a recital at 1:30 p.m. today in Harper Hall.

Julia Novak Amada, piano, will present a recital at 8 p.m. today in Harper Hall.

#### Square Dancing

Square dancing will begin at 7 p.m. today at the Iowa Recreation Center, 220 S. Gilbert St. Admission is 25 cents.

### MEETINGS

Scuba Club will meet at 7 p.m. today at the Field House Pool.

Geneva Community will celebrate the Lord's Supper at 10:30 a.m. today in Room 207, Wesley House, 120 N. Dubuque St. For more information call 338-1179.

The Urantia Book Study Group will meet at 2 p.m. today in the Union Michigan State Room. Paper 108 will be discussed. All readers are welcome.

The Iowa Mountaineers will meet at 7:30 p.m. today in the Union Yale Room. Interested people are urged to attend. For more information call 337-7163.

Gay Liberation Front Dance will be from 9 p.m.-2 a.m. at the southeast corner of Iowa and Gilbert streets. Admission is \$1 and prizes will go to the worst costumes.

The Coffeehouse will present Kenny Schroeder speaking on "Prisoners Rights" following the 6 p.m. meal, corner of Church and Dubuque streets.

A cheerleading informational meeting will begin at 7:30 p.m. today in the Union Indiana Room to discuss next week's clinics and judging.

**beautymist.**  
april shower of savings  
april 3-17

SAVE ON BEAUTYMIST HOSIERY

	REG.	SALE
Sheer Stretch Panty Hose	\$1.69	\$1.39

**Seigerts**  
LINGERIE DEPT.  
DOWNTOWN IOWA CITY

### Special films to flicker here

By JOE HEUMANN  
Film Critic

Tonight, film fans have a chance to see some very interesting movies done by students in film production at the UI. Not only is the program diverse, which is a safe bet when students are involved, but this interesting two-hour program is Free. Fifteen films will be shown.

The films will be shown at Phillips Hall Auditorium at 8 p.m.

**MCAT DAT**  
are APRIL 24, 1976  
Are you sure you're ready?

Call today for our Free Self Examination and Information booklet. We can also tell you why we prepare more students each year for the MCAT and DAT than all other courses combined.

You don't see these men their names to compare with the names of the best preparation material?

Tutor & \$18.00 per hour. Special for monthly students. 20 days hours. Unlimited materials. Guaranteed pass! Not an exam! Not coaching. Only the best. Practice classes. Practice scheduling. And more. Call today.

**IOWA MCAT DAT 337-3679**

**KNIVES**  
**BIVOUAC**

**SUNDAY**  
The Coffeehouse presents  
**Kenny Schroeder**  
speaking on  
"Prisoner Rights"  
following 6:00 meal  
All Welcome 75¢  
Corner Church & Dubuque

Welcome to  
Geneva Community  
**"The Marriage is the Message"**  
Sunday, April 4  
10:30 am  
Room 27  
Wesley House  
Christian Reformed Campus Ministry



**ECKANKAR® Tapes**  
Taped Lectures by  
Sr. Darwin Gross and Paul  
Twichell. Free. Public Welcome.  
Wesley Foundation  
Music Room-8:00 p.m.

## Tired of Hearing the Same

# 'Hit Tunes' over & over?

For a Change  
**TRY SOMETHING DIFFERENT!**

# 'MOONDANCE'

A unique blend of rock, jazz, rhythm & blues, and folk.

Weeknights  
6:00 pm to midnight  
on

# KICGG

FM STEREO 100

**INTEGRAL** **YOGA**

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
11:00						Hatha Class	5:30-7:30 (Everyone Welcome) Chanting
3:30							Sufi Dancing
6:00	Hatha Class	Hatha Class	Hatha Class				Vegetarian Potluck
8:00	Meditation & Chanting						Center East

All classes are in the Integral Yoga Room  
Catholic Student Center  
(Center East)  
104 E. Jefferson

Please wear loose clothing and do not eat for at least two hours before the class. Contribution is \$1.50 per class. For more information call 338-9869, 337-9948.

## 2nd Annual Spring Clearance Sale

One week Only  
April 5-April 9

### Selected Books Reduced for Clearance

Incredible Bargains

A different bargain everyday  
Watch our daily ads for more details

# IMU BOOKSTORE

Iowa Memorial Union

Hours: M-F 9 am-8 pm  
Saturday 10 am-4 pm

no returns, no student discounts on sale books

\*Sale books are selected stock, not available after sale dates.

# 'Awake'—Odets as a young, angry, funny ex-Marxist

By CHRISTINE BRIM  
Companion Editor

"Awake and Sing!" is one of the better UI productions I've seen.

The Clifford Odets play, originally performed by the (then) radical Group Theatre in New York City back in 1935, has survived all these years, still funny, still believable, still with all of Odets' original flaws. It's patently the work of a young playwright — semi-autobiographical, angry but not quite radical, the work of a casual Marxist.

Of a recent ex-Marxist; Odets joined the Communist party in 1934, and left eight months later. "Awake" still bears traces of that compulsory flirtation with the organized left, and even more of his uncertain disenchantment with it a year later.

It's also one of the first works to treat the Jewish family seriously. Before then, they had been a topic for vaudeville jokes told in bad dialect and ethnic music bits to break the pace of real theater. Odets is a direct precursor of Philip Roth, et. al., and in some ways better than his followers: the Berger family in "Awake and Sing!" is less stereotyped, more self-aware, maybe genuinely funnier than Roth's family caricatures.

"Awake and Sing!" poses the conflicts between three generations of Bergers. The story is minimal, mostly about the children's attempts to escape from a fairly numbing existence in the Bronx during the worst of the Depression.

The grandfather, Jacob, played by Frank Sladek Jr., is a fervent talker of Marxism, treated like an unkempt child in the home, his only pleasures old Caruso records and his political books, most with their pages still uncut.

Ralph Berger's the son, adolescent, bringing the family his paycheck. He's got a consumptive girlfriend called Blanche, whom his mother objects to, and he lets her leave him at the end of the play. He's energetically played by Tim Clark, very "Gee Whiz," more of a '30s artifact than the others. We never see Blanche, one of the play's major flaws.

The daughter, Hennie, a delightfully sullen, Bronx portrayal by Ellen Dolan, is pregnant in the first act; by the second, she's married to a minor, bumbling, helpless clerk in her uncle's office, Sam Feinschreiber. He takes care of the kid, and thinks it's his. She's had a brief fling with the family's boarder, Moe Axelrod, an embittered, sarcastic veteran, who lost one of his legs in World War I. Hennie runs off with him finally, maybe to be happy.

Then there's Uncle Morty, a shiny, paunchy, crass, aphoristic boom-r-bust relic of the '20s, a rich, tight-fisted brother-in-law, who still mooches dinners off the Bergers. Myron Berger's the father, as weak, broken, soft-spoken a failure as ever's been on stage. He's written too weak to begin with; that spineless, he'd have been gobbled up years before; and although Timothy Rinkel's Myron is intelligent, he chooses to emphasize the weakness rather than explore or develop it. And

has kept some of that egalitarianism — where Hennie's given nothing to do on stage, well, Moe Axelrod's just sitting around too; when Myron's too thinly characterized to survive Bessie's force, Morty and Jacob are very nearly her equals. Odets was lavish with his characters, even — especially — when his ideology was confused. There's more than enough to go around.

His language is richer, colloquial and crafted enough to tie a plotless play together and still keep the rhythms and verve of the best improvisations. The play's flaws seem imposed upon it: Ralph and Hennie's nervous optimism planted firmly at the finale; Ralph's development as the purportedly main character (he's not — Bessie and Jacob are), which occurs in fits and

starts at best. There's much that's simplistic in the play, enjoyable as historical artifact; but there're moments that have improved with age. An audience in 1970 will hear different undertones than the audiences in 1935, but the work still evokes a powerful response, and only a little regret at the passing of Odets' early, confused, vital idealism.

The University of Iowa Playwright's Workshop Presents

April 2nd (Friday) at 8:00 P.M. and April 3rd (Saturday) at 2:00 P.M.

301 Maclean Hall Admission 50¢

## HONEY BABE

A NEW PLAY BY LIZ GREENE DIRECTED BY DIANA SHAHEEN

# FREE!

Buy any Medium Pizza At the regular price

## Pizza

Get Identical PIZZA FREE

**- NOW GOOD ON DELIVERY -**

## YESTERDAY'S HERO

1200 GILBERT COURT 338-3663

EXPIRES April 9, 1976 One Coupon Per Customer At The Location Only!

**ONLY \$1.50 at JOE'S**

Today, from 2:30 to 4:30 a pitcher of your favorite draught beer at Joe's Place along with free popcorn from 3 to 5 pm!

## Joe's Place

Get Into Something Exciting With

# Mina

Killians

Take a walk on the wild side with the Samurai. Rope and leather wedge that's high on styling. Topped with leather, bottomed with crepe. Amber.

30.00

Explore avant garde rock nightly at 9:30

## PROGRESSION

For a complimentary copy of the KUNI program guide, mail this with your name and address to KUNI, University of Northern Iowa, Cedar Falls, Iowa 50613.

90.9 FM

## T.G.I.F.

**\$1.50 Pitchers**

Today 2-8 pm

## MAMA'S & DIRTY DOUGS

5 S. Dubuque

OPEN 6:45

Coralville DRIVE-IN THEATRE 2 CARTOONS AT 7:15

### NOW SHOWING!!

## A "CONVOY" OF ACTION!

3 FAST-MOVING...CAR-CHASING HITS!  
6 HOURS OF BREATHTAKING THRILLS!

#1 TOTAL CAR DESTRUCTION! AT 7:30 P.M.

HIS BUSINESS IS STEALING CARS... when he goes to work the excitement starts.

SEE 93 CARS DESTROYED IN THE WILDEST, MOST INCREDIBLE CHASE EVER FILMED!

... YOU CAN LOCK YOUR CAR - BUT IF HE WANTS IT... IT'S GONE IN 60 SECONDS..

IT'S GRAND THEFT! ENTERTAINMENT!

#3 11:00 P.M. SPEED WITH MORE THRILLS THAN FOR A STOCK CAR CHAMPIONSHIP! "THE SPEED MERCHANTS" WITH MARIO ANORETTI

#2 9:30 P.M. HATE RIDES WILD! SEE A TRUCK TOTALLY DESTROYED BY A CAR CHASE! "RIDE IN A PINK CAR" GLENN CORREY - MORGAN WOODWARD

MAKE UP YOUR OWN "CONVOY" - COME OUT FOR BIG THRILLS!

## TENTS BIVOUAC

Welcome to Geneva Community

### "The Marriage is the Message"

Sunday, April 4 10:30 am Room 27 Wesley House

Christian Reformed Campus Ministry

## SUMMER WORK \$210 per week

Receive 3 s.h. credit call 351-8284

IN A CLASS BY ITSELF

Tonight and Saturday:

## Lange, Henderson & Hillis

A touch of jazz, a touch of country, a touch of class

## The SERENDIPITY

1310 Highland Court 351-9595

OPEN Mon.-Fri. 3 pm-2 am, Sat. NOON-2 am

The one and only The Original

# BILLY JACK

NOW SHOWING!!

Pass List Suspended

Starring TOM LAUGHLIN - DELORES TAYLOR - Co-Starring CLARK HOWAT

Screenplay by FRANK and TERESA CHRISTINA Produced by MARY ROSE SOLT - Directed by T. C. FRANK

A National Student Film Corporation Production - TECHNICOLOR®

From Warner Bros. A Warner Communications Company

CINEMA I ON THE MALL Iowa City

Weeknights: 7:30, 9:30 Sat.-Sun.: 1:30, 3:30, 5:30, 7:30, 9:30

Cinema I Twin, East DI Stage 2 Cedar Rapids Plaza I Muscatine Coed Fairfield

Cinema I Billy Jack Admission — Adults \$2.50; Children \$1.00

Take stock in America.

## IOWA

NOW SHOWING!

Winner of 5 Academy Awards

Best Picture-Best Actor-Best Actress-Best Director- Best Screenplay Adaptation

## JACK NICHOLSON

### ONE FLEW OVER THE CUCKOO'S NEST

A Fantasy Film Released by United Artists

SHOWS: 1:45, 4:10, 6:40, 9:10

NOW ENDS WED.

## ENGLERT

Sean Connery...Michael Caine Christopher Plummer

In the John Huston-John Foreman film **The Man Who Would Be King**

Screenplay by John Huston and Gladys Hill

PG In All Artists-Children Pictures Production ©1975 In All Artists Release

SHOWS: 1:45, 4:10, 6:35, 9:00

## CINEMA I ON THE MALL

NOW SHOWING

### IT'S CASH FOR KEEPS...

WALT DISNEY PRODUCTIONS

## NO DEPOSIT NO RETURN

in a hilarious run for the money!

David MAGER, Burton BRIDGEMAN, Sam BRITTO, Marshall BERMAN

WEEKNIGHTS: 7:00, 9:10 SAT-SUN: 1:45, 4:00, 6:45, 9:20

## ASTRO

NOW THRU WEDNESDAY

The masterpiece of bizarre love that stunned France. A portrait of love and submission to disorder the senses.

## The Story of O

An Allied Artists Release

NO ONE UNDER 18 ADMITTED

SHOWS: 1:30, 3:30, 5:30, 7:30, 9:30

# Mezvinsky attacks Leach; starts re-election bid

By a Staff Writer

U.S. Rep. Edward Mezvinsky announced today he will seek re-election to his First District Congressional seat.

The two-term Democrat began his campaign with an indirect attack on his Republican opponent, James Leach of Bettendorf.

Leach has been highly critical of Mezvinsky's subcommittee votes on extension of federal revenue sharing to state and local governments.

In a campaign that has already begun with press release attacks and counterattacks, Mezvinsky has accused Leach of misrepresenting his position on the bill.

Leach attacked Mezvinsky in March for siding with a 7-6 subcommittee majority that favored authorization of the revenue sharing program for three-and-three-fourths years but granted funding on a year-by-year basis.

Leach, who was joined in attacking Mezvinsky's vote by Iowa City Mayor Mary Neuhouser and Iowa Gov. Robert Ray, claimed Mezvinsky has "effectively emasculated" the revenue sharing program.

The three said without multi-year funding, states and municipalities will be unable to plan ahead in using the funds.

They also accused Mezvinsky of "saying one thing but then turning right around and doing another," saying Mezvinsky had earlier assured constituents that he would seek a multi-year program.

In a two-page statement to The Daily Iowan, issued on March 24, Mezvinsky charged that "campaign rhetoric and misrepresentations contribute nothing to serious debate regarding disposition of revenue sharing funds."

At that time, he claimed that yearly funding would allow enough review to prevent misuse of the funds.

In his press release Tuesday, Mezvinsky took an indirect shot at Leach for his earlier attack. "Neither exaggerated promises nor ill-founded charges can contribute to rational debate on the direction our nation is pursuing," Mezvinsky said.

"Sensationalism and oversimplifications cannot help us to determine the best means for meeting the needs and aspirations of people in the First District," the announcement continued. "What we need is quiet talk and honest give and take."

In his press release, Mezvinsky said solutions to the nation's problems will come from asking the "right questions. Many of our citizens are unemployed and many more are struggling to keep their homes and farms and send their children to school. Will we continue to let those people suffer to fulfill the demands of some bureaucrats' economic formula? Or will we take action to produce jobs and a livable income for all men and women who want them?"

Mezvinsky said the nation must also question defense spending policies, tax laws, and the role of "major oil companies" in deciding energy policies.

Mezvinsky, in his second term in Congress, first won election to the House of Representatives by unseating eight-term Republican incumbent Fred Schwengel in 1972. Two years earlier Mezvinsky had lost his bid to defeat Schwengel.

Mezvinsky defeated Leach by a 54-46 per cent margin in 1974.

A graduate of the UI and of the University of California law school, Mezvinsky is a former Iowa City lawyer and a former aide to Fourth District Rep. Neal Smith. He served one term in the Iowa Legislature.

## DOONESBURY

by Garry Trudeau



**C.O.D. STEAM LAUNDRY**  
211 IOWA AVENUE

presents

**HOMESTRETCH**  
Fri.-Sat.

Next Week: All Star Frogs  
(Sons of Champlin Cancelled)

U. of Iowa Friends of Old Time Music present

**ELIZABETH COTTEN**

SPIRITUALS-  
FOLKSONGS-  
BLUES

with Art Rosenbaum

Thurs. Apr. 8 - Clapp Hall 8 P.M. \$1.50 at door

**BOOTS**  
**BIVOUCAC**

**Red Cross. The Good Neighbor.**

**Hallmark CARDS**  
**ETC**

109 S. Dubuque

**Appletree**

Stretch a Swedish fabric on your wall.

## The arts

involves sending two copies of your work, the appropriate copyright form, and a \$6 fee. Relief in court for copyright violation might be an injunction against the reproduction, the awarding of damages, or reversion of all the profits made by the copier to the artist.

Finally, there is another kind of copyright protection — common law protection. Common law is the body of law built up by cases. It is not statutory. In the copyright realm it preserves the artists' exclusive right to make a work public. This right is maintained as long as the artist does not give unlimited publication or exhibition to the work.

But copyright protection is limited. Although an artist can always keep reproduction

## Paper pickup

Newspapers will be picked up for recycling Saturday by crews working throughout Iowa City.

Papers must be left, in brown paper bags or boxes, near the curb of a city street before 8 a.m. tomorrow.

rights over an artwork, he or she cannot dictate how it is used after it is bought. But this control, as well as protections in the world of art dealers, museums and collectors, can be insured through contracts.

"The whole art world operates on a handshake," Skindrud said, and it's not a situation that serves the in-

terests of all concerned.

"Encourage you to enter into written agreements," he said. The negotiation of a contract defines the financial relationship between an artist and a dealer or buyer, he added.

"It forces you and the dealer to sit down and think through the allocation of money," and it's "a good test of faith."

This Week at **DIRTY HARRY'S**  
Formerly the Moody Blue

For Fri.—

**Chucky & the Dipsticks**  
returns  
doing all the hits  
of the 50's.  
Fri. and Sat.

**DIRTY HARRY'S** 1200 S. Gilbert Ct. 351-7111

A happy-sad story that will remind many people of their own joys and sorrows.

CLIFFORD ODETS'

## AWAKE and SING!

An Iowa Center for the Arts production

March 26-27; 30-31; April 1-3

8:00 p.m.

E.C. Mabie Theatre

Tickets available at Hancher Box Office

## Gabe n' Walkers

&

## That Deli's Night Kitchen

present

## SUNCRAFT

Sensitive vocal harmonies & intricate guitar work give rich texture to their Original Country-Folk Music

**Fri & Sat**

**25¢ Draws 9 - 11 Fri.**

&

**Your Choice of Cheese on Any Sandwich at No Cost 4:30 to 12 Fri**

**BIJOU THEATRE**  
3rd Floor, IMU

**LATE SHOW**

**The Loves of Isadora**  
Vanessa Redgrave, Jason Robards, James Fox. Directed by Karel Reisz  
The elaborately-constructed and innovative biography of Isadora Duncan, the high priestess of modern dance and one of the rare public figures who embody within themselves the entire spirit of their times. The film is dominated by Vanessa Redgrave's colorful performance as Isadora, which won an Oscar Nomination and the Best Actress Award at Cannes.

**Battle of Algiers**  
Directed by Gillo Pontecorvo. Pontecorvo provides a moving, dramatic reenactment of the Algerian struggle for independence, revealing the complexity of individuals caught in the flow of history. The film won 11 international awards.

**AMARCORD**  
The fourth Federico Fellini film to win the Academy Award for best foreign language film. Amarcord—slang for "I remember"—is Fellini's humorous remembrance of the 1930's in his childhood province of Rimini. Amarcord was on the "Ten Best" list of every major U.S. critic.

**Willie Wonka and The Chocolate Factory**

Plus Willie Wonka Chocolate Bars Will Be On Sale 10¢ Each!  
BUY ONE and you may win a Year's Pass to the Bijou. One of Two Discount Passes or One of Five Single Show Admissions.

**Friday**  
**Saturday 11:30 Bijou \$1**

**Saturday & Sunday**  
**1 & 3 pm, Bijou**  
**Adults \$1 Children 50¢**

**Saturday & Sunday**  
**7 and 9:15 Bijou \$1**

**Friday 7 and 9:15 Bijou**  
**Saturday & Sunday**  
**7 and 9:15 Ballroom \$1**

## Intramurals

by Mike Wellman

The Recreation Advisory Committee met last night to discuss, among other things, the results of their questionnaire regarding recreation facilities.

At the committee's last meeting, increased costs of operating existing facilities were talked about, and possible ways of defraying the rising expenses were suggested. They included charging fees to play paddleball, squash, handball, indoor and outdoor tennis, and charging students a towel and locker fee.

Chances of these fees being instituted were increased by Dean Hubbard's report at the last meeting that next year's recreation budget will have to remain essentially the same as this year's.

Monday we'll have a more detailed report on what transpired at the meeting.

ABOUT THE ONLY thing to report from the intramural wars is that the Jokers have beaten Inflation II to advance to the finals of the All-U bowling tournament. The other semifinalists are Artie Bowser and Psi Omega. Which reminds me—did you realize that pro bowlers are the only people who make more money while they're on strike? That was just a spare joke. And yes, I know, my mind's in the gutter.

In the All-U coed paddleball tournament, three of the semifinalist couples have been determined. They are Rob Fick and Lori Krueger, Scott Nau and Ellen Steele, and Bill Riker and Sue Raney.

By the way, has anyone noticed the running feud between Los Angeles Dodger pitcher Mike Marshall and recreation officials at his off-season school, Michigan State?

There seems to be an argument over the appropriate times for Marshall to be using school facilities for his winter workouts, and it's apparently going to court. Marshall has spent spring training shuttling back and forth between Florida and East Lansing. If you read and believe Jim Bouton's book, "Ball Four," then you know Marshall has never been one to shy away from controversy.

Anyway, I wonder if people around here that are frustrated at not being able to use the Recreation Building when intercollegiate teams are practicing and playing would be more pacified if the space was being used instead by a former Hawkeye turned pro? Maybe if they saw Kevin Kunnert out there using the space it might be, if nothing else, living proof that someone from an Iowa team could actually become a professional.

I know I would be much more willing to step aside and let Chris Evert hit some balls at the Rec Building than I would be to let the No. 6 player on the Iowa tennis team.

We'll see what happens at Michigan State. What with their football upheaval of late, plus this situation, it doesn't sound like anybody's having very much fun in East Lansing. Of course, Spartans aren't supposed to mind that.

## Abdul-Jabbar wins fourth MVP award

NEW YORK (AP) — Kareem Abdul-Jabbar of the Los Angeles Lakers was named winner of the National Basketball Association's Most Valuable Player Award for the fourth time Thursday, edging rival centers Bob McAdoo of the Buffalo Braves and Dave Cowens of the Boston Celtics.

The 7-foot-3½ Abdul-Jabbar is the NBA leader in rebounding, blocked shots and minutes played and second to McAdoo in scoring. He received 409 points on the basis of five points for first place, three for second and one for third in balloting by the league's players.

McAdoo, winner of the league's Podoloff Trophy last season as the MVP, was second this time with 393 points. Cowens, the 1973 winner, finished third with 378 points in the closest three-way race in NBA history.

"I'm very flattered to win the award," Abdul-Jabbar said. "I didn't expect I would win because it usually goes to a player on a winning team (the Lakers currently are 38-40 and fourth in the Pacific Division). But I thank the guys I play against for voting for me and I thank the Creator."

Abdul-Jabbar is in his first season with the Lakers after six seasons with the Milwaukee Bucks. At Milwaukee, he won the league's MVP Award in 1971, 1972 and 1974.

He is the third player in NBA history to gain the honor at least four times. Center Wilt Chamberlain was a four-time winner and center Bill Russell won it five times. In fact, no player other than a center has won the award since 1964, when guard Oscar Robertson got it.

### Passover Celebration

April 14-22. Lunch & Dinner served every day at Hillel Foundation; please call 338-0778.

Students with Dorm food contracts may get rebates, however registration at Hillel must be in by April 2.

Any Questions, call Hillel.

### ONE DOZEN DAISIES

Reg. \$3.50 NOW \$1.79

### ONE DOZEN RED ROSES

Reg. \$15.00 Now \$3.98

FOR FOLKS BACK HOME—REACH OUT AND TOUCH THEM THE FTD WAY.



Florist Eicher florist Greenhouse  
14 S. Dubuque 9-5 Daily 410 Kirkwood 8-9 Daily 8-6 Sat. 9-5 Sun.

## G.L.F. → The Bad Taste Dance

APRIL 3rd, SATURDAY  
9:00-2:00

\$1.00 ADMISSION  
SOUTHEAST CORNER OF  
IOWA & GILBERT

## On Kuhn's terms

# AL-Toronto team cleared

NEW YORK (AP) — Commissioner Bowie Kuhn gave the American League permission to place a franchise in Toronto Thursday—with the understanding that a provision be made for some AL games, possibly by the Baltimore Orioles, to be played in nearby Washington, D.C.

He gave the American League seven days in which to work out a formula to satisfy Washington, which has been without a franchise since the Senators moved to Texas in 1972. The commissioner said if an agreeable formula could not be worked out, he would withdraw approval for a franchise.

Then the National League would be given an opportunity to vote for a Toronto franchise.

The American League rejected the commissioner's move. In a three paragraph statement, AL President Lee MacPhail insisted any attempt by Kuhn to interfere with its plans for a Toronto franchise "is neither just nor fair."

"The American League intends to go forward with its plans for Toronto," MacPhail said. "If the National League desires to expand to Washington, it may do so. There are other fine cities available for a 14th franchise."

In a 4½-page statement, the commissioner repeated his longtime commitment to return baseball to the nation's capital. Kuhn cited the names of President Ford and other prominent figures as being interested in this development.

MacPhail said the American League's Toronto action "was done in full compliance with baseball rules. The commissioner and the National League were fully informed of our plans at a joint league meeting held in New York City on March 20."

"No objection was made to this plan by the commissioner," MacPhail continued, "and he refused to implement a moratorium on such action requested by the National League."

MacPhail added that the American League, which formally awarded a Toronto franchise to a group headed by Labatt's Breweries on March 26, "now has legal and moral commitments to an ownership group in Toronto."

The American League, Mac-

Phail said, is "willing to meet with the commissioner and the National League to consider any suggestions for Washington that do not involve or adversely affect Toronto or other American League franchises."

The commissioner's formal statement said: "Under the circumstances, it is my decision that the American League should be permitted to carry out its plan provided that it first make suitable provision for Washington."

"While Lee MacPhail (AL president) is generally familiar with my views as to what would be sufficient, I am ready to sit down with him immediately in an endeavor to work this matter out and am willing to give the league every reasonable assistance."

The commissioner added in his statement that he felt seven days would be sufficient time to conclude this matter.

While he did not go into details, it was understood that he would demand a certain number of games—not specified—be played in the nation's capital, possibly by the nearby Balti-

more Orioles.

"If, at the conclusion of seven days' time, it should appear that the American League was unable or unwilling to make suitable provision for Washington, then I will consider the application of the National League..."

The commissioner said that during the past week, political and civic leaders in Washington had urged him to take necessary steps to return baseball to the nation's capital.

The conflict over the Canadian city was set in motion on March 20 when the American League voted 11-1 to expand to Toronto for 1977. Moments after MacPhail made that announcement, Chub Feeney, president of the National League, said his league "would actively consider expansion for 1977," and added that if the league did expand, Toronto would be included.

The NL has long coveted Toronto because of the natural rivalry it would provide with Montreal, an NL member since 1969.

## The Nation Looks Back

1976 ♦ 1876 ♦ 1776

A Bicentennial Conference

Saturday, April 3

10:00 am, Indiana Room IMU

"The Revolution As Understood by the Revolutionaries" by Richard V.W. Buel, Wesleyan University

12 noon IMU Luncheon

12:45, Old Gold Room IMU

"The Centennial Exposition" by John Maass of the City of Philadelphia

3:30 Indiana Room IMU

"The Continuing Revolution" by Sidney E Mead, the University of Iowa

All Lectures Open to the Public

Sponsored by the Department of History, University Advisory Committee for Bicentennial Activities, & College of Education

Registration & Luncheon: \$6.50

Send reservations to Director of Conferences, IMU

# Wheel Room

This weekend...



Friday, April 2:

8 pm—"Natural Gas"

(one-act play)

9-12 pm-Prairie Grass

(bluegrass band)

Saturday, April 3:

8 pm—"Natural Gas"

9-12 pm-Impulse

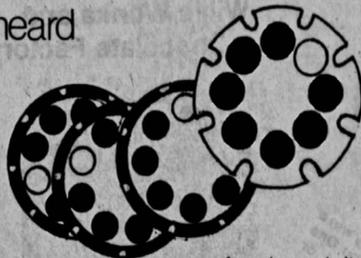
(jazz quintet)

Absolutely FREE

it takes more than a single bullet

to trigger a shot heard

'round the world



founder and director of the committee to investigate political assassinations

hear

george 'rusty' rhodes

speak on "a decade of conspiracy"

april 5, 1976 7:30pm IMU ballroom

sponsored by LASA admission is free

WHO AM I?

WHERE AM I GOING?

VALUES CLARIFICATION WORKSHOP  
An opportunity to explore and clarify values via experiential activities.

To register call:  
UNIVERSITY COUNSELING SERVICE  
Iowa Memorial Union  
353-4484

SATURDAY, APRIL 3  
9 am to 4 pm

It's not illegal, immoral or irrational to support one Republican.

In fact, there may be a reason or two.  
Come meet Congressional candidate

Jim Leach

Sat. April 3 4:30 p.m.  
State Room, Memorial Union

Special guest, former Congressman Fred Schwengel  
Donation \$10  
Paid for by Leach for Congress Committee, Roy Kappy, Chairman; Meredith Hotzhammer, Johnson County Chairman.

1976 BICENTENNIAL ALL-AMERICAN

KARATE  
TAEKWON-DO  
CHAMPIONSHIP

SUNDAY APRIL 4th  
PRAIRIE HIGH SCHOOL  
407-76th Ave. S.W.

ELIMINATIONS . . . 11:00 A.M.

DEMONSTRATIONS  
and FINALS...5 P.M.

ADULTS...\$3 — CHILDREN UNDER 12...\$2.00  
CHILDREN UNDER 6 . . . FREE

TICKETS AVAILABLE AT DOOR OR FROM  
JUNG'S TAEKWON-DO ACADEMY  
1510 Mt. Vernon Road S.E.  
Cedar Rapids, Iowa 52403 (319) 363-2425



IT'S WORTH A TRIP  
TO CEDAR RAPIDS  
TO SAVE MORE ON AUDIO

PIONEER PL-15

Most popular semi-automatic  
stereo turntable  
\$130 value  
Stereoman Price 89<sup>95</sup>

Also see the NEW models

PL-112d \$100

Now in Stock

PL-115d 125



Marantz 2240 AM-FM Stereo Receiver	\$450 value	\$350 Stereoman
Marantz 2250 AM-FM Stereo Receiver	500 value	399 Stereoman
Marantz 1060 Stereo integrated amplifier	240 value	159 Stereoman
*Marantz 1070 Stereo integrated amplifier	280 value	189 Stereoman
Marantz HD77 'New Model' speaker	260 value	199 Stereoman

MISC. All Top Quality—No Junk

*Dual 1019 changer	\$85	*Dynaco A25 loudspeaker	\$55
*Dual 1214 changer	85	*BIC formula 4 loudspeaker	89
*Dual 1215 changer	75	*AR2ax loudspeaker	99
*BSR 510X changer	55	*Sansui SP2000 loudspeaker	99
*Garrard 42M changer	40	*Rectilinear XI loudspeaker	55
BIC 980 changer	200	B & O 4703 loudspeaker	175
*ARXB turntable/M91ED	89	*Pioneer SA5200 amp	79
*ARXA turntable/M75	65	*Pioneer SX9000 AM FM receiver	289
*Technics 1300/AT 15	250	*Koss ESP-9 electrostatic headphones	95
*Dual 701/Shure V15 III	300	*Quintessence preamp	399
		*Phase Linear 4000 preamp	475

\*denotes pre-owned

# STEREOMAN

Downtown Cedar Rapids ♦ 107 3rd Ave SE  
Phone 365-1324

Hours: 10 - 5 Monday thru Saturday  
10 to 9 Monday & Thursday

Check Our Price & Service Before You Buy Anywhere

The Jewish Center of Des Moines will be interviewing for day care counselor positions on Friday April 2, 10 am to 3 pm at Hillel. Corner Market & Dubuque. No appointment necessary.

# BEAUTIFUL LOVE TRIANGLE

DIAMOND



Sometimes three's a crowd. Except when the third party to your engagement is a Herteen & Stocker diamond solitaire. You may be planning to spend \$100 or many thousands for her engagement ring. How little or how much is not important. What counts is the beauty of the stone, its qualities of cut, color and clarity. We suggest you come see our diamonds. They're unsurpassed in beauty and we'll show you why.

**HERTEEN & STOCKER**  
Jefferson Building JEWELERS  
338-4212 IOWA CITY

## Your friendly neighborhood good neighbor.



**the good neighbor.**  
The American Red Cross

**GREEN THUMBS, ETC.**  
GARDEN PLOWING  
Get on list for earliest planting. 643-2203 351-8577. 4-30

**PERSONALS**

**SQUARE DANCING**  
Sunday, April 4, 1976  
7:00 P.M.  
Iowa City Rec Center  
220 S. Gilbert  
\$2.50 (Use East Door)  
Sponsored by  
**St. Paul Lutheran Chapel**

**ARTISTS!** Sell your work on consignment at Lasting Impressions. 337-4271. 4-7

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

**RIGHT-TO-LIFE COMMITTEE** - 7 p.m. Monday, April 5, Miller Room, IMU, Public Meeting. Discussion: Profile Presidential candidates. 4-2

**HELP** sessions for 22M-01, 22M-02 and 22M-03 scheduled in B14 MacLean Hall. Sponsored by Mathematical Sciences Club. 4-2

**LIST** or locate housing at P.A.T. 353-3013 or 353-5861. 4-3

**EUROPE** less 1/2 economy than any other. Call toll free 800-325-4867. Uni-travel Charters

**AMANG** his freinds within a cloister I enter in an oriole, and knell down with an pater noster before the niche king of glorie, having his passion in memorie; syn to his mother I did inclyne, hir halsing with an GAUDE FLORE; and sudandie I sleipt syne; and that's what Black's Gae-Village is all about. 4-6

**GAY** Liberation Front counseling and information. 353-7162, 7 p.m. - 11 p.m. daily. 4-20

**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. 112 1/2 E. Washington. 351-0140, 11 a.m. - 2 a.m. 4-2

**PHOTOGRAPHS**, pottery, wooden things at Lasting Impressions, 4 S. Linn. 337-4271. 4-12

**RAPE CRISIS LINE** - A women's support service. 338-4800. 4-12

**THE BIBLE BOOKSTORE!** Many books and Bibles at special prices! Phone 338-8193, 16 Paul-Helen Bldg, 209 E. Washington. 4-12

**THE DAILY IOWAN** is looking for people who plan to leave the country for good (or know of those who've emigrated, or who themselves have emigrated and have returned to the States) for newsworthy articles. Call Bob Jones at 353-6210. 4-12

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

**STORAGE** Mini-warehouse units—all sizes. Monthly rates as low as \$25 per month. U Store All. Dial 337-3506. 4-8

**STEVE'S TYPEWRITER** 1022 Gilbert Ct. Service on most all makes New & Used Machines Rentals Phone 351-7929 FREE PARKING

**WHO DOES IT?** COMPLETE STEREO REPAIR - Electronic Service Lab, 206 Lafayette, 338-8559. 5-13

# 353-6201 Classified Ads 353-6201

## WHO DOES IT?

**PICTURE FRAMING**  
Custom work in Plexiglas. Clockwork, 313 Third Avenue, Coralville, 351-8399, 5-11

**REBEKAH'S** Piano Service: Tune - Repair - regulate - rebuild. Spinets - uprights - grands. 354-1952. 4-27

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

**10% off** Kodak film processing at Lasting Impressions, 4 South Linn. 337-4271. 4-12

**CHIPPER'S** Tailor Shop, 128 1/2 E. Washington. Dial 351-1229. 4-9

**GARMENTS** altered, repaired, remodeled. Dial 338-3744. 4-12

**PHOTOGRAPHIC ILLUSTRATION:** Thesis, publication, seminar. Copywork. B&W/color. Transparencies, prints. Artwork - Charts, graphs. 354-4961. 4-2

**STEREO**, television repairs. Reasonable. Satisfaction guaranteed. Call anytime, Matt, 351-6896. 4-15

**FOR** repairs, sales and installation of C.B. radios - C.B. Mart is Iowa's No. 1 shop, 901 1st Ave., Coralville. 351-3485. 4-16

**BLOWN RECEIVER**  
Try our output stage transplant. AUDIO AMPLIFIERS repaired, improved, designed. 338-0436. 4-16

**BIRTHDAY / ANNIVERSARY GIFTS**  
Artist's portraits, charcoal \$10, pastel \$25, oil \$100 and up 351-0525. 4-2

**MISCELLANEOUS A-Z**

**LARGE YARD SALE**  
323 N. Lucas  
Saturday, 9 a.m. - 5 p.m.  
Furniture, antiques, typewriter, clothes, dehumidifier, cassette, stove, refrigerator, misc.

**TWO-year-old** Nikon F w/43-86mm zoom lens. Best offer. Call A.B. 353-1937. 4-8

**WALNUT**, oak dressers. Two pair year old water skis. 338-5977. 4-8

**TAKE** your pick - AR manual turntable with extra cartridges. Eico stereo amplifier. Ampex cassette player for car. \$50 each. 337-9450. 4-7

**RUMMAGE SALE** - Friday-Sunday, 1176 Hotz Avenue. Clothes, furniture, etc. 4-2

**SINGLE** waterbed, frame, liner, \$30. Call 337-7067 late afternoon, evening. 4-7

**BRAND** new Coronamatic 1200 electric typewriter. Used once. Must sell. Call 338-1095. 4-5

**MUST SELL** - Venturi Formula 4's and Venturi 940 turntable. 351-4441. 4-13

**DIAMOND** wedding or dinner ring, 40 carat. 645-2471 after 6 p.m. 4-13

**REFRIGERATOR**, small electric dorm size, harvest gold, for \$80. Call 351-1767 between 3:30 - 7 p.m. 4-2

**SHEEP** skin coat, custom made, hardly used, cost \$300, for sale \$100, 353-1156. 4-13

**QUAD** decoder Lafayette full-logic-best made. Seven months-prefect \$80 offerer. 353-0149. 4-12

**STEREO** - Garrard changer, Allied AM/FM receiver, two speakers. Under \$100. Ruth, 338-9395. 4-5

**USED** vacuum cleaners reasonably priced. Brand's Vacuum, 351-1453. 5-3

**REMODEL** your entire home with our fourteen pieces especially selected new furniture. - Includes living room, bedroom and dinette. Entire three rooms only \$199. Goddard's Furniture, West Liberty. 4-26

**BLOOD** pressure manometers, stethoscopes, ophthalmoscopes. Exceptional prices. 351-5227, open evenings. 4-10

**COMPLETE** bedroom set only \$119 includes box spring and mattress. Goddard's Furniture, West Liberty. E-Z terms. 4-26

**SOFA** and chair, Hercules, only \$119 - Goddard's Furniture, West Liberty, open every night till 9 p.m. 627-2915. 4-26

**GARAGES - PARKING SPACES**

**WANTED** to rent - Garage space. Call after 4 p.m., 337-9241. 4-6

**LOST AND FOUND**

**\$100 REWARD** - Lost ten days, male malamute, 75 pounds, 14 months, black-white. Answers to "Rikki". Eight miles south town. Dial 648-2477. 4-5

**LOST SR-51A** Texas Instruments calculator, vicinity Health Sciences Library. Reward, \$35-1286. 4-6

**ANTIQUES**

**BLOOM** Antiques - Downtown Wellman, Iowa Three buildings full. 4-21

**CHILD CARE**

**LOW** cost, high quality daycare - "Alice's" Cooperative Openings. Call 353-8714. 4-14

**I DO** occasional baby sitting in my home near Mercy. 337-4502. 4-19

**PETS**

**ATSTUD:** Alaskan Malamute, AKC registered, handsome champion ship line. Call R. McDonald, 353-633, 10 a.m. to 5 p.m., weekdays. 4-15

**TRY** the Galloping Dog Groomer - The only mobile unit - Today, Call Terry Whitebook, 337-3620. 4-5

**TROPICAL FISH** - African Cichlids, adult breeders and fry. Lee, 354-1337. 4-13

**WHO DOES IT?**

**COMPLETE STEREO REPAIR** - Electronic Service Lab, 206 Lafayette, 338-8559. 5-13

## PETS

**PROFESSIONAL** dog grooming. Puppies, kittens, tropical fish, pet supplies. Brennenman Seed Store, 1500 1st Ave., South 338-8501. 5-12

**DOG** Obedience Classes beginning Thursday, April 8, 7:30 p.m. at Julia's Farm Kennels. Two AKC licensed handlers with 20 years' experience in charge. For more information dial, 351-3562. 4-8

**RAPID** Creek Kennels - AKC Brittanies and Dachshunds. Irregular hours. 354-3997. 5-6

**CHIPPERS** Tailor Shop, 128 1/2 E. Washington. Dial 351-1229. 4-9

**GARMENTS** altered, repaired, remodeled. Dial 338-3744. 4-12

**PHOTOGRAPHIC ILLUSTRATION:** Thesis, publication, seminar. Copywork. B&W/color. Transparencies, prints. Artwork - Charts, graphs. 354-4961. 4-2

**STEREO**, television repairs. Reasonable. Satisfaction guaranteed. Call anytime, Matt, 351-6896. 4-15

**FOR** repairs, sales and installation of C.B. radios - C.B. Mart is Iowa's No. 1 shop, 901 1st Ave., Coralville. 351-3485. 4-16

**BLOWN RECEIVER**  
Try our output stage transplant. AUDIO AMPLIFIERS repaired, improved, designed. 338-0436. 4-16

**BIRTHDAY / ANNIVERSARY GIFTS**  
Artist's portraits, charcoal \$10, pastel \$25, oil \$100 and up 351-0525. 4-2

**MISCELLANEOUS A-Z**

**LARGE YARD SALE**  
323 N. Lucas  
Saturday, 9 a.m. - 5 p.m.  
Furniture, antiques, typewriter, clothes, dehumidifier, cassette, stove, refrigerator, misc.

**TWO-year-old** Nikon F w/43-86mm zoom lens. Best offer. Call A.B. 353-1937. 4-8

**WALNUT**, oak dressers. Two pair year old water skis. 338-5977. 4-8

**TAKE** your pick - AR manual turntable with extra cartridges. Eico stereo amplifier. Ampex cassette player for car. \$50 each. 337-9450. 4-7

**RUMMAGE SALE** - Friday-Sunday, 1176 Hotz Avenue. Clothes, furniture, etc. 4-2

**SINGLE** waterbed, frame, liner, \$30. Call 337-7067 late afternoon, evening. 4-7

**BRAND** new Coronamatic 1200 electric typewriter. Used once. Must sell. Call 338-1095. 4-5

**MUST SELL** - Venturi Formula 4's and Venturi 940 turntable. 351-4441. 4-13

**DIAMOND** wedding or dinner ring, 40 carat. 645-2471 after 6 p.m. 4-13

**REFRIGERATOR**, small electric dorm size, harvest gold, for \$80. Call 351-1767 between 3:30 - 7 p.m. 4-2

**SHEEP** skin coat, custom made, hardly used, cost \$300, for sale \$100, 353-1156. 4-13

**QUAD** decoder Lafayette full-logic-best made. Seven months-prefect \$80 offerer. 353-0149. 4-12

**STEREO** - Garrard changer, Allied AM/FM receiver, two speakers. Under \$100. Ruth, 338-9395. 4-5

**USED** vacuum cleaners reasonably priced. Brand's Vacuum, 351-1453. 5-3

**REMODEL** your entire home with our fourteen pieces especially selected new furniture. - Includes living room, bedroom and dinette. Entire three rooms only \$199. Goddard's Furniture, West Liberty. 4-26

**BLOOD** pressure manometers, stethoscopes, ophthalmoscopes. Exceptional prices. 351-5227, open evenings. 4-10

**COMPLETE** bedroom set only \$119 includes box spring and mattress. Goddard's Furniture, West Liberty. E-Z terms. 4-26

**SOFA** and chair, Hercules, only \$119 - Goddard's Furniture, West Liberty, open every night till 9 p.m. 627-2915. 4-26

**GARAGES - PARKING SPACES**

**WANTED** to rent - Garage space. Call after 4 p.m., 337-9241. 4-6

**LOST AND FOUND**

**\$100 REWARD** - Lost ten days, male malamute, 75 pounds, 14 months, black-white. Answers to "Rikki". Eight miles south town. Dial 648-2477. 4-5

**LOST SR-51A** Texas Instruments calculator, vicinity Health Sciences Library. Reward, \$35-1286. 4-6

**ANTIQUES**

**BLOOM** Antiques - Downtown Wellman, Iowa Three buildings full. 4-21

**CHILD CARE**

**LOW** cost, high quality daycare - "Alice's" Cooperative Openings. Call 353-8714. 4-14

**I DO** occasional baby sitting in my home near Mercy. 337-4502. 4-19

**PETS**

**ATSTUD:** Alaskan Malamute, AKC registered, handsome champion ship line. Call R. McDonald, 353-633, 10 a.m. to 5 p.m., weekdays. 4-15

**TRY** the Galloping Dog Groomer - The only mobile unit - Today, Call Terry Whitebook, 337-3620. 4-5

**TROPICAL FISH** - African Cichlids, adult breeders and fry. Lee, 354-1337. 4-13

**WHO DOES IT?**

**COMPLETE STEREO REPAIR** - Electronic Service Lab, 206 Lafayette, 338-8559. 5-13

## SPORTING GOODS

**MILLS MARINE** - Iowa City's boating center - Mercury outboards; Glastron boats, new and used. 351-8343. 5-8

**FOR SALE** - Golf clubs, Wilson, full set, \$125. 337-3412. 4-5

**353-6201**

**BICYCLES**

**10-SPEED**, 27 inch men's bike, hardly used. 338-2645 after 6 p.m. 4-7

**10-SPEED** women's Schwinn Varsity, good condition, \$75. Phone Rendall, 338-7847, evenings. 4-13

**SCHWINN** Super Sport - 24 inch frame, extras, \$110. 337-5659, evenings. 4-9

**PEUGEOT** U-06, good shape, \$125. Call 338-5691 or 337-2037. 4-5

**SCHWINN** 10-speed, yellow, bell, lights, good condition. 337-7655. 4-2

**NEW** men's 10-speed AMF 27-inch, \$90 or best offer. 338-7423, 6 to 10 p.m. 4-8

**BICYCLES** for everyone Parts & Accessories Repair Service **STACY'S Cycle City** 440 Kirkwood Ave. 354-2110

**MOTORCYCLES**

**KAWASAKI** 1974 65-100. Only 1,500 miles, excellent condition and extras. \$450 or best offer. Call "Song", 351-0001. 4-8

**1972** 350 YAMAHA, low mileage, recently tuned. 338-8167. 4-6

**1975** Kawasaki 100cc, 5 speed street bike. Still under warranty. Best offer. 354-2944, Marilyn. 4-12

**1972** TRIUMPH 500cc, good condition, helmets. \$900 - best offer. 338-2184. 4-2

**HONDA** 500 - 8,000 miles, cafe custom with most stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 400/53 - 2 cycle, 3 cylinder, 2,300 miles, excellent condition, just tuned, \$950. 338-2511. 4-1

**HONDA** 1975 CLOSE OUTS - CB500T, \$1,225, less \$80 bonus from Honda; CB400F, \$1,125, less \$80 bonus from Honda; CB360T, \$939, less \$80 bonus from Honda. Phone 326-2331. Stark's, Prairie du Chien, Wisconsin. 4-26

**HONDA** - 1975 Close out - CB360T, \$939 less \$80 bike stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 100cc, 5 speed street bike. Still under warranty. Best offer. 354-2944, Marilyn. 4-12

**1972** TRIUMPH 500cc, good condition, helmets. \$900 - best offer. 338-2184. 4-2

**HONDA** 500 - 8,000 miles, cafe custom with most stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 400/53 - 2 cycle, 3 cylinder, 2,300 miles, excellent condition, just tuned, \$950. 338-2511. 4-1

**HONDA** 1975 CLOSE OUTS - CB500T, \$1,225, less \$80 bonus from Honda; CB400F, \$1,125, less \$80 bonus from Honda; CB360T, \$939, less \$80 bonus from Honda. Phone 326-2331. Stark's, Prairie du Chien, Wisconsin. 4-26

**HONDA** - 1975 Close out - CB360T, \$939 less \$80 bike stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 100cc, 5 speed street bike. Still under warranty. Best offer. 354-2944, Marilyn. 4-12

**1972** TRIUMPH 500cc, good condition, helmets. \$900 - best offer. 338-2184. 4-2

**HONDA** 500 - 8,000 miles, cafe custom with most stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 400/53 - 2 cycle, 3 cylinder, 2,300 miles, excellent condition, just tuned, \$950. 338-2511. 4-1

**HONDA** 1975 CLOSE OUTS - CB500T, \$1,225, less \$80 bonus from Honda; CB400F, \$1,125, less \$80 bonus from Honda; CB360T, \$939, less \$80 bonus from Honda. Phone 326-2331. Stark's, Prairie du Chien, Wisconsin. 4-26

**HONDA** - 1975 Close out - CB360T, \$939 less \$80 bike stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 100cc, 5 speed street bike. Still under warranty. Best offer. 354-2944, Marilyn. 4-12

**1972** TRIUMPH 500cc, good condition, helmets. \$900 - best offer. 338-2184. 4-2

**HONDA** 500 - 8,000 miles, cafe custom with most stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 400/53 - 2 cycle, 3 cylinder, 2,300 miles, excellent condition, just tuned, \$950. 338-2511. 4-1

**HONDA** 1975 CLOSE OUTS - CB500T, \$1,225, less \$80 bonus from Honda; CB400F, \$1,125, less \$80 bonus from Honda; CB360T, \$939, less \$80 bonus from Honda. Phone 326-2331. Stark's, Prairie du Chien, Wisconsin. 4-26

**HONDA** - 1975 Close out - CB360T, \$939 less \$80 bike stock parts available. Don't need three bikes. \$700. 556-3822. 4-1

**1975** KAWASAKI 100cc, 5 speed street bike. Still under warranty. Best offer. 354-2944, Marilyn. 4-12

**1972** TRIUMPH 500cc, good condition, helmets. \$900 - best offer. 338-2184. 4-2

# Hawks ready to play ball

Though the home season doesn't start until Saturday, Iowa Coach Duane Banks is already forewarning those opponents who might be skeptical of his young Hawkeye baseball team.

"You just wait," Banks said. "Before this year is over, we're going to be a damned good team."

Neither Banks, his players, nor the season plan on waiting any longer as the Hawkeyes take the home field against Cornell for a double header, with the first game beginning at 1 p.m. on the Iowa baseball field.

"We really need the games at this point," said Assistant Coach Fernando Arango, who shares assistant duties with Fred Mims. "We're back to our own ball park now and we'll be more relaxed than we were on the spring trip."

Banks and Co. finished the spring trip with a somewhat disappointing mark (4-7) for a team that just a year ago set the all-time Iowa win mark with 29 victories. "We're going to go places yet," Banks added. "We made a lot of mistakes on the trip with routine plays, but we need to play now and we'll correct our mistakes as we play."

The Hawkeyes committed a bundle of mistakes on that Florida trip, coming home with 24 errors in 11 games. "Obviously," Arango said, "our problem down South was defense. But we've made a couple of changes and everything's starting to work out."

Those changes include moving Bill Nelson from third to second base with rookie Mike Boddicker, when he's not pitching, inheriting the third base chores.

The rest of the infield will be anchored around three-year letter winner Steve Stumpff at first base and shortstop Tom Steinmetz. Jerry Blixt and Tom Wessling will share catching duties.

Iowa has plenty of speed in the outfield with Willie Mims in left, Donn Hulick in center and

Bob Rasley in rightfield. Banks has selected his top two hurlers to open the home stand for Iowa. Pitching the first game will be right hander Bob Stepp, who owns two of Iowa's four wins this season. Stepp started five games last year, finished with a 4-1 record and 48 strikeouts, and during the spring trip allowed only 1.80 earned runs in 15 innings. Senior Tom Steen is slated to start the second game, while the Hawks' No. 3 pitcher is Boddicker, a first-year player from Norway, Iowa.

Boddicker is also the leading hitter for Iowa with a .450 batting average in six games. Hulick boasts a .438 average with Rasley next at .351.

Banks will have at least four pitchers to select from for relief pitching, with Mark Wold tabbed for short relief and Rick Carlucci for longer relief pitching.

"Hitting is no problem for us," Arango explained. "I think

we hit the hell out of the ball. Our defense is our main concern. If we play adequate defense, we'll be a good ballclub.

"If this team is to go places, it'll have to be with the pitching staff," he added. "I doubt if anybody has the talent of our four starting pitchers. If we can get something to back them up, we'll be in the thick of things for the Big Ten race."

"We played well our last three games down in Florida," Banks added. "We've got 30 guys out there who are going to play a lot of baseball for us."

If the weather cooperates, there'll be plenty of baseball to play in the next week to 10 days.

Following Saturday's two games, the varsity is scheduled to play Luther College at Decorah on Wednesday, with doubleheaders the following Saturday and Monday with Northern Iowa and Western Illinois.

## Golfers tame Cyclones

Paced by Lon Nielsen's two-over-par 73, the Iowa golf team started its season in convincing style here Thursday afternoon, beating rival Iowa State by 17 strokes (301-318).

Apparently, the only threat to the Hawkeye golfers was the swirling wind over the UI's Finkbine course, as all four Iowa scorers bettered Iowa State's lowest performance.

Other scorers for Iowa were Ross DeBuhr (75), Scott Olson (76), and Julius Boros Jr. (77). Nigel Burch and John Barrett posted scratch rounds of 78 and 79 respectively while Iowa State was led by Bill Benda with an 18-hole score of 77. The only other Cyclone golfer to score under 80 was Craig Ried, who finished with a 78.

Nielsen, the state's top amateur golfer in 1975, fired a 38-35 total, finishing one-under-par on the second nine.

Iowa, which now owns a 14-4 dual mark against the Cyclones, will join Iowa State, Drake University and Northern Iowa for a quadrangular meet Saturday at Ames.

## Weekend sports

Today

Tennis (women's) — vs. Luther, Minnesota from 6-10 p.m. in Recreation Building.

Tennis (men's) — at Illinois

Saturday

Tennis (women's) — vs. Luther, Minnesota from 9 a.m. to noon in Recreation Building.

Tennis (men's) — at Purdue.

Track (women's) — vs. Northern Illinois, Mississippi State, N.E. Missouri State and Grinnell from 1-4 p.m. on Iowa outdoor track. At Recreation Building in case of rain.

Softball — vs. Luther and Northern Iowa in round-robin tourney. Game times at 10 a.m., 12:30 p.m. and 3 p.m. at diamond No. 5 in Mercer Park.

Baseball — vs. Cornell College (2 games) at 1 p.m. on the Iowa baseball diamond.

The Daily Iowan is looking for editors, writers and photographers to help report on:

- \* urban renewal ;
- \* university life;
- \* city, state and student politics ;
- \* academic hassles;
- \* housing shortages galore;
- \* yet another rebuilding football season;
- \* all this and more!

Applications are being accepted from students throughout the university to fill salaried positions on The Daily Iowan, beginning June 1. Applications will also be accepted by those who cannot work in the summer but who will be back in the fall.

Positions include: **Managing Editor, Copy Editor, News Editor, Features Editor, River City Companion Editor, Photo Editor, Sports Editor, Editorial Page Editor, Librarian, Art Director**, not to mention other reporting and photography positions.

Pick up applications in 111 Communications Center (just east of the Main Library and just south of the Engineering Building) and return them to that office by 5 p.m. Friday April 9. Interviews will be arranged subsequently.

Bob Jones, Editor Select

**Complete Electronic Service**  
Stereo Components, CB Radio, Sound Equipment, Auto Radio, Television  
Open 8 - 5 Mon - Sat  
• 4 technicians  
• prompt-reliable  
• reasonable rates  
• 30 years experience  
**WOODBURN SOUND SERVICE**

400 Highland Court  
BAC & Mastercharge Welcome

**ROCK COURSE**

This year BIVOUAC will be offering a Basic and an Int. rock climbing course (Two 2-day sessions of each) starting Friday, April 16.

For more information, call or stop in.  
Corner Clinton & Washington  
338-7677

**BIVOUAC**

**Spring Bicycle Tune-ups**  
**20% Off Labor**

Freindly personalized service  
48 hr. Service On most repairs repairs  
518 1/2 S. Capitol 351-8337

**WILSON'S**

**GIGANTIC SPRING SHOE SALE!**  
Super Values on selected styles & colors

Choose from Converse  
Saucony  
Bata  
Brooks  
Head  
Canada  
Nike

Includes jogging, tennis, basketball & baseball shoes  
for a limited time FREE PAIR OF SOCKS with each pair of sale shoes.

**ALSO SEE OUR CLOSE-OUT SELECTION OF TENNIS RACKETS**

**WILSON'S** On the Mall Sport Shop  
Sycamore Mall, Iowa City  
Weekdays 10-9, Saturday 9:30-5:30, Sunday 12-5

No. 27 in a series

# Great American Happenings

The following are selected Bicentennial projects of students from Mrs. Burmeister's third grade class, Hoover Elementary School in Iowa City

Going out West

My family and I are going out west on a Conestoga Wagon. There was a lot of things to see. It was not a very comfortable ride because the wagon did not have seats but it was fun. We stopped for the night in a field not far from the woods. For supper we ate the last of our meat, tomorrow the men would have to go to the woods and shoot some more. The next day early in the morning the men went to the woods. They brought back a deer and some rabbits. My brother went along and he brought back some fish. When my dad skinned the rabbits he gave me some of the fur. It was very soft! I had fun on our ride out west but I was glad when it was over too.

Daniela Ambre  
daughter of  
Dr. & Mrs. John Ambre  
2002 Rochester Ave.  
Grade 3  
Teacher: Mrs. Burmeister

Travel to the West

My family and I were heading West. Tales of the West reached our ears. Stories of deer, bear, and fish! In the fall berries, and nuts, but best of all land! Miles and miles of it just for taking!

But tales of Indians, wild animals and rockslides! My father, however, was determined to go. We packed up not much, for the wagon was small—few boxes of food, five barrels of water, some hay for the horses, a fiddle, a few dishes, and my Mom's sewing kit which she said she could not go without.

In about two days we grew short on food. We had to stop so my father could go hunting.

Days of travel were fun but there were no beds in the wagon. Then the sickness came. My mother almost left us, but then we saw a brook for fishing. On one side there were few trees. Good farming land! On the other side woods for hunting! With the brook for fishing we had everything that we needed. We settled down and my mother got well.

Mary Loretta Malik  
daughter of  
Mr. & Mrs. Norbert Malik  
1833 Glendale Road  
Grade 3  
Teacher: Mrs. Burmeister

## If George Washington Were Alive Today

If George Washington were alive today I don't think he'd like the pollution or the buses. He wouldn't like the big cities or the jets and planes. He would hate war or fighting. He would like the country air and the medicine that was invented. George wouldn't feel at home he would feel like he was in a pigpen. If I were him, I would go out to the country and live out there.

Tom Whinery  
Son of  
Dr. & Mrs. Robert Whinery  
2 Glendale Circle  
Grade 3  
Teacher: Mrs. Burmeister

If George Washington were alive today he would laugh at our music and clothes, feel small looking at our buildings, and not like the litter around him. His eyes would pop at our ships, schools, and games. He would feel proud of our books and libraries. He would be amazed at how we could fly, and write with lead. He would be afraid to walk over our bridges and ride to the hundredth floor in an elevator.

Scott Clemens  
Son of  
Dr. & Mrs. Bryan Clemens  
2517 Mayfield RD.  
Grade 3  
Teacher: Mrs. Burmeister

If George Washington were alive today I wonder if he would like the music, and the way we dance and dress. I wonder if he would mind his picture being on quarters and dollar bills. I wish I knew if he did or didn't mind having some streets named after him, too—for instance, Washington St or Washington Park Road.

Lisa Matthes  
daughter of  
Mr. & Mrs. William Matthes  
113 Washington Park Road  
Grade 3  
Teacher: Mrs. Burmeister

If George Washington were alive today he would probably think our cars were amazing! He would go wild! He would be very mad about the trash and smoke. He would think our refrigerators were fantastic! He might think our frozen dinners were neat with the little places for the food. He would love our magic markers! They would be very different than the quills they used. He would like our T.V.'s and our channel changers. I think he might like our submarines and war ships because he could use them in the war and win!

Joey Sinicropl  
Son of  
Mr. & Mrs. Anthony Sinicropl  
2513 Potomac Drive  
Grade 3  
Teacher: Mrs. Burmeister

If George Washington were alive today he would be mad about the price of toys, food and clothes. He would hate the pollution. He would be surprised and would stare at the Empire State Building. He would not like to see cars but he would like to see bike riders because of the pollution. He would be amazed how different cities and states have changed. He would be happy to see that Philadelphia, Pennsylvania had not touched Independence Hall where the Liberty Bell is. He would be glad for what we are doing for the Bicentennial.

Hope Spector  
daughter of  
Dr. & Mrs. Arthur Spector  
32 Post Road  
Grade 3  
Teacher: Mrs. Burmeister

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.



by permission of THE BETTMANN ARCHIVE

1790: A plan we could bank on.

There's plenty of disagreement in Washington's Cabinet. And out of it, Mr. Hamilton, our Federalist Secretary of the Treasury, is in the throes of creating a financial plan to pay off our war debts and make us look more confident to the rest of the world. He comes up with everything from a tariff to a National Bank, chartered by Congress to be the government's financial agent. Secretary of State Tom Jefferson and his Republicans oppose the bank. After all, he says, chartering a bank is not one of the Constitutional powers given to Congress. Besides, who knows what the capitalists will do once they get the President and Congress into their control? After months of debate, Hamilton persuades Washington to sign the bill. But the Republicans stop the bank's recharter twenty years later. We're beginning to learn that the nation's economy doesn't always run smoothly.

This space provided by Old Capitol Associates . . . people dedicated to building a better Iowa City for the generations to come.

Continued from page nine.

reported and allowed to come through in the text as in the photographs, the book would be effective and impressive. As it is, Mohr's pictures conjure up an unknown world of faces and buildings only to have their meaning obscured by Berger's elaborate abstractions.

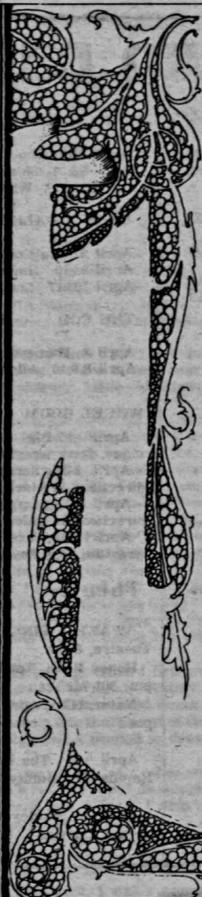
If it is possible, Berger has produced stream of consciousness politics. His proper topic is not The Seventh Man's pretend-facts of Europe's poor — how they are attracted to employment that gives them only a little more than no future — but the touch and feel of a whole culture.

Radical anthropology, socialism and communism all agree modern man has lost his soul (though each locates the soul in different parts of the body) and lives in a thin culture that he wraps around himself like gauze around incomprehensible wounds. Although I may agree with the evaluation, I find the mixture of poetry and polemics served up by Berger to be inappropriate, unappealing and unwarranted.

Berger is attached to ideas and the passions they excite. In combining the visions of Marxism and an ephemeral fictional world of the mind, he has produced a false analysis unworthy of the subject. The migrant's lives are not dreams, nor figures in another's dream, and the intrigue in these ideas is greater than any information they convey. Berger's task should be, as Locke put it, "not to know all things, but those which concern our conduct."

It seems as if radical intellectuals are forever trying to know all things; to relive and recreate that moment of conversion when one insight made everything clear and answered all private doubts and questions. Buddhism describes a similar instant in every monk's career when a chance phrase or a challenge from his master brings enlightenment. "Then, the mountains were no longer just mountains and the seas only seas." The candidate does not stop at this point, however. He becomes truly awake only after more study and perseverance when he comes to again see "the mountains as mountains and the seas as water." A comparison that leftists might chafe under — but Berger is still dazzled by the new mountains and his conversion. Because of this, the use he makes of the migrants is no more just than their exploitation by the capitalists.

— Steve Braun



Time Trading cont'd

Continued from page ten

don't think he can sell books like that. I wonder how he expects to make money. At last I found an agent. Every writer needs an agent. That is a truism that I had known before I came to Iowa City. Believe me, I searched all over for the right one. I finally saw an ad in Writer's Digest for a woman who said she was looking for new writers to represent. I sent her a manuscript and the \$20 reading fee. She was very profuse in her praise, saying she was glad to discover such talent in the crap she was always getting. We have a very close relationship though I have only corresponded with her by mail and when I reach New York I will look her up. Meanwhile I send her all my manuscripts (with the \$20 reading fee). I know she is working hard on my behalf because she has never returned a manuscript. She never has told me of rejections either, her letters are all very encouraging. That's what I wanted, an agent who never gives up.

But the real key to my career came when the Companion asked me to do the Time Traders series. They asked me — I was ecstatic at finally getting recognition in Iowa City.

I had considered myself a writer when I first came here but I soon learned otherwise. I had thought getting published was the first thing to do but I had a lot to learn before I could even consider sending out manuscripts. Iowa City transformed me like God transformed Saul, like Svengali transformed Trilby, like Hollywood transformed Marilyn Monroe. It brought out all my talents, put me through many trials and after shattering me, rebuilt me. Here I am before you, ready to challenge the world.

Now I know I can function in the literary world. The tough but sensitive skin I acquired in contact with writers here will stand me in good stead in the Big Apple of the publishing world. Don't worry, I go east with more than hat and tattered manuscript in hand. My talents have been recognized at last. Through my exposure in the Companion I have more than gotten my foot in the door. They are calling for me, they want me now.

When I reach New York I will take over Rat Poison Developments, an elite journal with circulation among rat poison manufacturers. But it won't remain that way for long. A change in title to Of Mice and Men will be accompanied by a change in format, a wider, more literary approach (which I picked up here in Iowa City). The possibilities for surrealism and expressionsim and realism astound me.

Imagine articles written from the rodents' point of view, as the poison begins to affect it, as it hallucinates and finally dies. What an opportunity for stream of consciousness! I feel I can give this magazine a wider audience and a firmer literary foundation.

As you can see, I have finally achieved my dream. Or part of it at least. Once I get the magazine in its proper place in the literary world I will, naturally, devote myself to freelancing.

It will be a challenge but a challenge I have to accept. It is where my whole life has been leading me. My destiny calls. If you feel the pull of such a destiny I am sure you will forgive me for neglecting the Time Traders. Someday I hope to return to Iowa City, my mother and creator in many ways. Maybe then I will bring the completed tale with me to fulfill my duty to you and help express some of my gratitude.

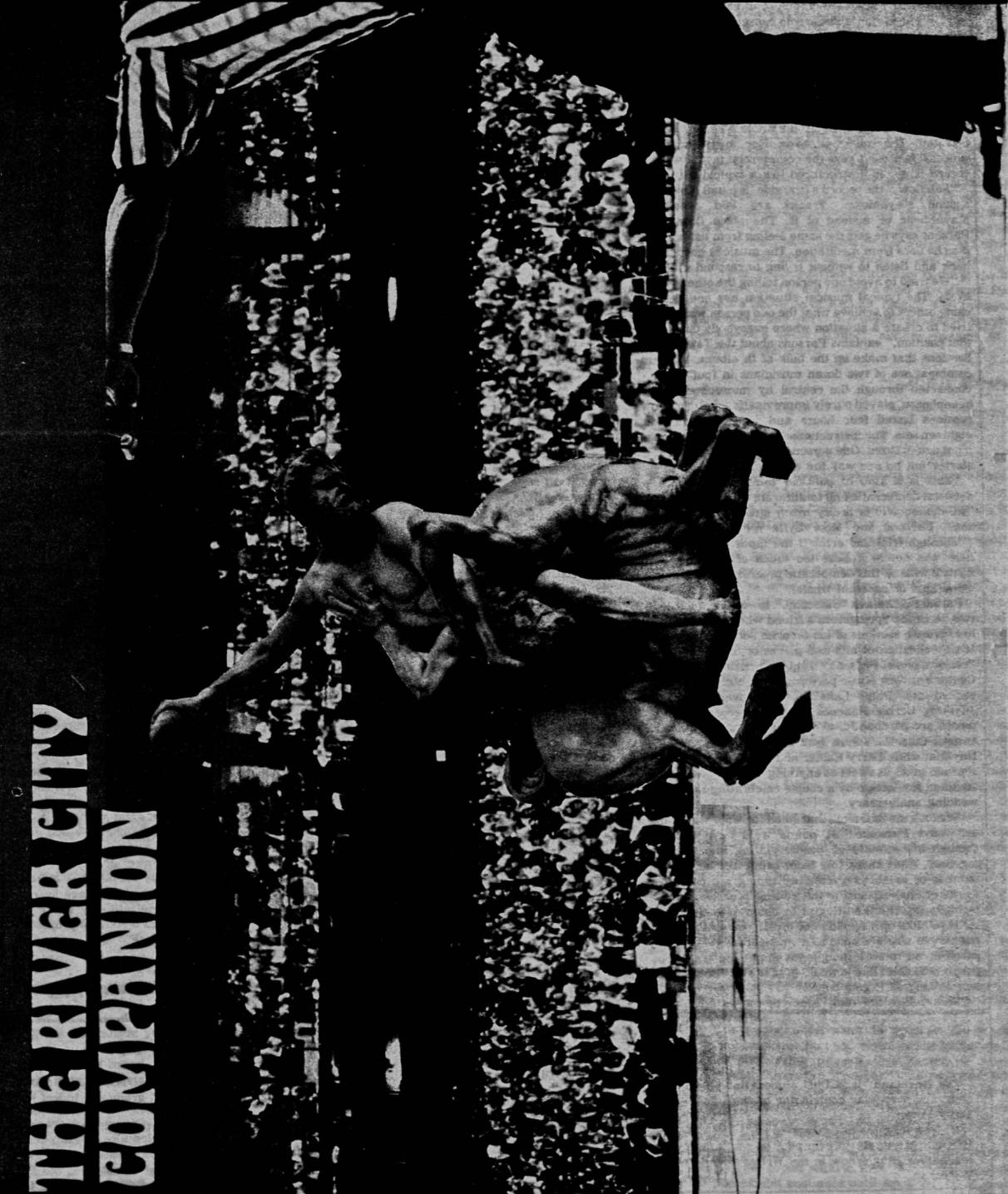
Thank you,  
Homer Van Ruggles  
(Van to my friends)

Most of my knowledge of wrestling consists of memories of a childhood in Brooklyn, of reading of the professionals who filled the Garden (Madison Square) with their antics, their Atom Drops, their Figure Four Grapevines, their chickenblood smeared across their grimacing faces and their amazing recuperative powers. Buddy Rogers, that blond haired champion, could get his face busted open like a ripe canteloupe on Monday and be back in the ring on Thursday, fresh, unscarred, minus the memory of his fearful injury.

We neighborhood kids always suspected the untruths of the sport, continued on page six

INSIDE:

- Maya Music p. 2
- Sonia Sheridan p. 3
- Theater p. 4
- Caryer & Nixon p. 8
- Ruggles tells all p. 9



THE RIVER CITY COMPANION

NEW YORK JAZZ REPERTORY COMPANY

Billy Taylor, Pianist & Master of Ceremonies

THE NEW YORK JAZZ REPERTORY COMPANY

presents a special bicentennial salute TO THE HISTORY OF JAZZ IN AMERICA. Billy Taylor will be pianist, reader and Master of Ceremonies of a group of 20 known jazz musicians in a program appealing to both jazz aficionados and the casual jazz listener.



April 19 & 20  
8 pm

Students 3.50 2.50 1.50  
Non-Students 5.00 4.00 3.00

Hancher Auditorium

An Iowa Center for the Arts Production



SERGEI PROKOFIEV  
LOVE & THREE ORANGES

APRIL 9-10, 8p.m. APRIL 11, 3p.m.  
HANCHER AUDITORIUM, UNIVERSITY OF IOWA  
TICKETS AVAILABLE AT HANCHER BOX OFFICE, 353-6255  
April 9 & 10—Any student \$2.50 / Non-students—\$4.00  
April 11—Any student \$1.00 / Non-students—\$3.00  
Mail Orders Accepted

# music

## Recording in Iowa: Ear Music

"It is as if jazz were saying to us that not only is far greater individuality possible to man than he has so far allowed himself, but that such individuality, far from being a threat to a cooperative social structure, can actually enhance society."

Martin Williams, The Jazz Tradition

"IOWA EAR MUSIC means we heard about music and thought we should try some."  
Bill Parsons

And after they tried some, Parsons took the tapes out west to the land of big record companies and tried to peddle them. Parsons may sound a little bitter when he says: "The major labels are so conservative that they won't take a single chance. They just won't take a chance on anything that won't fit under a label in a grocery store record bin." But that doesn't make his statement any less true. Corporations operate along the lines of least resistance, which may be an acceptable means of selling toilet paper or even Osmand family records, but it makes the whole system product-oriented. The music on Iowa Ear Music is more process. It doesn't pass the commercial test of what a record is nor is it structured like a typical record.

"Sideflow," the record's first side, is a unit revolving around MayaMusic. Tracks are laid over the MayaMusic or instead of it. The piece flows and Parsons says he gets the same feeling from listening to it as he does from meditation. The music is good to lie back and listen to without trying to respond much.

"We tried to avoid one person telling the others what to do. The typical musical situation has one person using others to achieve what the one person wants. We tried to create a situation where everybody can be in that position," explains Parsons about the Four Room Sessions that make up the bulk of the album. Various combinations of two dozen musicians in four rooms, connected through the control by microphones and headphones, played purely improvisational music. The sessions lasted four hours and were divided into eighteen sets. The instructions for playing were simple if not non-existent. One person might be designated the starter but no one was the leader.

"This is a kind of political thing, the difference between democratic and totalitarian musical systems. The democratic is pretty much ignored," says Parsons. Parsons and Mike Lytle mixed and edited ("Through trial and error") the tapes. The problem here was not to impose too much of Parsons' and Lytle's wills on this democratic process, while making some kind of coherent whole.

Parsons compares "Sidechop," Iowa Ear Music side two, to Bruce Springsteen's friend who made tapes of his favorite sections of his favorite songs to listen to. It's a collection of bits and pieces of the Four Room Sessions, bits of Parsons' "144,000 Christians Missing," Center For New Music performances, etc. "Crusader" sequed into "Phase Lake" has a groove as funky as anything Herbie Hancock has ever recorded. Other pieces are as chaotic, at first listen, as anything on Ornette Coleman's Free Jazz or Don Cherry's Eternal Rhythm, while Larry Easter and Don Edelbrock play soprano sax as sweet as anything ever requested in a Ramada Inn lounge by a couple celebrating their 25th wedding anniversary.

"We took the moments that stood for what was going on," says Parsons. "At points we'd have to wait through six minutes of people getting into a thing together. What keeps this from being like an infinite number of monkeys eventually typing the complete works of Shakespeare is the editing process and the headphones. It's the attempt to listen to each other."

"If you like only one kind of music you won't like it, but people who are open to a musical language composed of all musical languages might dig it. I hope people who don't like it would give it away or sell it — just as long as it gets out."

"This makes the most sense to me so far," says

Lytle. "Process is more important than product. Working and working, when I can't wait to get done with the tension of a final draft, often doesn't work. But the most successful pieces come when I'm lost in the process, lost in the force of pushing it along."

Until May Day, Iowa Ear Music is \$3.50 plus 50 cents postage from Cornridge Records, Box 328, Iowa City, Iowa 52240. Price is \$5 plus postage after that date till New Years, at which time the price is negotiable from \$7.50 to \$2000.

## Why I Like Elvis Presley



Elvis might have wanted to be as big as Sinatra. Or maybe it was just Colonel Tom Parker's more than able management — but the Beatles, Bob Dylan and probably even Mick Jagger wanted to be as big as Elvis. Elvis, whose Pelvis was censored by the network when he appeared on the Ed Sullivan Show, broke the world of pop music wide open when his first records came out on the Sun label in 1954. Elvis on Sun has been the sound of rock and roll for 20 years now. And even if you put the emphasis on "has been", Elvis' success has been phenomenal — a fantasy precious to every half-asse rocker from New Jersey and his manager Mike.

Sam Phillips started Sun Records in order to tap the black talent in Memphis that the major labels wouldn't touch. Rufus Thomas, B.B. King, Howlin' Wolf, Junior Parker, Bobby Bland and Walter Horton all recorded on Sun early in their careers. But as Phillips' secretary remembers it: "Over and over I remember Sam saying 'If I could find a white man who had the Negro sound and the Negro feel, I could make a million dollars.'"

Phillips heard that in Elvis and after a couple years of rehearsals and experiments Phillips released Elvis' cover of Big Boy Crudup's "That's All Right, Mama" backed with a blue grass tune. (Crudup reportedly received a plaque years later rather than the royalties due him.) That record did more for integration than Brown vs. Board of Education. Rockabilly-blues backed with country was the formula and Phillips tried it in every variation he could. Johnny Cash, Jerry Lee Lewis, Carl Perkins and Elvis were all on Sun at the same time; each worked the genre with varying degrees of success. Roy Orbison and Charlie Rich followed them on the label; out in Texas Buddy Holly had much the same sound; his bass player Waylon Jennings continues the tradition today, and even some of Chuck Berry's early hits had a touch of country.

RCA paid Phillips \$35,000 for \$1,000,000, i.e. Elvis' contract. But one Louisiana DJ quoted in Peter Guralnick's excellent *Feel Like Going Home* predicted the King's down fall. "He's going terrific, and if he doesn't suffer too much popularity he'll be all right."

Col. Tom Parker was a country music promoter before he signed Elvis. He once charged admission to a tent show set up in a field and then charged a higher

exit fee. You didn't actually have to pay the fee but the exit was right into the muddiest part of the field and if you wanted to ride a donkey through the field to the parking lot you had to pay. After he signed Elvis he had bigger fish to fry. In the midst of the filming of one of Elvis' many schlock movies the Colonel yelled contract violation and brought the production to a halt. The ever observant Colonel had noticed that Elvis was wearing his own watch while the contract specified that the studio would provide his entire wardrobe. The Colonel demanded an extra \$10,000 on the spot to compensate Elvis for his inconvenience, and of course got it.

Elvis gave a benefit in Hawaii and some admirals tried to hit the Colonel up for some comp tickets in the front row. The Colonel explained that this was a benefit, and being charity everybody had to buy a ticket. Even Elvis' father if he chose to attend would have to buy a ticket. The admirals saw the light or at least realized there was no way in the hell the United States Navy would prevail against the might of Elvis. Then the Colonel gave the admiral's black chauffeur a couple seats up front — maybe right next to the ones he sold the admirals.

But while the cash never stopped flowing, the punch was gone before Kennedy took office. Anything Elvis did would sell and that was just about what he did: anything — the syrupiest ballads, Christmas albums, wretched movies, Las Vegas and self-indulgent shows. While the Beatles International Fan Club has fewer members than the Duck's Breath Mystery Theatre Interstate Fan Club (1107 Muscatine, Iowa City, 52240), Elvis' followers are still legion, getting the club's monthly newsletter like clockwork. They still line up outside his mansion on his birthday and every other day. They waste yards of Instamatic film and bushels of flash cubes at his concerts. But the punch of his earliest hits — "That's All Right", "Mystery Train", "Poor Boy", "Lawdy, Miss Clawdy", "Good Rockin' Tonight" and "You're So Square" Baby I Don't Care" available on For LP Fans Only and A Date With Elvis — has been replaced by the paunch.

## Why I Hate the Osmonds

I had a great musical experience recently while watching the Donny and Marie TV show. The trick is to watch it on a color set without volume while listening to music. Our selections for the evening were some Lester Young sides followed by Santana's first album and Cheap Thrills. We were going to follow it up with "Satisfaction" played so loud that the windows rattled but unfortunately the show ended halfway through "Ball and Chain." Large amounts of alcohol, Schedule One substances (or even some choice bits from Schedule Two if you can afford it) plus someone making obscene jokes about the possibility of an incestuous relationship between Donny (whose sideburns looked penciled in) and Marie (who combines qualities of both Olivia Newton-John and Julie Nixon Eisenhower to no great advantage), add greatly to the experience. Hot buttered popcorn is nice too.

By not hearing what the Osmonds are doing it is easier to see how poorly the show moves. Their movements are jerky (both mentally and physically) and the routines themselves rank right up there with high school talent night productions. What passed for a high spot in the hour long show was a hockey routine by the Ice Vanities — the June Taylor Dancers on skates — spliced with hockey game films. The only thing that would have made the Vanities more interesting than the hockey footage would have been lower necklines.

Donny makes reinstituting the draft and starting a land war in Africa a rational proposal. I just hope the little -ucker isn't 4F.

— Colfax Mingo

## The River City Companion

Joe Heumann is a PhD student in film, and a regular contributor to the Daily Iowan.

H. Van Ruggles has disappeared. BOOKS: Michael McGuire is a teaching-writing fellow in the Writer's Workshop.

Steve Braun is a graduate student in urban and regional planning.

John Bowie is writing his MA thesis on Nixon and the press.

Joan Hellwege is a graduate student in English.

MUSIC: Colfax Mingo writes for a variety of publications

MOVIES: John Bowie is a regular Companion movie reviewer.

PHOTOGRAPHY: Dom Franco is a DI staff photographer and a graduate student in comparative literature.

THEATRE: Joan Titone is a regular DI staffwriter.

Mary Schnack is, too.

PHOTOGRAPHS: Sheri Seggerman is a graduate student in photography.

Cover: Photograph by Joe Heumann, Hercules and the Centaur by Giovanni Bologna, Color by Tom Conroy.

Caricatures: Cat Doty. Editor: Christine Brim.

# companion calendar

The River City Companion welcomes any comments, contributions, or advertising. Call us at 353-8210, or drop by the office at 201N Communications Center.

If you have an item for the biweekly companion calendar, please call us at 353-8210 or mail to The River City Companion, care of The Daily Iowan, University of Iowa, Iowa City, IA 52242.

## Movies

April 2-4 *Amarcord*, directed by Fellini. 7&9:15 pm.

April 2-3 *Loves of Isadora*, with Vanessa Redgrave and Jason Robards. Late show.

April 3-4 *Battle of Algiers*, Pontecorvo's reenactment of the Algerian struggle for independence. Excellent! 7&9:15 pm.

April 5 *Borsalino*, with Jean-Paul Belmondo and Alain Delon. 7&9:15 pm.

April 6 *Alphaville*, Goddard's science fiction-gangster film. 7&9 pm.

April 7 *The Last Laugh (1924)*, directed by F.W. Murnau. 7&9 pm.

April 8 *Long Day's Journey Into Night*, Sidney Lumet's film of O'Neill's play, with Katharine Hepburn. 6:30&9:30 pm.

April 9-10 *State of Siege*, Costa-Gavras with Yves Montand. 7&9:15 pm.

April 9-11 *Gimme Shelter*, a Maysles doc. 9&10-11:30 pm; 11-7&9 pm.

April 11 *Singin' In The Rain*, Hollywood spoof. 7&9 pm.

April 12 *Les Biches*, directed by Chabrol. Menage-a-trois breakdown. 7&9 pm.

April 13 *King Kong (1933)*. 6,8,&10 pm.

April 14 *Rashomon*, 7&9 pm.

April 15 *Contempt*, directed by Godard. 7&9 pm.

April 16-25 **REFOCUS!** Get the schedule in the next Companion, April 16.

ALSO:  
April 2 *China*, 70 Physics Building. 3:45 pm.

April 14 *Hamlet*, with Olivier & Freud; Hancher, 8 pm.

Kid's Matinees: April 3-4 *Willy Wonka and the Chocolate Factory*, 1&3 pm, Bijou.

## Bars & Bands

### THE SANCTUARY

April 2 *Blue Phil*

April 3 *Rick Webber*

April 4 *Solstice*

April 7 *UI Funk Factory*

April 8 *Tom Curran Trio*

April 9 *Greg Brown*

April 10 *All New Fair Weather*

Traveling Show  
April 11 *New Jazz Collective*

April 15 *Jug Sluggers*

April 16 *Peter Lang and Greg Brown*

THE MILL

April 2&3 *Don Lang Trio*

April 6-10 *Night Sun*

April 15 *Lisa Krieger*

April 16 *Don Lang Trio*

SERENDIPITY

April 2&3 *Don Lang Trio*

April 5-8 *Christopher Frank*

April 9&10 *Captain Blink*

April 16 *New Jazz Collective*.

## DIRTY HARRY'S

April 2&3 *Chucky & Dipsticks*

April 9&10 *Shine*

April 16&17 *White Sidewalks*

## GABE & WALKER'S

April 2 *Sun Craft*

April 9&10 *Jim Schwab Band*

April 16&17 *Longshot*

## THE COD

April 2 *Homestretch*

April 8,9,10 *All Star Frogs*

## WHEEL ROOM

April 7-Big Screen productions, video, Iowa wrestling-2nd ISU meet

April 8-Big screen productions, new directions in video

April 15-Big screen productions, new directions in video

April 14-Big Screen productions, Iowa wrestling-Big Ten meet

## Theater

**AWAKE & SING!**, April 2-3, Mabie Theatre, 8 pm.

**Honey Babe**, April 2,8 pm, April 3, 2 pm. 301 McLean.

**Natural Gas**, April 2&3, Wheelroom, 8 pm.

April 9-25 **The Little Foxes**, Cedar Rapids Community Theater.

April 14 **Stanley Kunitz reading his poetry**. Physics Lecture Room 1, 8 pm.

## Exhibits

UNIVERSITY OF IOWA MUSEUM OF ART (exhibition schedule)

Feb. 12-April 5-Faculty Exhibition 1976

March 5-April 21-Sonia Landy Sheridan: Retrospective

April 9-May 25-Between Traditions: Navajo Weaving Toward the end of the 19th Century

## Music

April 2 **Composers' Concert**; Clapp, 8 pm.

April 2 **The Dorian Wind Quintet**. Cornell College, 7:30 pm.

April 3 **Texaco-Metropolitan Opera Radio: Puccini's Madama Butterfly**.

April 3 **Roland Hanna and the New York Jazz Quartet**. Cornell College, 7:30 pm.

April 4 **Pianist David Burge: Contemporary music**. Cornell College, 7:30 pm.

April 7 **Stradivari Quartet**; Clapp, 8 pm.

April 9-11 **Opera Theatre: "Love for Three Oranges"**; Hancher; Fri-Sat., 8 pm; Sun., 3 pm.

April 10 **Scottish Highlanders**. Clapp, 2 pm.

April 10 **Texaco-Metropolitan Opera Radio: Ponchielli's La Gioconda**.

April 11 **Iowa Baroque Players**; Harper Hall; 8 pm.

April 14 **UI Kanarel**; Clapp, 8 pm.

April 17 **Faculty Recital: Carole Lesniak, piano**. Clapp, 8 pm.

April 17 **Albert King Concert**. Sinclair Aud., Coe College.

Continued from page four.

for cheap thrills, and she works up an act, flinging tits and tassels and goldfish in plastic bags billing herself Carlotta Duval and Her Flying Fish (she is still only 14) to an imaginary audience. Honey sits still facing the mirror proposing that they start the act stark naked and end up fully-dressed top to toe in boots, overcoat, muffler and mittens.

Babe's Uncle Louie walks in on this and ingratiate himself with a nearly seductive dance and then into a more than just friendly tickling match with Babe. Babe frightened at what she has gotten herself into, screams for help from her friend, but Honey sits motionless at the dressing table and finally runs off demoralized and unwilling to help her friend.

With the first fitful steps from virginity, the first membrane to be broken is the friendship of young girls. That friendship is both a protection against sexuality and a safety to explore it. Once that protective league is broken when one or the other girl crosses into direct activity there's no loss of love, but of loyalty and protection and a sense of betrayal. A massive withdrawal of arms.

Honey goes into withdrawn depression, and Babe continues to hustle and to cope with the enormous reality of the projects, caring for her space-headed sister's moribund baby, caring for her mother when she's drunk, dealing with Uncle Louie.

Honey ultimately escapes from the projects — the play is a series of vignettes filtered through Honey's memory in another place and time, wafted in on Redhots' riffs of torchy, blues-sung music. "Ain't got your Honey now..." As the play ends all the people in Honey's past freeze in hard-edged smiles and postures crystallized by time and memory, and Honey ambles off, belonging to none of them.

The play has some flaws — the memory thing doesn't work as well or as clearly as it should, and the pace slackens in the beginning of the second act. Diane Shaheen directs a very capable group of actors including Tom Reardon as sleazy, pomaded Uncle Louie and Liz Greene, the author, as Honey's worn-out guilt-mongering mother.

The sets are good and simple and the costuming is a delight, the fifties uncamped, correct down to the whores' tan spectator pumps, brown-topped seamed stockings and the bumps of garter belts under too-tight skirts. The play runs April 1 and 2 at 8 p.m. in 301 Maclean, and April 3 at 2 p.m. in the same place. Tickets cost fifty cents.

— Joan Titone

**BLACK WOMEN:**  
Moving force of the world

**FILMS SPEAKERS**      **WORKSHOPS ART DISPLAYS**

An experience in awareness... and understanding.

## FRIDAY, APRIL 9

7:00pm, Physics Bldg, Lecture Rm 1 *Marcia Gillespie, Editor-in-Chief, Essence Magazine*. America's first and only publication specifically for Black women is dedicated to raising their ambitions and position in society. Reception following in Yale Room, IMU.

## SATURDAY, APRIL 10

All Day, Kirkwood Room, *Black Art Display*.

9:00am-10:30am, Workshop—Minnesota Room *The Black Family* (led by Ms. Althea Truitt, Atlanta University). This workshop will focus on the contemporary male/female and parent/child relationships.

9:00am-10:30am, Film—Michigan Room *Sambizanga*. (Film regarding the life of a woman in Zimbabwe and her involvement in the liberation struggle).

10:30am-12 noon, Workshop—Minnesota Room *The Black Child in the White Educational System*. (led by Ms. Joan Cartwright, Ms. Shirley Coleman and Ms. Loleta Hall of the Iowa state educational system).

10:30am-12 noon, Panel—Michigan Room, *International Women's Panel*, Women from Zimbabwe, Ghana, Ethiopia, Sierra Leone and Nigeria discuss women's roles in their countries. (Moderator, Ms. Diane Whites).

12 noon-1:30 pm, Yale Room, *Lunch reception honoring African students/professionals and their families*.

1:30pm-3:00pm, Workshop—Minnesota Room, *The Black Single Parent*, led by Ms. Althea Truitt).

1:30pm-3:00pm, Film—Michigan Room, *Attica!*. A young woman director's documentary study of the September 1971 rebellion.

3:00 pm-4:30pm, Workshop—Minnesota Room, *The Welfare Struggle*.

3:00pm-4:30pm, Workshop—Michigan Room, *Black Women in the Prison System*.

4:30-6:00pm, Dinner.

6:30-8:00pm, Workshop—Michigan Room, *Black Women in Politics*, (led by Ms. Lilian M'zondga, University of Northern Iowa).

8:00pm-9:30pm, Workshop—Michigan Room, *Pan-Africanism*, (led by Ms. Donna Jones, University of Minnesota).

Co-sponsored by: Black Student Union, CAC, Extension Division, Office of International Education, Office of Minority Aide, School of Social Work, Women's Resource & Action Center, Black Student Nursing Association, Lecture Committee, Office of Student Activities, Extension Division, Campus Ministry in Higher Education, Ebony Sisterhood, Special Support Services.

For further information contact: Sandra Lincoln W509 East Hall, University of Iowa, Iowa City, IA 52242 (telephone:353-6801).

## H. VAN RUGGLES speaks:

First of all I want to thank you for so devotedly following my Time Travels series here. Your enthusiastic response has given me back my confidence as a writer and opened up many new opportunities for me. Unfortunately that makes it even harder to write this letter. I find that I must offer my heartfelt apology to you because I am unable to continue or even conclude the series. By the time you read this I will no longer be in Iowa City; I will be in New York City, that Mecca of aspiring writers on a pilgrimage that will hopefully bless my career and make it fruitful. At last, thanks to Iowa City I feel I have come into my own as a writer. I know without you I could not be making this journey and yet far from showing my gratitude properly I know I am letting you down by not finishing my story. All I can offer you in compensation is an explanation — the story of H. Van Ruggles — the writer you created.

I came from Nebraska where I had spent all my life. I knew from the moment I picked up a pencil that I was destined to be a writer. It was a very scary but exhilarating feeling to know one's destiny at the age of seven. Little did I know what a burden it would be.

Though still naive at seven, I soon realized that Nebraska was not the place for an aspiring writer. Everyone knows a writer should write from experience and Nebraska limited mine considerably. In fact, I did not have experiences. Compared to someone like O'Neill who had a tragic family life, a father who was an actor, and who travelled the world as a seaman, I was nothing. I had never been outside Nebraska, my parents were alive and happily married, they never beat me.

I knew I was missing something. Secondly Nebraska is devoid of other writers, it has no literary scene to speak of, none of the fellowship, the guidance, the opportunity, I so desperately needed. So I decided to go to New York.

Unfortunately my money ran out in Des Moines. I despaired, not knowing that though I had not reached China I had found the New World. For it was there I heard of Iowa City and the many important things being done there, how it attracted writers from all over the world and how it molded inexperienced but talented novices like me into WRITERS.

So I came to Iowa City. How shall I describe my feelings when I first arrived here? Here (I knew) I would become what I was meant to be, my destiny. Here were comrades, associates. Here I would live a different life, would break away from my ordinary background, would grow and blossom into that rarest of flowers. Here I would get the experience, the tragic background I needed to develop.

Of course I realized I had a long way to go. My first problem was my physical defect. It set me apart from other writers. When I walked into the Mill or EPB or sat down at a reading, people would stare and whisper — some would even ask me if I were lost. I know I didn't have anything like Byron's club foot but I hadn't realized I would stand out so much. Consider my handicap — over six feet, good posture, Mr. America physique, tanned, clear-eyed, clear-skinned, clean-shaven, short blond curly hair here and there. Among the true writers who are pale and flabby from always working indoors and bleary-eyed from liquor and typing in the dark, I was a monster.

I began to reform. I thought an unkempt stubble would help to give me that obsessive look and hide my face. But I was cursed even then — it took weeks to grow a respectable stubble and months to acquire the bushy untrimmed beard I have now. I learned to wear heavy clothes, even in summer, to blend with my associates and also to obscure my body. I wore dark sweaters, corduroy slacks, sometimes a leather vest, always a jacket. I never allowed myself to be seen without a hat — literary de rigueur in Iowa City. So I learned my first lesson on how to become a writer in Iowa City and I now feel confident you could not tell me apart from the other serious students. My hair is tangled and a muddy brown, my beard untrimmed, my eyes bleary, my tan fading, my butt spreading, my arm and finger muscles still strong from typing, my leg muscles flabby from disuse. I can only hope years of sitting in the dark hunched over my typewriter and eating canned food will bring more improvement.

Next I had to overcome my drinking problem, my biggest shame. I knew it affected my work. How could I devote myself totally to writing if I could not conquer my conflict with alcohol? I first learned of my problem when I was at the Mill with my fellow writers. They were all drinking and so naturally I ordered a drink too. But one sip and I felt myself turning green. I ran to the john just in time. Not only did the drink completely disturb my digestive system but my skin was covered with dark red splotches for three days. So in this way I learned the horrible truth — I, a would-be writer, was allergic to alcohol.

Of all the cruel fates! How could I be a writer without drinking? Every self-respecting writer needed a bottle of Scotch to inspire him and the good ones were alcoholics. Not only would I not be the new Dylan Thomas; it looked like I would not even be the new Ogden Nash.

This was my first tragedy. I considered many solutions: drugs, perversions and madness were three viable alternatives with a long respected history in literature, if not in Nebraska. But drugs were too expensive and I feared that the violent madness needed to set me apart from my fellows would get me put away — without a typewriter. I did buy a collection of bondage magazines, pictures, and literature dating back to the 18th century and left them scattered about my apartment but I found that no one really notices perversion any more.

I knew no sacrifice was too great so I have worked out a system whereby I take several allergy pills before my daily trips to the Mill. That pretty much keeps the alcohol down till I get back home again. I still get the red splotches but they are hidden by my beard. In this way I survived the first major trial that Fate had thrown to test my resolve.

A final hurdle was my taste in literature. I could not help myself. I read everything. I read mysteries, gothic novels, and comic books (not underground comic books but Archies). I kept every book I had ever read, every western, every spy story, and even brought them to Iowa City. Luckily I discovered this major flaw before anyone else did. I rid myself of every one of them and bought a garage-sale collection of New Yorkers. I would sit in the library every night before going to the Mill and read all the obscure but high class literary magazines. I meant to keep my science fiction, because I'd heard that science fiction, now known as speculative fiction, was the trend of the future. But I found out that Edgar Rice Burroughs and Doc Smith and Flash Gordon were not who they were referring to.

It took a great deal of study. I finally was well-versed in the tastes a writer should have. At Mott's Drugstore, I still fought to overcome my urges to buy Eillery Queen.

When I was finally confident that I had all the essentials I came out of my closet into the world. I had learned to act and look like a writer. This was necessary before I could even start studying writing.

Of course my ultimate goal was to write. But before I could do that I knew I had to get accepted to the Writers Workshop. And before I even did that I had to take

writing courses. My first semester here I signed up for Fiction Writing, Poetry Writing, Creative Writing, and Expository Writing. I knew I would learn something from this. And I hoped it would prepare me for the great experience of the Workshop. I had taken a course from the Famous Writers School when I was younger and I thought it would put me ahead of everyone else, but it didn't. A whole new world opened up for me. I learned about symbolism and how to make every word full of Freudian meaning. I learned about surrealism and stream of consciousness and metafiction. This was the milk of paradise for me — all I had been taught before was plot and character development. Making a story hang together was no longer important. I could go where I wanted. It was not even required that I understand it.

During that semester I learned what it was to have a special place to write. I soon set up my desk in anticipation of the day when I would be a full-fledged writer. At the center is my typewriter, in the honored position. I knew when I was 12 years old one cannot be a real writer without a typewriter — that is when I got my first portable. Eventually I moved up to an electric, getting new models every year and now, after saving and eating Chef-Boy-Ar-Dee for two years, I have the ultimate, a Selectric. I polish it and keep it clean, I look at it and know I am a writer.

Above the desk is my library — the books I was told are essential for a writer — a Webster's unabridged, a thesaurus, a rhyming dictionary, a Bartlett's Quotations, a biographical dictionary and my latest edition of Writer's Market. I don't even have to use them, I feel that even having them brings me closer to my destiny.

I keep every rejection slip I get and pile them around my desk, the important ones — from the New Yorker or Playboy — on top. Not only do they give others the impression that I am a writer but they help me keep my perspective and my goal before me.

I also keep pencils (always sharp), paper (2 reams), an ash tray (always empty) and a bottle of scotch (always full). I never empty my waste basket. Surrounded by all these accoutrements I feel like a writer. I know I have been working — the waste basket and rejections prove it. My destiny seems within reach.

All my work finally paid off when I was finally accepted into the Workshop. I finally had climbed through the levels to Nirvana. My success as a writer was assured. Now I could be with those writers as serious and as talented as I. I could see what others were doing and get the criticism that would help me develop and help me reach that most sought after of dreams — publication.

I soon realized that everything they were, I was not. I could not come up with witty criticism, though sometimes I spent hours the night before a session working on cutting and incisive comments. It was all forced. You see, I loved everything. I was awed by every manuscript we read — all so much beyond me, all so literary. How could I even presume to tear it apart when they were so obviously much farther along than I? None of them broke out in red splotches in the proximity of a Scotch and soda.

To make it worse, though I recognized that their criticism was good for me, I could not take it. When they took apart a piece of mine word for word I took notes carefully and kept all the written criticism. Everything they said made sense. But how many of them went home after every session and cried themselves to sleep? No one — no one except me.

I finally realized I could not even write correctly. I couldn't help myself but I always came up with happy endings. It was an obsession.

I finally decided it was useless, that the best thing for me to do was to quit. I despaired, I was not up to Workshop standards, I was not a serious person.

But I kept in contact with my fellows. I soon realized that the tide in men's affairs could change and that someday I might be able to return. Miracles do occur I told myself, but everyone knows you have to make those miracles happen. I felt my destiny even stronger within me. I had learned from my Workshop experience, by observing real writers in action. I should follow their course as possible.

Practice was what I needed, I decided, and experience in getting my pieces published. So I settled down to do some serious writing.

I had been told that discipline was most important so I made sure I wrote eight hours a day. After all, I thought, I consider this a full time job. To tell the truth I found it almost impossible until I remembered that the advice was to write anything as long as I wrote.

That made it easier. I could include business letters and term papers and even typing practice.

Since creating the right piece for the right market is important to success I spent a lot of time analyzing markets. I tried to create the perfect New Yorker poem. One of my exercises was to adapt a story for Playboy to Good Housekeeping to Penthouse and vice versa.

I soon realized that all this discipline and practice would do me no good if I did not get published. Publication is the most important thing to a writer. Money makes no difference — I wanted to see my name in print.

It was then I started sending out manuscripts. How could I not get published, I reasoned, if I sent out a story every day? That became my goal and I went back to Chef-Boy-Ar-Dee again to pay for postage. Three hundred and sixty-five stories — one would have to be a winner.

Of course more than one was. I have been published in many highly respected magazines with an exclusive circulation. True, I did not receive money, only copies for these publications, but I refuse to prostitute myself for money. Someday these early stories of mine will become sought after and for the present I am content to look to the future.

Though no prostitute, I considered it important that I develop all my potential, that I broaden my background and vary my style. Therefore to get the most experience as a writer, I wrote not only for the higher class literary magazines... but also for the confession magazines — which gave me experience with intimate human problems and deep human emotions; for the occult — which gave me insight into the mysteries of the universe; even comic book plots — which gave me experience in saying things simple and to-the-point; even more, greeting card verses — which developed my poetic style and made me aware of the important events that shape human lives; and crossword puzzles — which helped me develop my vocabulary. I realized that everything is creative if a real writer does it and everything can contribute to the growth of a new Shakespeare.

It was a big day for me when I learned that my first novel was to be published. Admittedly I did have to pay the publisher originally but he said that the money would be returned to me with the profits on the books. But instead of sending it to distributors or reviewers he sent the 5,000 copies to me. Not only that but he seemed to have neglected to put covers on them. That seems like bad business to me. I

Continued on page twelve.

## movies

### The Man Who Would Be King

John Huston left his canvas chair for a few quick words with Oswald Morris, cinematographer. The Moroccan desert sun was dead-center overhead. Huston waved the crew silent. Several hundred extras, wrapped in drab white cloth, their heads shaved, thundered past the camera, pitching stones. "That's it!" Huston yelled. The producers of this TV promotion film cornered him then, asking the inevitable question: "What's it all about?" Huston smiled, full of happy energy, his eyes wide. "It's high adventure," he said.

Huston wanted to film Rudyard Kipling's "The Man Who Would Be King" twenty years ago, with Clark Gable and Humphrey Bogart as Danny Dravot and Peachy Carnehan, the two British ex-regulators who set out to conquer Kafiristan. What with the usual amount of respect Hollywood gives its best directors (has anyone seen Orson Welles' *The Other Side of the Wind?*), Huston has finally been able to make *The Man Who Would Be King* — not, in all probability, because of his skill at making movies, but because his bit-part in *Chinatown* brought his name back into the public light.

No matter, though. Unlike Welles, Huston is the sort of director who can tough it out against Hollywood, falling back one step to lurch forward six. He has no critical base: the auteurs snub him outright, while usually intelligent critics from Pauline Kael to John Simon now treat him like a slightly daffy grampa who drops by every few years for an uncomfortable weekend visit. He has no financial base: his last boxoffice success was a generation ago; *Fat City* was an out-and-out flop. Reams have been written about him (the best being Lillian Ross' *Picture* and James Agee's "Undirectable Director"). But once everything's shoveled onto the scales, there seems no discernable reason for John Huston's ability to continue making movies, no reason save a very over-

worked, yet very appropriate, cliché: Huston has an indomitable spirit.

That spirit makes *The Man Who Would Be King* an enjoyable movie. In other hands, the Victorian bombast of Kipling's story might have made a stronger showing — the racism, the misogyny, the very nearly deified Stiff Upper Lip. But Huston refuses to read between the lines. It's a child's reading, really — he



first read the story when very young — recognizing the "high adventure" of the characters and the plot and junking the rest. Huston doesn't have an ideology to hawk, a dram at a time, movie after movie (which is probably why the auteurs snub him). He prefers his adventure clean.

Michael Caine is Peachy Carnehan, the petty grafter who, by stealing Rudyard Kipling's watch, sets *The Man Who Would Be King* into motion. Sean Connery is Peachy's partner, Danny Dravot. One could occupy a rainy afternoon with fantasies of what Gable-Bogart might have done (the confrontation would probably have slowed and stiffened the pace), but there's no reason to. Caine is perfect as Peachy; Connery's

Danny is his most enjoyable performance to date.

Huston and co-writer Gladys Hill haven't sluffed the characters aside to concentrate on what still amounts to a tight, fast plot. With that, Caine and Connery have room not just to establish their characters, but to take them through substantial changes. Happily, minor characters aren't sluffed aside, either. As Kipling, Christopher Plummer is a pleasant narrative catalyst; Saeed Jaffrey, as Danny and Peachy's subalter, Billy Fish, provides an amiable bridge between cultures. Most of the Kafiristan come across strongly — Huston knows how to give "extras" a sense of purpose, so that even the people in a quick crowd scene show a proper individuality in their gestures and expressions. Huston's love of the material is full-blown in *The Man Who Would Be King*, taking in everything from story and atmosphere to camera angles and the desert echo of voices. Most of the performers seem to share his spirit and pride, making *The Man Who Would Be King* a welcome combination of solid craft and ragged, high-pitch enthusiasm.

I'm avoiding the particulars of story here, for the same reasons I wouldn't want to interrupt a good storyteller with my own summarized version of the tale. Sam Peckinpah grinds his stories to a halt to make room for his blood ballets. Lina Wertmüller professes feminism and then films dull, sexist sagas. Robert Altman made *Nashville* with a very thin shell of narrative exuberance and an overdose of liberal condescension and cynicism. But *The Man Who Would Be King* is pure storytelling: no politics, no bombast, no condescension — toward men or women, one race or another, one nation or another — and certainly no cynicism. John Huston has whittled away the prejudices that spoil most of our culture's good adventures. Don't expect a put-down of Kipling, though. Don't expect a put-down of any sort — that would run against the grain of Huston's spirit. Expect, simply enough, to be mightily entertained.

— John Bowie

## photography



### Sonia Landy Sheridan

The University of Iowa Museum of Art now has the first retrospective exhibition of the work of Sonia Landy Sheridan. The exhibit spans roughly a decade of activity in various media, including some whose development is largely dependent on her inspiration. On exhibit are surrealist pencil and pen drawings, "Inner Landscape Newspapers," a Portable Postcard Exhibit, a stream-of-consciousness 3M Sound Page, Generative Fabrics, thermograms of weeds and "portraits" made using copy machines. Richard Wickstrom, Associate Curator of the museum, has written an excellent essay on Sheridan for the catalogue, containing much information drawn from a series of exclusive interviews in Dec. 1975.

The display is a fascinating representation of the range of Sheridan's fertile mind. The early drawings are "Inner Landscapes" and are presented not as

artworks but as sources of "internal information." Some are simple designs with allegorical names that speak of "time planes," "energy" and so on. The heavy, mystical names contrast with the rudimentary nature of the work.

For Sheridan the mysterious is always associated with the scientific. This would seem to be an attempt to justify its existence by relating it to the realm of utility. Other drawings are crowded and busy with vibrant little human figures, chairs, houses, shoe trees, whatever.

The series of similar but not identical objects border on the mass-produced, but there is an obvious authorial intention making sure they constantly vary or even metamorphose into one another. Roundly stylized human figures may become the top of an ice cream cone, while shoe trees can suggest penises in various stages of erection. No. 16 Inner Landscape contains forty-two rectangles which all seem to depict the same nature scene at forty-two different times. Each drawing is simple yet tense, and the cumulative effect is staggering. Sheridan's work often involves the insistence of difference in the ostensibly identical.

In 1970 Sheridan founded the Generative Systems Department in the School of the Art Institute of Chicago. The inspiration comes from the Bauhaus and depends on the continued interaction of artist with scientist and industry. Seeing the role of the artist as that of explorer and inventor, she has established a reciprocally fruitful relationship with the 3M Corporation.

Since being "photographed" by a color copy machine is a demanding experience involving three passes of the bright light, the subjects are close-eyed and still. A person's hair will envelop the face and form a simple, tight composition of an oval within a rectangle. Sometimes flowers or plants also figure in the depth-less images, which only increases the suggestion of a picture of a corpse.

At one point in the taped stream-of-consciousness narrative on the 3M Sound Page, one character says to another, "You're better off with your head circled on the very queer copy machine." This is art as ritual, puberty rite, public execution. Often Sheridan shares the product with the model, for it is the result of a pact.

Since Sheridan's interest is in the process rather than in the object itself, either she or the student may use the portrait as part of another creation. The Museum exhibit also documents the Generative Fabrics project. Images are transferred to fabrics. Sometimes each of the three color components is put on a different layer of thin fabric, which will misregister and produce a constantly changing color mix when the fabric is worn. These personal fabrics are designed for educative purposes, as part of Sheridan's idea of democratization of technology and creativity. She envisions a day when everyone will have access to image-making systems.

Although she has not been unanimously accepted by the art establishment, it is here on the fringes that Sheridan can exert her most powerful influence. No art more than the photographic has been plagued with its supposedly "mimetic" nature, but Sheridan's copy machines are paradigmatic of the creative process wherever it is found. Before art there is no object to be copied or represented.

There seem to be two complementary tendencies in Sheridan's rich and haunting work. On the one hand, like her Surrealist forbears, she believes that stream-of-consciousness methods find their ultimate justification and meaning in the "pure information" discovered in the unconscious. Her earliest work pretended to be little more than a simple exteriorization of pure and non-esthetic data. In this she perpetuates the myths of the early readers of Freud, who saw only his deterministic side. Supplementing this tendency, however, is a more complex notion of psychic temporality, one at work in the deferred naming of some of her images and in her process of "recycling."

This process undermines the quest for the original, i.e. subconscious, fact and envisions the human psyche as a structuring process that knows no original moment. Sheridan "stores" information while "deferring judgment," which allows the new to clarify the old. This isn't even limited to the individual artist, for one person's "information" process is a continual restructuring. Sheridan's copy machines produce copies of which there are no originals, in a process that copies the copies without ever remaining the same.

The exhibit continues until April 21.

— Dom Franco

Honey Babe

I get tired, sometimes, of seeing and being assaulted by plays that are the same old setups of the same old cartoons, worn-out configurations of heroes and angels, villains and sluts. And I get tired too, sometimes of beating too hard on my feminist drum — not that it isn't important to make as much noise as possible on the subject these days, but there are other instruments in the orchestra.

Honey Babe is not an assault, and not a setup, and there are no cartoons. It is real and fresh and new and good. And it is the first play ever produced by the Playwright's Workshop to be written by a woman — Liz Greene who was the first woman three years ago to break into that all male establishment. But the fact the Honey Babe has a female author, and director and all but one of seven characters are female is secondary to the fact, quite simply, that it is a good play.

Honey Babe is an affecting story of the friendship of young girls who live in the female-populated world of a Minneapolis housing project in 1958.

Older women — mothers and big sisters, street-walkers and senile eccentrics, their psyches ground down and grayed by lives lived in the projects are the only role models for Honey and Babe. And the girls, fourteen and on the verge of their own womanhood know they have only two options: learn how to cope with it or find a way out.

The condition of all the women in the play is unpleasant, but they are not blamed; they are oppressed, many of them by choice, but Greene does not put them down, preferring to draw them with affectionate insight because she realizes that it is not their fault. The gracefulness of Greene's characterizations is transmitted to the audience. Honey and Babe learn early some negative notions of sex, but neither they nor the audience is raped; there is real and deliberate violence, a knife is drawn, but plunges into no belly; a long ago burlesque queen wiggles her wares, tawdry and sad, Honey and Babe perform a prepubescent imitation, but it panders to no one's lust.

Honey May Brewer is fourteen years old, and she's never gotten away with anything. She is passive to the point of dissolving into her environment, not liking it, and unable to cope. Babe, on the other hand is a



hustler, street-wise, a quick, tight swinging fist of a character, who releases into a joyful palms-up exuberance that suffuses the play with life. Michelle Kelefsky as Babe does a good job of not overplaying the part, which if played by a less aware actress could easily get out of hand. Sherri Scott's withdrawn, blond haired Honey is a wafy foil for Babe's high-octane hustle and the two work well together as they explore a relationship that I, for one, have never seen portrayed onstage — the intimate, crazy and informed affection of one girl for another, love that allows you to giggle together till you nearly wet your pants and cry together when your heart is broken.

"If it's a sin, it's worth knowing about," Honey says at one point in the play. She is manipulated by her mother's notions of guilt. She and Babe can be daring together, balancing on building ledges or on the edges of their undeveloped sexuality. They don't know much about sex but what Peaches and Red Hots, the streetwalkers tell them, or what they learn from Uncle

Louie, the boyfriend of Babe's mother Loretta. Loretta is boozy and blowsy, played by Theresa Wurth, who treats the girls to a 3.2 in a bar, alternately smothering them with sloppy kisses and smothering herself with feeling fat and old and ugly. Babe calls all Loretta's boyfriends Uncle.

Redhots says she used to be a stripper, and shows the girls how its done, bumping and grinding her way down to a pair of black lace-encrusted 42Ds. Honey and Babe provide the music, rousing yadadada version of "Smile, Though Your Heart is Breaking"

Later on, Honey and Babe stage their own version of Redhots' striptease in an exploration posed somewhere between playing dress-up and skating the self-titillating edges of sexuality. Babe puts on a revealing black dress, showing her to be much more than a kid in busted out jeans, a peter-pan collar and a pair of keds; Honey settles for loose lavender crepe and leaves her blouse on underneath. Babe's vitality in the midst of the Projects' gray squalor sets her up as an easy mark

Continued on page eleven.

A SEVENTH MAN  
By John Berger  
Photographs by Jean Mohr

In Europe today, roughly twelve million workers are imported annually to labor in the homes, mines and factories of France, Germany and Switzerland. These people have few legal or political rights. They work unprotected by any unions and are often prevented from joining. They pay taxes to the host countries without hope of ever gaining unemployment or social security benefits. They are the migrant workers from the south who have left their homes in countries like Spain and Turkey because there are no jobs.

A Seventh Man attempts to document and explain their lives. There is a great deal to recommend it. Jean Mohr has contributed photographs that are as simple and revealing as snapshots. In one, a man stands naked with the number three marked on his chest with ink. He is being examined in a factory clinic.

During the same medical examination, which is required before an emigrant is allowed to enter a country, a small middle aged man with a large moustache stands looking straight ahead while a woman doctor scrutinizes him and determines his ability to work. Other photos show the walls of the migrants' rooms, sometimes private and sometimes shared in eight hour shifts to save money, covered from floor to ceiling with pictures of naked women. Elsewhere, Mohr's camera compares the textures and shapes of the city where the men are, and the peasant villages where their wives and relatives wait.

The text by John Berger presents us with words and phrases meant to strike our imagination so forcibly that we must accept with absolute certainty a judgement of western society based on economic theory. In places the words and photos have this effect. The author's explanation of the migrant experience is carefully built up from details applied in translucent layers that continually alter the intention of each preceding description.

But while the photographs consistently offer this reverberation of meaning, the text does not. Berger succeeds in making the experience of emigration vivid and present but not in fusing his vision and analysis. A careful reader will come away appreciative, even respectful, but because the conceit of the book is overextended and the word images imprecisely crafted, unconvinced. For example:

The preface to chapter one states that A Seventh Man is about a dream and a dreamer-the migrant. His life is said to occur "as in a dream (where) the dreamer wills, acts, reacts, speaks, and yet submits to the un-

folded of a story which he scarcely influences. The dream happens to him."

The metaphor's then developed in the chapter; sleep and dreams are given new meanings and significance. In their home village the men sleep through long months without work and dream of the future, of breaking away from land physically and socially barren.

In the city they are said to live with people they do not understand and to work at the dirtiest and most undesirable jobs. Dreams and sleep become another escape, back to the village and the past, away from prejudice and isolation back to their relatives and women.

Caught between a present and past that deny them pride in different ways, they exist in unfreedom — "a



Theophile-Alexandre Steinlen

global context of historical necessities." Unfreedom then becomes part of the metaphor.

And caught in these translucent metaphors, A Seventh Man remains vague and impressionistic where the subject demands forthright treatment.

For example, Berger writes further on that the migrant is a man who once was a butcher used to slaughtering one or two animals a week; now in another country, he washes the skinned heads of hundreds of cattle in one shift and begins to daydream of the heads rejoining their bodies in an endless stream of cattle whose parts are severed and then made whole again, to be severed and made whole again.

The fantasy does not bother him, Berger says. The migrant is a man unable to sleep who walks down an empty city street and imagines that all the animals and

all life is hiding somewhere in the city, that there must be animals somewhere.

These impressions convey a sense of loneliness and alienation. They are intended to lend a power of conviction to the economic analysis. There is a social division of the beef carcass as the flanks and hinds are sold to the wealthy and the heart and entrails to the workers. This economic division is transformed into a mixture of sight and sound as the fantasy of severed heads within the imagination of the fictional butcher. Division and impotence, unity and power, these are the similes and equalities that inform the structure of the book, as much as writing that accrues simple ideas can be said to have a structure.

A Seventh Man fails in part because it is vague and impressionistic where the subject demands forthright treatment. Like the poem which serves as an introduction, no one word or sentence is important or even intelligible. (The poem says merely that six men are never enough to accomplish anything—"You yourself must be the seventh.") I am most concerned not with whether the literary style is valid art, however, but with what the style discloses about Berger's intentions.

What bothered me most was that the migrants did not speak for themselves. We know them only as Berger imagines them, through the winding narrative of his thoughts and the interior dialogue between his version of their past and future. Berger places their dreams within his and the workers themselves remain hidden, twice removed from reality and the reader. Sympathy quickly turns into pity for those caught in forces they can not comprehend.

What could the migrants have told, had Berger let them tell their own story? Perhaps not what Berger thinks is best, but something closer to what is. Even the bluntness of Joseph Lopreato's essay "How Would You Like to be a Peasant" is preferable to condescension and dishonesty.

Berger does not acknowledge other sources in the text, even by quotation marks, because "they relate to facts and processes whose implications are larger than those of authorship." There is a list of credits on the last page. This is not good. Without internal cues a reader cannot distinguish fact from commentary. Then too, Berger is cavalier in applying this policy. Not all authors are merged with the larger reality. Marx, Freud and Fortune Magazine are spared.

Scholarship is not the point here. Footnotes would be an absurd intrusion. Parenthetical credits would help, but we need more information than that. If details were

Continued on page twelve.

Ivy Bottini

Ten years ago the public was learning how to laugh at political jokes. In particular, comedians began to joke openly about the president. Just within the past few years have American audiences overcome their embarrassment at making fun of our country's leaders — or with our minorities — at black, Jewish and other ethnic jokes.

But all along, the Bob Hopes and Dean Martins have had no problem getting laughs on standard jokes about wives, mother-in-laws, secretaries and women drivers.

Ivy Bottini, too, tells women jokes, but none of her act contains anecdotes on children or husbands, occupations or blatant sexual stereotypes. Bottini has a feminist show and she performed it at the Women in Law conference in Philadelphia last month. Her audience was composed mainly of feminists (who roared), a few men (who squirmed) and gay women (who cheered).

Bottini, at least 50 years old, is not scared to break the taboos of silence shrouding women's experiences. The advertisement says her act is a "visual consciousness raising." Her humor lends perspective to the more serious issues of the woman's movement: what she hasn't yet done for feminism, she'll probably do in the future. Nothing is a better uniting force than humor, the language everybody understands. If women in the movement can get others to laugh with them, they may soon find more and more people becoming sympathetic with the cause.

Non-feminists would most likely be shocked at the frank way Bottini jokes about sex, the vagina, breasts — they may even wonder: why is this funny? After all, even women comedians like Phyllis Diller and Lucille Ball have made it by laughing along with the degradation of their sex.

"It's a man's world, you can tell by looking in the dictionary," Bottini says. "Take for example such words as MENstruation, MENopause and the topper of them all, HISterectomy. Well, men, if you want 'em,

you can have 'em."

Bottini said she has problems getting booked at nightclubs where men are the primary audience, because men don't like to hear what she has to say. She begins her act in a gaudy, orange and green, ageless wrap-around dress. She soon removes it, and for the rest of the act she displays all 180 pounds of her approximately 5 foot 6 frame in a black leotard with a yellow t-shirt saying, "Woman Power". Beginning the show, she sets the mood by drawing comparisons between the hand microphone and a penis: not with words, just with facial expressions.

She gets the gay women cheering by listing the advantages of being gay. "One never gets pregnant or has to put the toilet seat down. Have you ever gotten up in the middle of the night, gone to the bathroom, started sitting down and . . . oohh."

Bottini reveals her New York background in her descriptions of women walking down a city street. "You pass a lot of men, but you can always tell which ones are going to grab your crotch." She slinks around on stage for awhile, eyeing the approaching enemy. But she claims she has the solution to the problem. Just as the imaginary man nears, she takes a drink of water and begins drooling all over her chin. "Gross, isn't it? It stops them everytime."

Bottini also does small jokes on the responsibility of birth control falling on the woman. She describes an exciting scene in detail and then says rudely "Wait a minute." Her next scene is in the bathroom, trying to put in a diaphragm. She goes through the lubrication process step-by-step until she is finally ready to insert it and . . . she makes a popping sound with her mouth. Bottini goes to the chair and drags it to where she was performing, steps on it and pulls the imaginary diaphragm off the ceiling. Again she goes through the step-by-step process, only this time the diaphragm is inserted. Breathing heavily (from lack of breath), she says, "And after all this, you're still supposed to be excited?"

The only time she directly satirizes male prejudices occurs in her portrayal of a male gynecologist doing an exam. And the highlight of that was her minutes-long

act of how he interminably checked the patient's breasts, his head turned away, his eyes closed.

Concerning menstruation, many women in the audience silently nodded in agreement that they had heard the word. And because of her mother's lack of explaining what really goes on, "I went around wondering "when would IT come?" I checked all the time." After "it" finally came, the next great discovery was the Super Tampon. "If anybody needs any, my glove compartment is still full of them."

After a short intermission, Bottini completely changed the mood and did "The Many Faces of Woman." She started out as manager of the baseball team, only having to turn the team over to Charlie because her mother told her little girls don't play baseball. During her ballet lesson and one-way conversation with the instructor, Bottini made it clear — this was for real, she was no longer joking. Laughs, however, did come when Bottini was in the teenager role getting ready for a date with Charlie.

Next, married to Charlie, she was burping her little girl. In a telephone conversation with Charlie, one learned that now Charlie was a professional baseball league manager, constantly traveling with the team, Bottini was home taking care of the house and child.

Then the daughter had grown up and left home and Bottini asks Charlie to take her to Florida (spring training) this year but his refusal, for "business reasons," was accepted as a "good wife should."

Finally, the daughter comes back for Charlie's funeral and Bottini tries to have a heart to heart talk with her. At the end, she gives her daughter her baseball bat and tells her "after all, I used to be a manager too."

Bottini made the audience laugh. At the end she even made a few cry. But even more, she reaffirmed that the long, hard climb ahead for equality is worth it, and Bottini, still laughing, has made a big start.

— Mary Schnack

WHERE LATE THE SWEET BIRDS SANG

By Kate Wilhelm  
Harper and Row, \$7.95

Kate Wilhelm's Where Late the Sweet Birds Sang follows several future generations of a southern family. The first generation of the Sumners, after the inevitable ecological and atomic destruction of the rest of the world, keeps their own otherwise infertile dynasty alive through cloning. The clones, though genetically Sumners, become the family's enemies, driving out individuals and creativity, until humanity seems on the verge of extinction, its only hope lying among its outcasts.

The novel is rich in possibilities: themes include cloning, the conflict between art and science, and the idea of the Southern dynasty. Somehow, in spite of Wilhelm's clear and straight-forward style, in spite of her ability to move the action of the novel quickly, in spite of the promise which such exciting themes offer, the book is a disappointment.

Cloning is a rich source for science fiction: imagine quality control not only of livestock but of people, and imagine the implications for good and evil attendant in the use of cloning for the reproduction of human beings. Instead of dealing with such fascinating possibilities, Wilhelm makes her clones into human robots, incapable of original thought.

It is difficult to see just why a clone, genetically identical to its parent, should lose its parents' creative ability by the process of cloning, yet this is one of the major theses of the novel. Such treatment smacks of the old "alien as threat" science fiction so popular during the xenophobic fifties. The fact that clones aren't "normal" human beings is enough to make them seem a threat.

Is Wilhelm unwilling to consider the ego-deflating possibility that humans reproduced by other than the present method might be equal in quality, or even an improvement? Doesn't the real danger lie in the

determination of what makes a human being good, in the definition of Superman?

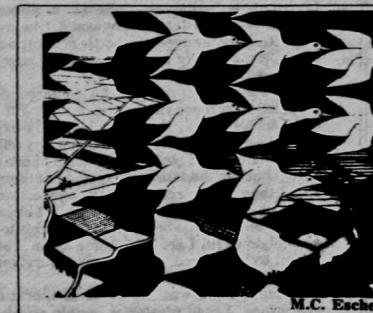
Wilhelm does explore a fascinating aspect of cloning. She develops the psychological implications of being an individual identical in every way with a large group. She extends the relationships which identical twins are believed to have, to apply to all members of a clone group. All members of the group are identical, not only in appearance but in personality. They have extra-sensory communication with other members of the group, and are highly dependent upon one another. The entire society of clones fears isolation from its peers, display of individualistic behavior, and birth through sexual reproduction (though they certainly don't fear copulation itself, which is practiced with immense skill and enthusiasm).

Because the clones do fear being alone, one can see a logical case for their developing personalities which are not highly individualistic. One can also see that such individual pursuits as painting and writing would be discouraged in such a society, since they are not activities successfully performed by group effort. Wilhelm could posit a society which discourages creativity, but she goes beyond this to a society congenitally incapable of creative thought.

This is farfetched but it is forgivable, perhaps, if it helps illustrate the conflicts between art and science, or between creative thought (including science) and mechanical technology. Wilhelm examines such conflict through her focus on an artistic clone. Since this woman is an outcast because of her individual cast of mind and her fertility as well, she is a vehicle for the examination of two themes. So far as Molly seems a believable character, the examination is a success. And Molly is the best thing in the book. The central of the novel, in which she appears, are the strongest. Molly is complex enough a character to inject real feeling into the conflicts of the book.

As for the last intriguing theme of the novel, the rise and fall of a Southern dynasty, that is a failure. The

family, the Sumners, are all but forgotten half-way through the book; but even while they are present, family relationships, dynastic control and attitudes, Southern aristocracy are never developed. The family is, it turns out, only a device for the introduction of cloning to the novel. After Faulkner, perhaps it is too



M.C. Escher

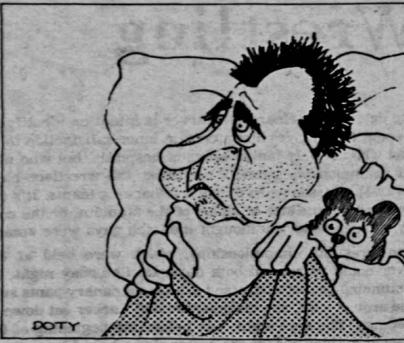
easy to see the power in such a theme and too hard to follow his act.

Joseph McLellan of the Washington Post called Wilhelm's book "a strong contender" for the honor of best science fiction novel of the year. I hope not: the book is professionally handled and certainly a respectable piece of science fiction, but it renigs on its rich promises. So much science fiction does that: The field is an exciting one, but something, perhaps too much attention to plot and technology with too little attention to character and style, has kept the field from living up to its potential. Let me hope that this year there will be a science fiction novel which does live up to its promise.

— Joan Hellwege

— Joan Titone

# books



**NIGHTMARE**  
**THE UNDERSIDE OF THE NIXON YEARS**  
By J. Anthony Lukas  
The Viking Press, \$15.00

Joe McGinniss, author of *The Selling of the President, 1968*, calls J. Anthony Lukas' *Nightmare* "the one indispensable Watergate book: a sweeping narrative that ought to endure as the classic, comprehensive study of the Watergate years."

This isn't idle praise; Lukas has, in sixteen husky chapters, drawn together everything from the 1970 elections — where Republican losses gave birth to CREEP — to Nixon's White House farewell. If the narrative sweeps less than it inches forward, Lukas still manages to make engaging prose of the truckload of names, dates, quotes, and contradictions of Watergate. Although he's often wary of drawing his own conclusions, he doesn't hedge on information — every time I thought "Well, he's left out thus-and-such," thus-and-such turned up a few pages later.

*Nightmare* isn't, then, a hasty outline of Nixon's presidency, hacking away details for the sake of an all-encompassing, self-serving theme. Theodore White's *Breach of Faith* was just that: White, caught with his pants down, thought he could hitch them back up again by playing Average American Duped by Nixon. White

spends half his time pontificating — all atmosphere and assumption — while Lukas concentrates on people and events. Lukas can handle ideas when he has to (his chapter on "Dirty Money" offers an intelligent evaluation of corporate politics), but he's most comfortable with specifics, whether of narrative or of scene.

These specifics make *Nightmare* readable, and are what stayed with me after the reading. Some episodes are impeccably presented: the burglary of Dr. Lewis Fielding's office, Martha Mitchell held prisoner at the

**Iowa's own Roy Carver gave Nixon's reelection people \$257,000, in hopes that the gift would buy him an ambassadorship**

Newporter Inn. The italicized digressions that introduce characters — a tired device — work well because Lukas chooses biographical details so cunningly (the page on Ron Ziegler, for example, includes Ziegler's spiel as a jungleboat pilot at Disneyland).

Even bland expository details have their own pace and authority — Lukas hasn't dug up much fresh information, but he has turned all the information available into a fresh, well-tuned narrative. Since *Nightmare* is so all-inclusive, even those who've made it a point to examine Watergate closely will find their share of surprises. I, for one, have read a million words on Watergate — everything from Safire to Breslin — but, until it popped up in *Nightmare*, I never knew that, (in 1972, Iowa's own Roy Carver gave Nixon's reelection people \$257,000, in hopes that the gift would buy him an ambassadorship. Thank J. Anthony Lukas for subtle favors).

As impressed as I am by *Nightmare*, I hesitate to dub it the Watergate narrative. It is, probably, the best

place to start — a readable, intelligent exposition (but only a partial explanation) of Watergate that should be read prior to, but not exclusive of many others. Richard Reeves' *A Ford, Not A Lincoln* is a good book to follow it with. Lukas ends with Nixon's resignation but, as Reeves proves, Nixon's presidency didn't stop when Nixon left the White House.

Where Lukas doesn't attempt explanations, others have — Garry Wills' *Nixon Agonistes* is essential to an understanding of Nixon; other works — Jonathan Schell's *The Time of Illusion*, Bruce Mazlish's psychohistorical *In Search of Nixon* — are not as convincing as Wills', but do light some corners in the maze. Even William Safire's overweight and overbearing *Before the Fall* manages to let a few insights dribble through, as does Jeb Magruder's rendition of "Hearts and Flowers," *An American Life*.

There are also smaller, more personal narratives that, lacking Lukas' "sweep," offer both detail and shrewd, if partial, explanation: the works of Woodward and Bernstein, Jimmy Breslin's *How the Good Guys Finally Won* (my own favorite Watergate book), Elizabeth Drew's *Washington Journal*. No one book, large or small, could hope to contain the Nixon presidency. Or, for that matter, any presidency (even so, I'd like to see the equivalent of *Nightmare* for every administration, past and future). To say that only one book on a subject is "indispensable" is to say that the subject doesn't merit more than one point of view. From where he stands, Lukas gathers together everything that falls under the general heading "Watergate," but doesn't find room for precedents or explanations, or for other events that, while not directly under the Watergate umbrella, undeniably contributed to the Watergate era (Nixon's past and personality; the history of the presidency, especially since Franklin Roosevelt; the Indochina war; the press; foreign relations; the economy; the activities of the FBI and the CIA). *Nightmare* is an excellent balancing of two worlds — history and journalism, exposition and detail. But, in the end, there's still territory on those worlds Lukas is unable to explore.

— John Bowie

**THE GULAG ARCHIPELAGO 1918-1956**  
An Experiment in Literary Investigation: Volume Two  
By Aleksandr Solzhenitzyn  
Harper & Row, \$15; \$2.50 paper

This is parts III ("The Destructive-Labor Camps") and IV ("The Soul and Barbed Wire") of Solzhenitzyn's monumental seven-part history of the capricious destruction of an estimated "sixty-six million — 66,000,000 — lives." It is also a history of the evolution of a society in which "a human being became a vassal of fear... And it turned out that the least dangerous form of existence was constant betrayal."

While volume one of the *GULAG* (containing the first two parts) dealt mainly with the process of arrest and the handing out of terms (a process bearing little resemblance to a trial), the subject here is life in the camps, its infinite terrors and grudgingly bestowed joys.

Part III, "The Destructive-Labor Camps," takes up nearly the whole volume, almost six hundred pages. Solzhenitzyn transforms the official Soviet title from "corrective" labor to "destructive" labor camps by a clever — and all too appropriate — abbreviation. Part III details the rapid growth of the Archipelago camp system and describes the various "types" who made up the vast, independent zek (prisoner) nation (sample chapter headings: "Women in Camp," "The Trustees," "The Loyalists," "The Socially Friendly," "The Kids," etc.). But the persona that dominates this section is that of the thief, a word guaranteed to take on a new, chilling resonance when you've finished this book. In a society where the new rationalism was based on power; where death or torture came at a whim; where the will to live (i.e. a "decent" lie — decent? what's that?) became the will just to stay alive at any price (and, of course, as Solzhenitzyn points out: "At any price" means: at the price of someone else"), theft became virtually the only way of life.

But thief meant even more than this. The thieves were those who had been put in the camps for actual crimes and usually with lighter sentences (a year, perhaps, for rape, maybe five for murder) than the "politicals" (say, for example, the eight year old girl who got three years for picking up some grain that had

been spilled on a dusty road: stealing from The People.) The thieves were a separate class, and the privileged class at that. In the nightmare society of the Archipelago, the thieves were used by the authorities to keep the rest of the flock in line. A holy alliance, to be sure. And such an effective way to make fear as constant a part of every minute, waking or sleeping, as breath. Is it any wonder that a whole people was beaten, that the slightest sound could mean the



dreaded knock, a blow from behind, a knife in the ribs for a few ounces of soggy bread or a bowl of dish-water soup?

And is it any wonder then that those who, like Solzhenitzyn (who served ten years) survived this, (who clung not to life but to the soul, who faced death, who came through humbled but not cowed, can be said to have) endured a very special trial, a very long and torturous Archipelago? And this is the story that makes up the seventy-five pages of part IV.

Here we get the full dimension of Solzhenitzyn as man and writer, and realize why he undertook this devastating work — at the risk of his life? sure, but more: for the sake of his soul, and unquestionably, for the souls of all his brothers and sisters of *GULAG*, alive, dead, and living-dead as well. "I nourished my soul there," he writes, "and I say without hesitation: 'Bless you, prison, for having been in my life.'" And inevitably adds in a humble aside — an aspect of this outraged, difficult, evangelical man that is often too easily — and unjustly — ignored: "(And from beyond

the grave come replies: It is very well for you to say that — when you came out of it alive.)"

So ends this chapter of *GULAG* on a note of — what? — hope, of "Several Individual Stories," stories of heroes who can still say, "I was dying, but kept my soul pure..." In a land where death is not only certain but staring you in the face every minute (and if you think about it...) all you have left is how you live each of those minutes. This is the reward of the Archipelago, the blessing of discovery and liberation.

There are any number of available excuses for not rading the *GULAGS*: the awkward translation; the relentless irony of the style; the horror of the subject matter; the length; or, most especially, the burden of its call. But this book must not be ignored. To realize its importance to those of us — Americans — who feel a privileged distance from "all that," we need only ask ourselves: "What do my neighbors think of me? Do they trust me? Do I trust them? Would they help me if I were attacked out in the street tonight? Or if the midnight knock actually came at my door. Would I help them?"

This morning, at dawn, before sitting down to write this, I was out walking an eight month old German Shorthair. It was 16 degrees — or so said the First National Bank — and the ground, which yesterday had been muddy, was frozen solid; I couldn't dent it with my boot heel. And this morning, at dawn, somewhere in the Archipelago, Ivan Gulagovitch had already wrapped his feet in rags, covered his face — except the eyes — with salvaged bits of anything, put on his useless mittens, and gone out for count. It will be 16 degrees there too, perhaps, but most probably below zero. And Ivan and the others of *GULAG* will go out to dig a canal in the earthen iceberg of Northernmost Russia; or to mine, or to build a road no one will ever use — until the sun falls on one more day. And his day will end well if he can hustle a few extra ounces of bread, an extra bowl of watery gruel.

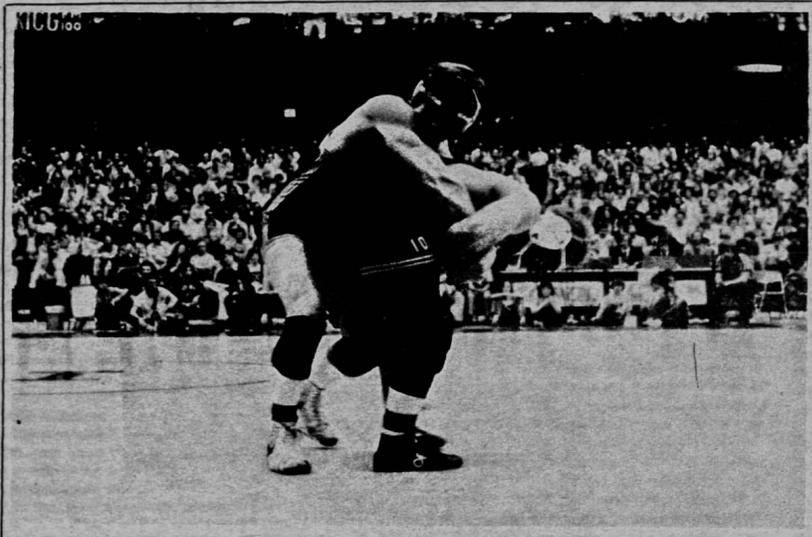
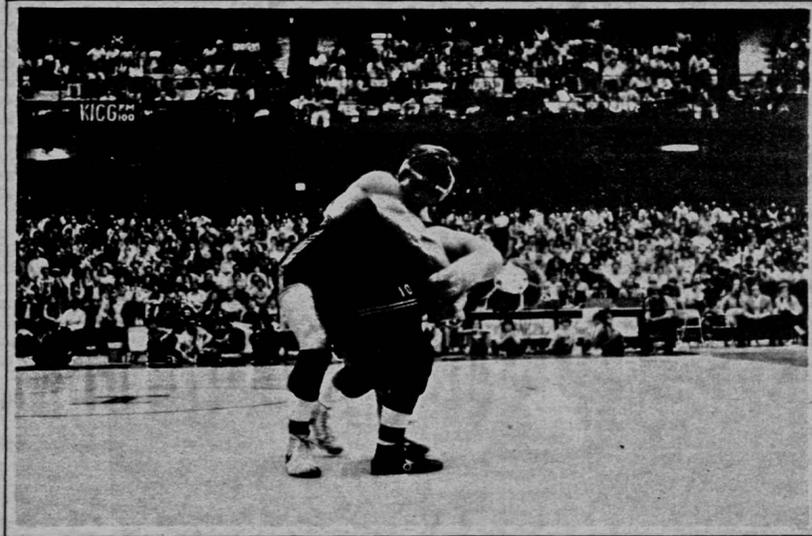
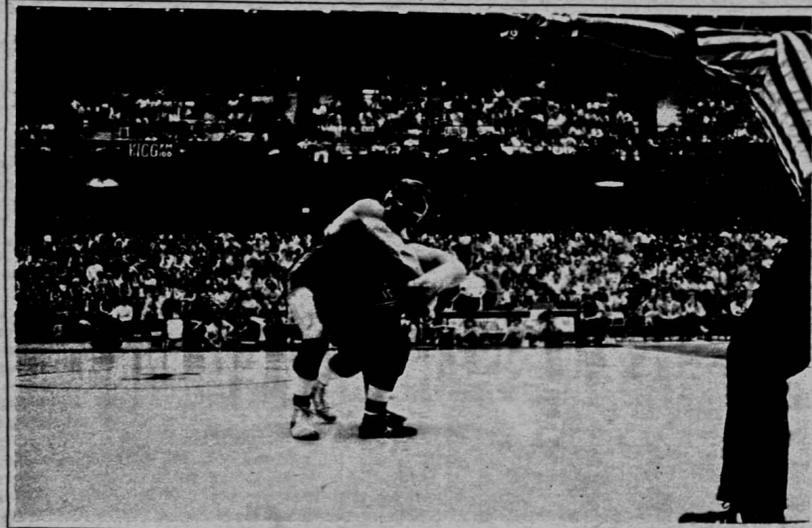
Perhaps remembering that might keep "the permanent lie" from becoming "the only safe form of existence..."

— Michael McGuire  
(Books courtesy of Iowa Book & Supply)



Photographs by Sheri Seggerman

# A Fan's Notes on The Enjoyable Pursuit of Wrestling



continued from page one.

but when we went to practice the Atomic Drop on our younger brothers or sisters, we wreaked considerable damage. We found out, through such empirical research and much to the dismay of our siblings, that wrestling was real, it was only the guys who wrestled who were fake.

Once I was taken by a neighbor to witness such a match. It was at Sunnyside Garden, on Long Island, and there I saw Sweet Daddy Siki, Bruno Sammartino, and a bunch of tag team midgets. The closer you got to the ring, the more magnified the theatricality of the event became. My worst suspicions were confirmed. This wasn't for real, no one got their backs broken by being tossed off the top ropes onto the waiting knee of a tag team opponent. These guys were bogus.

What was real was the audience, the screaming thousands who took this sport and their heroes very seriously. By the second match I had become more fascinated with a middle aged woman a row behind me, than with the struggling puddles of flesh under those blazing ring lights. Wrestling functioned for this lady like any self respecting mythic rite should. The hero entered the ring and met his opponent. They grappled evenly for a few minutes. Suddenly the hero was mangled in a variety of ways by the villain. The champ was headed for bad times. Reeling around the ring like some two-bit Fifth Act Oedipus, he fought to regain his position. The lady was going berserk. The bad guy was on the top rope, preparing to finish off Bruno with a Hydrogen Hop. He jumps. Bruno rolls and the villain hits the mat with the sound of hamburger hitting a cold skillet. Bruno sends him reeling with the same illegal and vicious tactics employed only moments before by the opponent. The champ finishes his man off. The crowd cheers and the lady wipes her brow in profound relief. It was too close for comfort tonight.

To think that I could have become a budding Claude Levi-Strauss that night. If only I had the methodological background, something not provided by the eighth grade classes of P.S. 198. Could I have come up with profundities about the innate structures of men's minds through an exhaustive analysis of the screaming faithful of Sunnyside? I just went away with the feeling that wrestling was for a bunch of nuts.

High School was no better. If you wanted to fight, you used your fists, your boots or a car aerial, if you were lucky enough to be near a car that had one. And if two guys started to duke it and ended up wrestling on the concrete, the crowd watching the fight would start to jeer. Being purists of the street, they knew that wrestling was for the effete; quit grabbing his leg and kick in his teeth.

Being forced to read *Women in Love* did not enhance our view of the sport, either. There, guys wrestled naked in front of raging fires, their glistening bodies embracing, straining, fighting for position. When Mrs. Coyle made Sam Costanza get up and read from that passage, he refused, on the grounds that it was against his religious beliefs. The class, comprised of the usual ethnic melting pot collection of students, nodded in complete agreement. Mrs. Coyle and D.H. had gone a little too far.

So when I came out to school in the Great Plains and found out that guys were given scholarships to wrestle, I immediately assumed that it was all done under the auspices of the theater department and that the universities of higher education had become a breeding ground for the future Sweet Daddy Siki's of Sunnyside Garden. Why not? Twenty thousand faithfuls fill large auditoriums in large cities to participate in events like the Tag Team Championships of the World. Colleges provide Pro football and basketball with all their talent. Couldn't they perform the same function for professional wrestling?

A more profound revelation awaited me. Wrestling was on the up and up here. The crowds that came to see it, saw a legit activity. No eye gouging, no Bow and Arrows, no Bolo punches. No insect-eyed announcers interviewing less than eloquent heroes, who mangled English as terribly as they did their hapless foes. And no screaming fans, reliving the same story night after night. There were no titanic struggles of Good against Evil. The crowds didn't boo or cheer with manic lust. People just came to watch men, evenly matched in weight, who went out onto a mat that didn't have ring ropes and who grappled with each other for the full eight minutes, or until one man's shoulders had been pinned to the mat for that instant of one second.

There were no maddened wrestlers chasing the referees. Partisan crowds had become angered at Iowa, but the violence consisted of hurling popcorn bags, a fiercely thrown program book, a grimly shaken fist. Profanity seems to be out. There are too many middle aged women in the crowd here. They come with their husbands, some of them to see their sons on the mat. Most just enjoy the sport itself. Iowa is it, as far as collegiate wrestling goes and I found myself in a different world.

Talking to friends back home about the sport was out of the question. The Mid-West was a foreign land. Once, when I was back home, a buddy suggested that we go out for a drive and check out my school in Iowa. We could leave Brooklyn by seven in the morning and be back by ten that evening. Iowa was just a little bit past New Jersey, right? For most of my

coast clinging friends, Philadelphia was considered to be the Far West. And if the game didn't involve a hoop, a bat, a goal post or a pair of gloves, it wasn't a sport. Horseracing and poker were religious events. Nobody was surprised when I said that wrestling at Iowa drew fifteen thousand. People are crazy everywhere. How come the basketball was no good?

Lute Olson would give a right arm for some of the prizes he hears about in New York City or Los Angeles. City environments produce players by the hundreds. It's a natural breeding ground. The last Brooklyn ball player to come out here to become *The Basketball Program*, was Connie Hawkins, considered by many to be the greatest forward of the Twentieth Century. He lasted a portion of his freshman year here, was snookered on a trumped up charge of point shaving and nailed as the fall guy. He was deprived of his living as a pro for many years, only making it to the NBA after the loss of his penultimate powers.

One of the points being that coaches don't like recruiting out of their geographical area. It's chancey and expensive and what kid from N.Y. wants to go to Iowa when he can go to the Atlantic Coast Conference where it never snows? There's an incredible amount of college talent in Illinois and Indiana, even a few players in Iowa. Why not concentrate on what's close to home. The problem here is the intense competition for players worth their weight in gold. Governors have been known to intercede in their attempts to land a prized piece of talent. Athletes like to go to the best programs, to the teams with the championship traditions. It's no accident that Penn State, Ohio State and Michigan always have championship caliber football teams. They come from an area that produces the best high school football in the country. U.C.L.A.'s championship teams in basketball are usually comprised of Southern California products.

That's why Gary Kurdelmeier has the big edge. As cities are to basketball and steel towns are to football, farm towns are to wrestling. The best high school wrestling happens in Iowa, Illinois, Wisconsin and Minnesota. Now that Kurdelmeier has produced two team champions the odds are good that the best athletes will be attracted to Iowa's wrestling program. And while he was rebuilding Iowa's fortunes, he was able to attract good wrestlers by hiring Dan Gable as his assistant. Gable—who is regarded, at the least, as a legend in wrestling circles—is enough reason to come out here to learn about the sport. No one knows more about it and no one has more charisma.

Wrestling is a sport without the lure of economic success. There is only personal glory involved and perhaps that is why so many wrestlers say they grapple for God. They certainly aren't lured to punish themselves in training by the promise of 1.5 million dollar pro contracts on earth.

It is this lack of avarice that makes the sport so attractive. Wrestlers are devoted to a sport that offers no security. A coach can't inspire a team or a player by reminding them that a pro scout or a bowl representative is watching from the stands. He can't take them around to sparkling new athletic dormitories. In order to wrestle, guys need a place to run, a room with mats on the floor to practice on, a place to sweat in, so that weight can be made and good competition so one can learn the trade itself. All that is provided here.

Kurdelmeier may prove to be the bane of other less successful coaches around here. Lute Olsen complains that if Iowa wants a top flight program in basketball, then they'll have to get themselves a new Fieldhouse. When it's empty, the old building doesn't impress prospective recruits, fresh from a visit from the glorious facilities of Indiana or Michigan. What self-respecting potential superstar wants to exhibit his glorious talents in some rundown barn on a hill? Kurdelmeier has said the same thing, but his actions belie his statements. Sure, it would be nice to have new facilities. What coach wouldn't love a new arena the size and splendor of the Houston Astro-Dome? But as long as the wrestling program has to mark time waiting for a new place to lay down their mats, they seem to be ready to continue to produce championship teams.

When the football brains said that Astro-Turf was all that was needed to turn the program around, rich folks, eager to see and be seen with a winner, came up with the scratch. A lot of it. The Astro-Turf looks nice, but it has yet to be proved that the differences between surfaces (all else being equal) will help anything but a horse. Iowa still loses a lot of games, but now they don't have muddy uniforms when it rains.

Lower laundry bills were small consolation to a guy like Roy Carver, one of the men who fell for the line that turf makes a team. He shelled out the dough, sat back and expected to see his dividends in the appearance of a winner. When he didn't, he pouted. Reputed to be the richest man in Iowa, a guy who flies Howard Hughes around in his private jet, Carver expects results, expects to be associated with a winner and expects all of this to be done on a brief, efficient timetable. When the football team didn't come through (they had a perfect season in reverse) Carver looked around and discovered that his adopted university was producing one winner, a team he could become proud of. Carver took to wrestling like Scrooge McDuck does to his Fort Knox size piles of gold and he's been happy ever since. The team has rewarded him with two straight national championships and Carver awards them with his praise, lavish victory parties and perhaps when some of these men graduate, the influence and connections to get them jobs. He also gives money.

It's the least he can do. It's clear that Carver is intent on identifying himself with a winner, that it gives him a certain inner satisfaction to be known as the man who not only builds wings of hospitals, but who also backs a national championship team. If anything, the wrestlers have taught Carver a valuable lesson when it comes to backing teams. It's the athletes who count and not the size or shape of the stadium, or the condition of the playing area. And you thought that rich guys were smart.

At the Big Ten wrestling championships, which were held at the Fieldhouse, Carver could be spotted both days. On Saturday night, he walked in with a stunning brunette, dressed in a bright canary pants suit. They promenade around a bit, she disappeared and Carver sat down to watch the proceedings. The next night, just before the beginning of the final matches, Carver ambled over to the center ring where I was sitting taking photos. He called over Chuck Yagla, Iowa's premier man at 150 lbs. He asked Yagla why he never seemed to do anything fancy when he worked on the mat. Yagla answered back politely, saying that his simple moves seemed to get the job done and that he guessed he'd stick to what worked. Carver nodded and walked back to his seat. Yagla went out and whipped his man.

I pondered the conversation. Carver didn't know that much about wrestling. He knew enough to satisfy himself, but it didn't seem that he had been or would ever have the time to become a connoisseur of the sport, a true afficiando. The same can be said about the stands full of people. A lot of them were coming to see a winner. The fact that it was wrestling was fine, too. The idea that Iowa had a national champion was even more exciting and people were coming to catch a bit of the magic.

Until this season, wrestling tickets were free and the sport was a non-money maker. When Iowa met Iowa State last year and over fifteen thousand people jammed themselves into the stands and onto the floor, the crystal sets at the athletic department started to receive signals. This year, the tickets cost money and you have to sit where you're told. It looks like wrestling can support itself, which is nice, because now people can't say they're carrying the sport.

The fans are getting better, too. They're becoming the most knowledgeable crowd I've been a part of since being in New York, watching basketball, hockey and boxing. N.Y. crowds know these sports intimately and they go to these events with certain expectations in mind. When it doesn't happen, when a team or a man starts stinking out the joint, they let their displeasure be known. I witnessed that curious phenomenon here.

When Iowa trounced Iowa State at the Fieldhouse in February, the crowd was happy for the win, but also satisfied to see good wrestling. A large part of this crowd had come to see the matches, knew when they saw the real thing and knew when things were going a little too slow. When Keith Mourlam scored his upset over Johnny Jones to open the night's events, the crowd was as surprised and happy as he was. Their cheers were thunderous. Kurdelmeier looked at the crowd of over 13,000 and smiled. His smile reflected the win, the satisfaction with his team's success, but more than that, the successful affair that has developed

Winning teams attract crowds, but in many instances these crowds are comprised of large numbers of people interested in being connected with the event. The faithful wrestling fans who've followed the team through both bad and good years now have to compete with those who attend matches to see victories first and wrestling second. The price has been paid for a winning tradition.

Perhaps it's for the best. Football tickets should be free until the team starts winning. That would be a good way to separate the fans from the hanger-ons, the party-types. Everyone knows that it can't be good if it's for free. If football games were gratis the stands would be half empty. You have to have a reason to suffer through season after season of losing gridiron play and paying seven bucks every weekend for such a pleasure must be one of the more inspiring ones imaginable.

I used to sit with an old man named Fred whenever I went to Wrigley Field to see the Cubs play. "Sonny," he said to me one time. "I don't know if I was happier when there was less people here and the Cubbies were playing poorly, or if I'm happier now that they play a little better and there's all these damn people sitting around me." People were sitting around us, drinking beer and shouting a lot. "I used to be able to roam a little out here," he continued, "stretch my legs and take it easy. But now..." he shook his head sadly and nodded at the sea of people around us. He got philosophic then. "They'll be gone when the Cubbies fold in July." He was right. I saw him against in September, the Cubs were fighting hard to stay out of last and Fred could move again at will.

I wonder if the same thing can happen here, or whether once wrestling has made fans, they stay made. Will losing seasons force the phenomenon of fan support to pale? Are Iowa's fans as fickle as all the rest? It's up to Coaches Kurdelmeier and Gable to make sure that one never has to find out. And in any case, who cares about being part of a winning tradition? Iowa City's a nice enough place to live in without storefronts bragging about being number one. And the fans were content enough in that old barn of a Fieldhouse a few weeks back.

—Joe Heumann