

Agency to assist transients formed

By STEVE FREDKIN
Staff Writer

Representatives of local organizations involved in services to transients decided Thursday to establish "a private, non-profit association or corporation...to provide services to transients."

The group met at Wesley House, 120 N. Dubuque St., to discuss the needs of people who are in Iowa City temporarily or who arrived here planning to stay, but lack lodging, transportation, and/or food, and who can't afford to fill these needs with the resources currently available.

In a 41-page report, Dave Callen, UI graduate student in Urban and Regional Planning, said for a large number of transients in Iowa City, these needs are only partially met at the present time.

Seven persons volunteered to serve on the board of directors of the new transient-services agency, with Catholic Social Action Worker Curtis Purington as temporary head.

Sandie Edwards, assistant director of the Iowa City Crisis Center, said Salvation Army funding for transients'

food and lodging, disbursed by the Crisis Center, might be discontinued next year. The service "has always been underfunded," Callen's report said.

The Salvation Army stopped funding transportation for stranded transients on April 1. Last Friday, the Social Welfare Board of the Johnson County Department of Social Services (JCSS) met with representatives of the Crisis Center, United Way, Wesley House and county social services staff, following a request from the county Board of Supervisors for a recommendation from the Social Welfare Board on transients' transportation needs.

The Social Welfare Board, in a letter from Chairperson Jen Madsen to the supervisors, recommended that transients seeking assistance be referred to JCSS "for determination as to eligibility for assistance and its availability." According to guidelines released at last Friday's meeting, eligibility for transient aid will be determined by using guidelines for Aid to Dependent Children (ADC).

Edwards said needs for persons not eligible for this assistance should be looked into. Crisis Center volunteers have been instructed to ask persons with transportation-assistance requests that have been rejected by JCSS to return to the Crisis Center, "so we can document the kinds of people who are not being served by JCSS."

UI Hospitals and Veterans' Administration (VA) Hospital were severely criticized in Callen's report for a lack of services to persons accompanying patients to Iowa City.

In a letter to Callen, VA Hospital Director B.F. Brown disputed "factual inaccuracies" in Callen's report.

Brown wrote: "Actually, the VA Hospital is not an agency established to provide service to transients. By law, the VA is authorized to provide transportation, food, and lodging in connection with medical care for eligible veterans who are unable to pay their own way."

"No provision is made for relatives or friends," he added.

Additionally, he wrote, policies for transportation assistance to patients are not as restrictive as indicated in Callen's report. "Although not all patients are provided transportation, this hospital spends \$500,000 annually for patient travel," Brown wrote.

No UI Hospitals officials were present to comment on the report's criticism of that facility's transportation assistance. One suggestion in Callen's report that generated much discussion at the meeting was to establish a central location where persons seeking temporary jobs can wait for calls from employers.

Marian Karr, director of United Way's Volunteer Service Bureau, said the agency often receives calls from persons willing to pay for labor such as mowing lawns and removing window screens, "but we can't find somebody for just that day" — the same day the call is received.

Peter Dreyfuss, a supervisor of Wesley House's temporary lodging operation, said, "What you're really talking about is employment. Maybe you don't want to let

Job Service of Iowa (the state's employment service) get out of their responsibilities that easily." Job Service was characterized in Callen's report as being reluctant to handle temporary jobs.

"They do tell people not to wait" at their offices for employment to be found, Callen added at the meeting.

Callen agreed with an earlier statement by Susan Burden, a staff person at Center East, the Catholic student center. Commenting on the possibility of initiating legal action against agencies to force them to expand assistance to transients, Burden had said, "They're not responding, they're prepared to resist, and I think (legal action) would be a waste of time."

Housing for transients was also discussed. Although Wesley House provides temporary housing at \$1 per night, persons at the meeting indicated that additional housing was needed.

In his report, Callen proposed using the Union Iowa House as a facility for county-subsidized temporary housing.

The Iowa House can hire students on work-study as staff, with salaries subsidized by federal dollars, Callen noted.

However, Dreyfuss said, "The chances of them (the UI) agreeing to the use of the Iowa House are about zero." No UI representatives attended the meeting.

Edwards said members of the Committee to Save Old Brick (The First Presbyterian Church building at Clinton and Market streets slated for demolition) had approached her and Wesley House staffperson Oleta Davis with a suggestion that Old Brick be used for housing transients.

Government funding was another idea discussed. In Callen's report, he suggested steering clear of government financing because such grants tend to restrict the freedom of the services funded. At the meeting, Margaret Washburn added, "In government, from the idea of a project to its actual implementation...it might be four years." Those present at the meeting agreed that would be too long to wait.

Flu shots: state forgot to tell hospitals

By BILL JOHNSON
Staff Writer

The Iowa Department of Health announced April 30 that it planned to begin "an immediate state-wide immunization program" against the swine flu. But according to officials at Mercy Hospital, Veterans' Administration (VA) Hospital, UI Hospitals and the State Hygienic Laboratory, I.O. one seems to be aware of any program.

Bruce Thorsen, director of Mercy Hospital public relations, said, "I am unable to find any information about any state program. I don't think we even received any information about any state program. I checked the pharmacy, the supply office, all over. I couldn't find anybody who knew anything about any program."

In a press statement, Public Health Commissioner Norman Pawlewski said

through a three-phase project — Iowa 1...2...3... — three million doses of vaccine would be distributed by mid-July and an early effort would be made to inoculate the ill and elderly.

The swine flu is a mutation of a flu type found in hogs. In 1918-19 the Spanish Lady flu, believed to have been a type of swine flu, killed 548,000 people in the United States and 20 million worldwide. Last February several soldiers at Fort Dix, N.J., came down with the flu and one died. Medical authorities said a new type of swine flu was responsible.

President Ford has asked Congress for \$135 million to purchase vaccine to inoculate 200 million Americans by November 1976. Dr. Richard Eckhardt, chief of staff at VA Hospital, said, "Other than the polio vaccination program of a number of years ago, I don't recall any other program this size dealing with

adults. Generally in the past we have offered flu vaccinations only to our staff and patients with cardiovascular problems."

Dr. W.J. Hausler, director of the State Hygienic Laboratory, said, "Those young people under 21 and the elderly are always in the greatest danger from influenza. The problem is not so much with the flu but the secondary infections, especially with a new type of virus."

"I really don't think there is a danger of a death toll like they had before,"

Hausler said. "Even back then only a very few people died directly of influenza. Most of them got pneumonia or some other disease because their resistance was lowered by the flu. Now we have the magic bullets, antibiotics, to cure the secondary infections."

The flu vaccine will be two types: bi-valent vaccine, which contains dead A-swine and A-Victoria viruses for the high-risk groups, and monovalent vaccine, which would contain only dead A-swine virus, for the general public.

"A-Victoria is the flu we had here this winter and we are still getting cases," Hausler said. "The bi-valent vaccine would provide protection against both this and the swine flu. The vaccine is produced in the eggs of fertilized chickens so people who are allergic to eggs, a very small number, will have to be careful."

Hausler, who says he's never had the flu in his life, added that there have been no cases of swine flu reported in Iowa and he expects none soon. "The idea that this flu will spread like wildfire is a little hard to accept. It usually takes about 15 to 188 months for a disease like this to spread

around the world," Hausler said.

"In fact this whole thing (swine flu immunization) might seem a little ridiculous in a few years," Hausler said. "For one thing, most flu vaccine loses its effectiveness after about six months because the virus changes. Also the vaccine is only about 70 per cent effective with one dose. If the high-risk people are inoculated in mid-July they should start becoming vulnerable in about the middle of the flu season, say February or March. "Personally, I think it (the danger) is over-exaggerated. In a few years people might look back on this as a boondoggle," Hausler said.

Swine flu: misnomer?

NEWARK, N.J. (AP) — Any controversy over the immunization program for the latest flu type seems to have quieted with Congress' approval of \$135 million for it. But now there is a new flu flap.

The latest strain is known as the swine flu and the official name is A-New Jersey-76, but it turns out nobody wants to claim the name, let alone the blame.

The name swine flu came about because the flu resembles a virus found in swine. However, there is no known probability for humans contracting the disease from eating pork.

Hog growers already are whining about references to swine flu, which they say is a slam at the already maligned pig. And officials in New Jersey, where the flu was discovered at Ft. Dix, think the state has enough problems and doesn't need a flu named for it.

"No matter how you slice the bacon, swine flu is swine flu," said Scott McGlasson of the New Jersey Department of Labor and Industry, which includes the state's tourism and promotion divisions.

"It's just another in a long line of gratuitous comments and insults about New Jersey that we're sick of hearing about," he said.

Others suggest it be called the Chicago flu since a similar strain, which made the circuits in 1918, reportedly surfaced in the Windy City. But health officials say each new strain of flu has to have a new name for purposes of clarity.

Although New Jersey Gov. Brendan Byrne "doesn't consider it his duty to name this or any other disease," a spokesman said the governor "has been asked the question before, and he has suggested, 'Why not the Bicentennial flu?'"

The flu was given its official laboratory name by the Center for Disease Control in Atlanta. That's been its name since it was detected, but everyone didn't know that.

The American Medical Association has stopped using "swine flu" following complaints from livestock groups.

Bob Alden, a CDC spokesman, said the official name was arrived at under an internationally established system. The "A" stands for the type (A or B), the next mention is for where it came from, in this case the samples were received from the New Jersey Health Department. Then comes the year. Alden said the flu could have been named after Ft. Dix, but, "The actual specimens were sent out by the state."

book, answered "Richard Nixon." Three others came close by saying "reporters from the Washington Post," "Bernstein and" and "Woodward." Another answer was (John) "Ehrlichman." Sixteen students knew that N.O.W.

stands for the National Organization of Women. Others guessed the "National Organization of Welfare," the "National Organization of Workers," the "National Organization of Wieners" and the "Northern Organization of Weirdos."

Students' poll: Boyd popular

By MARY SCHNACK
Staff Writer

UI Pres. Willard Boyd proved to be more popular than Dustin Hoffman, and William Shanhouse, vice president for administrative services, was mainly associated with housing.

These are some of the results of a poll given on Thursday to 45 students in three rhetoric classes on "How Aware Are You?" The students were asked to answer 10 awareness questions and to identify 10 people.

Last semester, Jennie Fields, G, a rhetoric instructor, polled her rhetoric class of approximately 20 students and not one of them knew who Boyd was.

Only three of the 45 students did not correctly identify Boyd: two 19-year-old freshmen and a 20-year-old sophomore. One freshman said Boyd was in a governmental office and the sophomore classified him as "my hero." The other freshman did not answer.

Hoffman, identified by one person as the "Star of Rimestone (sic) Cowboy," received 39 recognition votes.

Only four students correctly identified Shanhouse as a UI vice president, but 24 associated him with housing.

One freshman called Shanhouse the "Dummy in charge of housing." Shanhouse was also identified as a "columnist" and an 18-year-old freshman called him the "President of ARH (Associated Residence Halls)."

Other titles given Shanhouse were: "Resident Halls person," "Housing Management," "Housing Man for Iowa U.," "Dean of Housing," "Head of Housing in Iowa City," "Director of Housing," "Housing President," "elected officials," "something to do with housing at UI," "government official" and "residence halls supervisor."

Secretary of State Henry Kissinger was identified by 43 students, and Reggie Jackson, a major league baseball player, was identified by 30. Jackson was also guessed as being the governor of a state and a presidential candidate.

Four students correctly identified film director Alan J. Pakula ("All the

President's Men") and 19 correctly identified CBS correspondent Connie Chung. Chung was also identified as the "owner of a Chinese restaurant" and Pakula was called a senator and "my daddy."

Author Susan Brownmiller ("Against Our Will: Men, Women and Rape"), was correctly tagged by nine students; only three students knew Francie Larriue was the top U.S. distance runner and three people, two in their 30s and one 19 year old, correctly identified Anthony Armstrong Jones as Lord Snowden.

Two students knew the police chief of Iowa City is Harvey Miller. Other guesses were Capt. Oscar Graham of UI Campus Security, and Robert Vevera, who was suspended from the Iowa City police force after striking former Public Safety Director and Police Chief David Epstein. Another response said, "His first name is Bob." One student wrote: "Who cares?"

Only three students knew Agatha Christie wrote Curtain and only four students knew Dianne Coughlin is the editor of The Daily Iowan.

Thirty-five students knew that Agnew was Nixon's running mate in 1972. Three wrong answers were (George) Wallace, (Gerald) Ford and (Hubert) Humphrey. The same number knew Pope Paul VI lives at The Vatican in Rome. Jimmy Carter was the answer 38 times to the question "Who is the presidential candidate known for his big smile?" Three other answers, though, were (Henry) Jackson, HHH (Humphrey) and Kennedy.

All but 16 students knew the franc is the monetary unit of France. "What top Iowa official may be a running mate with Gerald Ford?" was answered correctly by 29 students with Gov. Robert Ray. Five of these students were not from Iowa, and two did not specify. Ten Iowans and six out-of-staters did not know the answer.

Only 10 students knew that Washington Post reporters Carl Bernstein and Bob Woodward wrote The Final Days. One student, who obviously has not read the

Council fails to act on 'racism'

By DAVE HEMINGWAY
Staff Writer

A proposal to abolish the position of assistant city finance director and to replace it with the position of administrative assistant, in order to resolve a case of alleged racial discrimination, was not approved by the City Council Monday because of a 3-3 vote.

Mayor Mary Neuhouser was out of town Monday, making it impossible to resolve the deadlock. Councilmember Robert Vevera said Thursday night the proposal will be discussed next week when Neuhouser is back.

City Manager Neal Berlin has said the proposed new position would be filled by Mel Jones, currently an administrative intern in Berlin's office.

The creation of the administrative assistant position is a compromise proposed by Berlin in a memo to the council to "resolve the specific issues of alleged discrimination and the question of qualifications" in the city staff.

According to Berlin's memo, the position of assistant finance director was advertised last December, and Jones, who is black, was an unsuccessful applicant for the position. After he did not get the position, Jones complained to Berlin and city civil rights specialist Linda Ragland.

Berlin's memo states: "It was felt that the recommended appointments could have been construed to be contrary to the city's affirmative action commitment as envisioned by council policy and the city's agreement with the FEOC (the Federal Equal Employment Opportunity Commission)."

"In view of this potential problem with state and federal agencies, a satisfactory compromise was pursued."

Finance Director Pat Strabala said Thursday night there is no difference in pay between the position of assistant finance director and that of the proposed administrative assistant position because both positions start at the same place on the salary scale.

Strabala also said he did not think Jones had been discriminated against in not having been chosen for the position of assistant finance director.

The Iowa City Press Citizen reported Wednesday that some members of the council felt an administrative assistant

position was needed to meet the requirements of affirmative action.

Vevera told The DI Thursday night, however, that he didn't think the position should be created because "it lowers the standards" of Iowa City's staff requirements.

Vevera said the assistant finance director position requires three years of experience beyond a college degree. Berlin's memo on the compromise states that the administrative assistant position would require "one year of responsible management experience, preferably in governmental finance."

Vevera said Jones does not qualify under the new position either, adding that Jones has less than a year of experience. Berlin said Jones has worked in the Iowa City manager's office for approximately six months and has had experience in city staff work elsewhere. Jones was not available for comment.

The last River City Companion

inside

Weather

A cold front approaching from the northwest will trigger scattered showers and thunderstorms as it moves southeastward across the state today. Highs are forecast in the low 60s, with lows in the 30s. Chances of rain loom for Monday, Mercy Day, but don't let rainy days and Mondays get you down.



UI Pres. Willard Boyd was more popular in a poll conducted by The Daily Iowan than Henry Kissinger, Dustin Hoffman, Connie Chung, Reggie Jackson or Anthony Armstrong Jones.



UI Vice President William Shanhouse was ironically identified as "President of ARH (Associated Residence Halls)" by one student in the poll.

Daily Digest

King's death investigated

WASHINGTON (AP) — The Justice Department on Thursday launched a full review of the FBI investigation of the death of Dr. Martin Luther King, although Atty. Gen. Edward H. Levi said a preliminary inquiry turned up no evidence that the probe was less than thorough.

Levi said he will assign a team of department lawyers to review some 200,000 FBI documents dealing with the assassination of King and also the FBI campaign to harass and discredit him as a civil rights leader.

The team of four to six lawyers will review any other relevant documents and conduct interviews in a month-long investigation, said Asst. Atty. Gen. J. Stanley Pottinger.

Levi announced his decision after studying the conclusions Pottinger drew from a preliminary review of about 3,500 FBI documents.

Pottinger had recommended the appointment of an outside commission, including civil rights leaders, to pursue the investigation.

But Levi rejected the approach because he "believes this department has a very serious responsibility to insure that any alleged wrongdoing, whether inside or outside the department, is dealt with by the attorney general," Pottinger told a news conference.

Levi's decision to keep the investigation within the department was attacked immediately by the Rev. Ralph D. Abernathy, who succeeded King as head of the Southern Christian Leadership Conference.

"I will not be satisfied until the President ... appoints a special committee of distinguished American citizens who owe no allegiance to anyone except to their country and to justice and to truth," Abernathy said in Atlanta. "I do not have any faith whatsoever in the investigation as conducted by the FBI in the tragic assassination ..."

Grain sale to Russia

WASHINGTON (AP) — Another grain sale of 875,000 metric tons of corn and wheat has been made to the Soviet Union, raising the total announced this week to nearly 4.3 million tons, the Agriculture Department said Thursday.

The sale included 400,000 tons of corn from the 1975 harvest and 350,000 tons of corn and 125,000 tons of wheat from this

year's crops, the department said. A metric ton is 2,205 pounds and is equal to 39.4 bushels of corn or 36.7 bushels of wheat.

Officials declined to identify the firm which made the new sale.

The current round of grain sales to the Soviets had been expected for some time and department officials say there is plenty of U.S. grain to meet export commitments without causing consumer food prices to rise significantly.

Late Wednesday three firms shared in sales totalling 3.4 million tons, including corn and wheat, and also involving both 1975 and 1976 U.S. production. Those firms were later identified as Continental Grain Co., New York; Cargill, Inc., Minneapolis; and Cook Industries, Memphis.

The latest announcement boosted to 16.2 million tons the quantity of U.S. grain sold to the Soviets since last July, including 11.8 million of feed grain, nearly all corn, and 4.4 million of wheat.

Wine sale bill defeated

DES MOINES, Iowa (AP) — A bill to allow grocery stores and other establishments to sell wine went bubbling down the drain 49-40 in the Iowa House Thursday.

The bill was pushed by lawmakers who complained the selection of wine available in state liquor stores is insufficient. But the measure ran into a coalition of those mistrustful that it was just a step toward full elimination of the state liquor monopoly and those fearful that it will cost the state a considerable chunk of money from liquor profits.

"The people who want this bill are not even Iowans," declared Rep. William Griffie, N-Nashua, who said the main instigator of the legislation was the California Wine Growers Association.

The bill survived (48-32) an attempt to table it, and another move, defeated 48-45, to send it back to the Ways and Means Committee.

Rep. Norman Jesse, D-Des Moines, the chief sponsor of the bill, said he was aware that many grocers oppose the bill. But he said a great many of the people want it.

And he chided those who tried to chop off debate by tabling the measure or returning it to committee.

"It is high time that this session, which has been rather dull, took up a bill that has a little sex appeal," Jesse said.

Jesse said many Iowans would "like to pick up a bottle of table wine while they are pushing their cart through a grocery store. Some drink no other alcoholic beverage and are reluctant even to go into a state liquor store."

Iowa is one of only five states which do not permit private sales of wine, Jesse said.

"We are told that the state now stocks some 600 wines," he said. "But I do not know of a single state store that stocks anything like that many."

\$415 billion budget

WASHINGTON (AP) — Rejecting all efforts to cut spending for defense and for jobs and other domestic programs, the House Thursday approved a \$415.4-billion federal spending target figure that is \$19.6 billion more than President Ford asked.

The final vote was 221-155. That included 208 Democrats and 13 Republicans on the winning side and 111 Republicans and 44 Democrats in opposition.

Democrats said the target for the fiscal year starting Oct. 1 would continue the nation's economic recovery but Republicans said it feeds inflation.

A proposal to chop \$2.5 billion off defense and spend the money for jobs, welfare and other programs was overwhelmingly defeated 317-85. An effort to chop off \$52.4 billion to wipe out an anticipated federal deficit and balance the budget was defeated 272-105.

A Republican proposal to cut the figure \$13.7 billion and add a \$10-billion tax cut to bring the budget target figure closer to President Ford's \$395.8-billion request was rejected 230-145.

The House added \$1.8 billion for veterans' benefits to the target figure Wednesday, raising it to the total \$415.4 billion.

The federal spending target is part of Congress' new machinery for setting its own federal budget rather than simply acting on the President's.

The Senate has already approved a \$412.6-billion target, \$16.8 billion above Ford's budget and anticipating a \$50.2-billion deficit.

House-Senate conferees will reconcile the House and Senate spending targets to produce final figures for the congressional committees to follow in approving spending bills.

Supporters of the House effort to divert defense funds to spending for jobs and other domestic programs said Congress must re-order spending priorities.

Military science awards

DES MOINES, Iowa (AP) — Gov. Robert Ray presented Governor's Trophy Awards Thursday to five military science students from the University of Iowa and Iowa State University. The awards are presented annually for leadership, academic and military achievements.

Receiving the awards were cadet Col. James R. Teeple, Coralville, University of Iowa Air Force ROTC; cadet Lt. Col. Lance Lueftman, West Des Moines, University of Iowa Army ROTC; cadet Col. Michael Nelson, Cedar Rapids, Iowa State University Air Force ROTC; cadet Lt. Col. Vincent Milligan, Bettendorf, Iowa State University Army ROTC; and midshipmen Lt. Cmdr. Randall Larsen, Spencer, Iowa State University Naval ROTC.



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351-0140

Arts & Skills: The Gay Experience

By MARK KLEIN
Staff Writer

"Arts and Skills: The Gay Experience" will be the emphasis of the third annual Midwest Gay Pride Conference being held in Iowa City today through Sunday. Registration for workshops and other events will begin today from noon to 5 p.m. in the Big Ten Lounge of the Union.

A spokesperson for the Gay Liberation Front (GLF), which is sponsoring the conference, said the events are structured "for gay people to teach each

other what they know." The conference will also "try to search out and discover the creative potential in the gay community," he said.

Featured in the exhibition of gay art will be the "Flamingo Festival." This display is concluding the 1975 tour of 100 works of over 30 artists in all mediums.

The first event of the conference will be a supper at the UI Rec Center from 5-7 p.m., followed by an address from a guest speaker.

From 6-7 p.m. at the Wesley House Auditorium, a disco-dance demonstration will be presented by the Magic Theater.

The Magic Theater will then cross town to the Rec Center at 7 p.m. with their demonstration. The Theater will then perform the play "Temporary Insanity" from 8-10 p.m.

Friday's events will end with a disco-skate dance at Skateland in Coralville from 12 midnight to 3 a.m. Workshops will begin on

Saturday and will be held in the Wesley House Auditorium and the Union from 9 a.m. to noon.

Included in the workshops are: Gay Radio, VD information, Massage, Gardening and Growing, Quilting, Bead Looming, TM — Cosmic Consciousness, Gay Law and Art as Therapy.

One workshop will try to establish an organization called "Midwest Communications" to set up avenues of communication among gays in the Midwest. It would serve to

notify gays if any of their friends in the region were having legal or personal problems.

After the noon lunch period, the workshops will continue from 1:30-5 p.m. From 1:30-2:30 p.m. there will be poetry readings and music in the Big Ten Lounge.

A play "Coming Out" will be presented in the Wesley House Auditorium from 6-7 p.m. This will be followed by a hand-writing analysis session lasting

till 8:30 p.m.

"The Bigger Splash" a movie by David Hockney, will be shown in the Physics Building Auditorium at 9 p.m. At midnight, back at Skateland, a May Day Dance will be held until 4 a.m.

"The Bigger Splash" will be reshown on Sunday at 1 p.m. in the Physics Building. A piano recital will be held at the Unitarian Church from 2-2:30 p.m. and the closing meeting will be at 3:30 p.m. in the Union.

Gay minister causes furor

NEW YORK (AP) — Is avowed homosexual Brad Wilson an ordained minister of the Church of God or isn't he? The question has stirred a furor in the relatively small, doctrinally conservative denomination.

Reactions have upset some program proposals, exposed what a Church sociologist terms subconscious "fears" about sexuality and raised the prospect of actual ouster proceedings.

As for Wilson's status, the answers have at times been varied and obscuring. But after two weeks of checking, officials confirm that he was never legally deposed from the ministry. But some contend his conduct in effect disqualifies him.

"There is no record of formal revoking of his ordination," says the Rev. Dr. Roscoe Snowden, director of Church Services at the denomination's headquarters in Anderson, Ind. "But it doesn't have to be that official. He himself has forfeited his right to be a minister."

"The letter of the law may say he is, but the spirit says he is not."

Wilson, 36, of Miami, Fla., says his ordination was never relinquished, rescinded nor subjected to any Church review proceedings to his knowledge. The hostile reactions, he says,

Pool game fight

By R.C. BRANDAU
Staff Writer

A dispute over a pool game at the C.O.D. Steam Laundry, 213 Iowa Ave., Thursday night resulted in a 57-year-old man pulling a small knife on two persons. The man was later arrested and charged with disorderly conduct.

Arrested for the incident, which took place at about 8:15 p.m., was Lewis Brown of 830 Newton Road, according to Capt. R.W. Lee of the Iowa City Police Department.

Lee said Brown fled the scene of the incident but was apprehended by police near Joe's Place, 115 Iowa Ave.

Witnesses at C.O.D. alleged that Brown was drunk and complained about the "god-damn students, they think they run everything in this town."

"speak very much of the low spiritual level in the Church. Many seem to forget that Jesus said, 'whomever will may come.'

"But a hypocrisy goes on." What touched off the uproar was a three-sentence Associated Press item April 2 reporting Wilson, a "gay" social worker and Church of God minister, headed a new group, Evangelicals Concerned, to minister to homosexuals.

The report was based on a release from the group.

It is the first such group among conservative evangelicals, although such groups formed earlier in larger Protestant bodies and in Roman Catholicism.

A wave of protests by Church of God ministers hit the Anderson offices and some newspapers. Church officials initially replied — and wrote to the AP — that the ordination

had been revoked. But subsequent checking found otherwise.

The Rev. Dr. Herschel Caudill, a Middletown, Ohio, pastor says a move will be made officially to depose Wilson at a Church meeting April 30-May 1 in Columbus, Ohio — the state where Wilson was ordained.

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At Country Cobbler

Discount if donate for the needy

By JONATHAN SACKS
Staff Writer

Country Cobbler, a downtown Iowa City clothing store, is running a sale which it hopes will help the store sell an overstock of jeans while helping to clothe needy Indians on a reservation in South Dakota.

Until May 1, the Iowa City store, along with Country Cobbler stores in Des Moines and Cedar Falls, will take \$4 off the price of any pair of jeans in the store if the buyer brings a wearable pair of used jeans in trade.

The used jeans will then be shipped to an unidentified South Dakota Indian reservation and donated to the Indians.

Advertisements in the Iowa City area have stated that the

jeans are to be given to the South Dakota Bureau of Indian Affairs.

However, according to Nicholas Colacino, manager of the Des Moines Country Cobbler and the man responsible for the sales campaign, the advertising is incorrect.

"We got in touch with the reservation through the South Dakota Bureau of Indian Affairs, but the jeans are going directly to the reservation," Colacino said.

Leslie Evans, manager of the Iowa City store, said that it was hoped that the sales campaign "would generate business and at the same time help someone else."

"We've had a lot of people

coming in and just putting jeans in the box — just putting them in to donate them," she said.

Dan Petrik, a salesman for the Iowa City store, said that the store had sold twice as many jeans as usual Thursday, and predicted that "we're probably going to do twice as much during this thing."

Colacino said that his store has done "really well" since the sale started.

Rebecca Riskedahl, G, was one of the people who brought a used pair of jeans and bought a new pair Thursday.

Riskedahl said that she thought it was a "perfect way" to get rid of an unwanted pair of jeans, "rather than throwing them away or giving them to the

Salvation Army."

She said that she thought it was "very nice" that the used jeans were being donated to the Indians.

"I must say," she added, "if that's all they do for the Indians then they better try harder."

Eugene Rave, A3, a member of the Chicano-American Indian Student Union and the Wounded Knee Support Committee, said that the sale sounded like "a business dodge playing on people's sympathies."

"If they really wanted to help, they could put up a couple of thousand dollars for the defense fund in the Cedar Rapids trial" he said.

(The "Cedar Rapids Trial" refers to the upcoming trial of

Robert Robideaux and Darelle Butler for allegedly killing two FBI agents in South Dakota last June. The trial is scheduled to begin in Cedar Rapids June 7.)

When told of Rave's opinion, Colacino said that it would be impossible for his business to donate such a large sum to any defense fund.

"I've got a business to run here," he said.

"I'm trying to make money and help someone else at the same time."

"Would they rather I gave the jeans to Goodwill?"

Black music challenges unrecognized, unaccepted

By LORI NEWTON
Staff Writer

The prevailing attitude among music professors and music critics is "let's not worry if the music is black or white; as long as it's good," according to Dominique-Rene DeLerma, a professor of music and graduate study coordinator at Morgan State University in Baltimore, Md.

DeLerma, in a lecture Thursday night, titled "Trends in 200 years of Black Concert Music" said that "saying that it doesn't matter if the music is black or white but if it's good is a cheap way out... a little pompous. It assumes we

already know what good music is," he noted.

During the lecture, DeLerma cited challenges posed by black music which he felt were unrecognized and unaccepted at university music departments.

Attitudes regarding the definition of black music are generally thought of in terms of jazz or blues, DeLerma noted.

"However, a point that has gone unmentioned is concert music," he said. "But this is understandable since it has not been given much attention in universities or elsewhere."

DeLerma recalled a situation he was involved in while teaching in Toronto, Canada. "I was talking about black music in one of my classes, and a Japanese student of mine said, 'You're being racist; music is music.'"

Black music is simply that which is performed or composed by black musicians, according to DeLerma, and black concert music is that which is written for performance in a concert situation and intended to be listened to.

By 1974, there was an in-

crease in published works by black composers. For years prior to that time, DeLerma said, black composers were not known.

"There is no apology in order, just because a composer happens to be black," he said, "but rather, there should be some respect."

DeLerma has been responsible for the performance, publication and/or recording of more than 200 different works by black composers. His editions of music by 18th- and 19th-century black composers have been performed by orchestras in Detroit, Los Angeles, New York, Denmark, Finland, Iceland and London.

As DeLerma cited examples of black music and composers from 1779 to the present, he stopped at the 1940s and remarked: "At this time we were a great liberal society in which a black musician could compose music, but it must not sound black, they said... And this is not prejudice in our great liberal society?"

"Then what is it?" replied a member of the audience.

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Photo by Dom Franco

Sills trills tomorrow night

By LARRY PERL
Staff Writer

At 12 years of age, Beverly Sills' voice could be heard on the radio singing the Rinso White commercial jingle ("Rinso White, Rinso bright, happy little washday song").

Saturday night at 8 p.m. she will be singing works by the likes of Handel, Mozart, Liszt and Rossini, her rich coloratura soprano supplemented by the acoustics of Hancher Auditorium.

In 1969, Newsweek magazine called Sills "opera's new superstar." In 1970 she appeared on the cover of Time magazine as "America's Queen of Opera." The New York Post has referred to her as "the most powerful actress in opera."

The coloratura voice which the Italian music press has called "a full-bodied middle voice, rich with expression," has been

praised for vocalizing Cleopatra in Handel's "Giulio Cesare," the Queen of Shemanka in Rimsky-Korsakoff's "Le Coq d'Or," and the Queen of the Night in Mozart's "The Magic Flute."

Sills made her debut in the ultra-prestigious Metropolitan Opera House in New York in 1975, but she was well-known before that.

She made her debut with the New York City Opera in October 1955, after nine auditions. Sills opened there as Rosalinda in "Die Fledermaus" and has been with the City Opera ever since, singing leads in everything from "The Tales of Hoffman" to the title role in "The Ballad of Baby Doe."

All of which led up to the night of April 7, 1975, when she appeared onstage at the Met for the first time to sing the role of Pamira in a new production of Rossini's "The Siege of Corinth," which was especially mounted for her.

The real show, however, might have been after the performance, when the audience rose for an almost 20-minute standing ovation.

Of Sills' performance, Martin Berheimer of the Los Angeles Times wrote that the debut "received more attention than any event since the collapse of the Roman Empire." Hubert Saal of Newsweek commented that "what the fuss was really about was not her debut with the Met, but with the Met's debut with Beverly Sills."

Success notwithstanding, Sills remains an eminently accessible figure to the general public. She has appeared as a guest soloist with many major symphonies, and annually performs numerous recitals. She is often seen on late night talk shows, and has even done a soft-shoe dance routine on television with dancer-actor Danny Kaye.

Sills' performance schedule at Hancher does not include any soft-shoe routines. It does include 13 vocal numbers, just right for a coloratura voice. Enjoy.



Sills

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the Daily Iowan



Interpretations

Self abuse magnified

It is time for people in the United States to redefine progress. If progress means the gradual depletion of resources to achieve new technological heights, maybe we ought to turn ourselves around.

We have come close to developing ourselves right off the earth. Every year more and more garbage is produced and sold to the American public as necessities. Possession has reached an all-time high, and along with it, greed. Products are advertised as giving life, beauty and personality to an otherwise dull subject.

We are under the incorrect assumption that people govern the use of machines, not machines governing people. Yet the Iowa City boat owner becomes a slave to his or her boat when she or he is relegated to traveling great distances just to set it in water. Because one possesses an object, one often has to go to great pains just to use it.

Material possessions are not the only product of this raging technological insanity. Polls and surveys tell people why, how and what they think, even if an individual is positive she or he is not adequately represented in the results. Because of certain religious, political and racial titles conveniently slapped on the populace by someone other than ourselves, we

are categorized as supporting one candidate over another, even if the button we wear on our lapel says something else.

Progress has become the code word for all those projects that tend to use up finite resources, and destroy the environment with their finished products. One has the distinct impression that the medical sciences keep having to develop new cures, not for old diseases, but for new strains caused by modern products. With the depletion of the ozone layer, the widespread use of birth control pills, and the injection of red dye into foodstuffs, the incidence of cancer has risen simultaneously.

We persist in making bigger and better things even though we are well aware that the old ones will more than suffice. It is not adequate to have the capability to blow ourselves up 300 times over; we must stockpile until we can do it 301 times. Even the most simplistic fool knows that one time would be sufficient.

We have become a society of selfish individuals, unable to see into the next decade, not caring about the devastating legacy we have left for future generations.

DEBRA CAGAN



Rent control: our chance

A new petition attempting to once more put the rent control amendment before the voters is now circulating amongst the public and will most likely appear on the November election ballot.

Critics of the bill, namely landlords and realtors, are certain to man their battle stations and to mount an even stronger offensive than was staged last year to defeat the proposal.

The massive advertising campaign that was launched last year by opponents of rent control proves that landlords and realtors are willing to invest a lot of time and more money in protecting their interests.

The public should recognize this. Many of the criticisms leveled against the rent control amendment are purely in the interest of those who are profiting most from the current housing debacle.

Admittedly, the possibility of a rent control authority does pose some real problems for the public. The chance that it may discourage the development of further housing in the community and bring about a general decline in the quality of housing is perhaps the strongest argument leveled against rent control.

Other thorny issues which contributed most to the defeat of last year's amendment, called Proposal B, have, however, been either eliminated or compromised with the landowner's position in the newly revised proposal.

The provision calling for the rollback of rental rates to 1973 levels has been omitted. Another provision has been altered, empowering the commission to set rental rates according to a formula which guarantees a reasonable rate of return for landlords while granting exemptions to the rental ceiling based on cost changes or significant capital improvements to rental units.

To encourage housing development the

commission will also exercise no control whatsoever over housing units built after January 1976.

The message is clear: supporters of the proposal are being forced into a compromise with the concerns of landlords and business organizations which wield the money and power to influence the public. But let's not fool ourselves, in spite of the compromise, as to which side those concerns will take in the upcoming battle. Renters will win with this proposal regardless of the somewhat inconsequential—at this point—steps taken to insure broad community acceptance.

An emergency situation does exist in the housing market of East Lansing; the 1.7 per cent vacancy rate demonstrates the need for more housing.

Meanwhile, because of the overcrowded conditions in the dorms and the general tendency of students to move into apartments after their sophomore year, many students suffer because of the housing shortage and are compelled to pay astronomical rental rates set arbitrarily and capriciously by landlords.

Conditions as they exist now are becoming increasingly intolerable, and those who are being hurt most by the situation—the students—should realize that their unconcern hardly alleviates the problem.

Some action must be taken and so far no one has come up with a credible alternative to rent control except to bandy about ideas that are far from materializing into practical solutions worthy of our consideration.

East Lansing is the second-highest rent district in the state and the landlords are making more than just modest profits. Simply, they've got the money but you've got the vote.

Michigan State News
Michigan State University
April 14

UI 'inhuman'

TO THE EDITOR:

The lack of humanism in some UI officials has always been seen in the past, but the situation that Fred Moore, director of maintenance, has put the residents of Hillcrest in tops everything else.

Work on the roof of the E-W wings of Hillcrest began early Monday morning, and will continue for God knows how long. Starting promptly at 7 a.m., the residents on the West side are raised out of their sleep by workmen's voices and a generator which runs for 8½ hours a day. I, personally, feel that I am being in-

convenienced by this work. Besides waking up at 7 every morning, even after a late night studying, there are other things which make me feel that Moore is inhuman.

The debris that comes down a chute, which is located two yards from my window, creates a dust cloud which prohibits any windows being opened. Since the windows can't be opened, the room becomes stuffy and hot in the afternoons. Also, the sickening smell of hot tar, used for roofing, manages to seep into the room, which only makes the situation worse.

Another problem which affects my room is the view. Instead of having the grassy

Hillcrest courtyard to look at, I have trucks, equipment, workmen looking in my windows, and worst of all a porta-potty directly outside my window. The equipment I can stand, but who wants to look at a porta-potty for two weeks?

I feel, however, the biggest problem lies in the fact that Moore decided to have this work done during finals. I find it hard to believe that he could forget about finals, the time when peace and quiet are most needed, when he scheduled this date. As a paying resident, I feel that I am entitled to some consideration. During finals, the people in the halls are expected to keep quiet hours, which is very considerate. But how are people expected to gain from these quiet hours if the outside environment is so noisy? I agree that there are other places to study, but I cannot live in the library 24 hours a day for two weeks.

If changing this operation is totally out of the question, I feel that the least the university can do is offer alternative housing for those who want it. These accommodations are available, as Hillcrest has guest rooms that, totally, can hold over 40 people. These rooms are rarely in use, so there is no logical reason that they can't be used. However, the question was recently raised to an official in Hillcrest and no definite answer was given. Again, as a person paying for her room, I feel that I should be given a chance to have the proper habitat necessary to pass this semester.

Cyndi McManis
W115 Hillcrest

Without consent

In the videotape "Iowa City U.," a voice-over was added to a scene with Chris Brim without her knowledge or consent. If she had known the contents she would have made every possible objection. The editor apologizes for neglecting to inform her.

Susan Paradise



Jan Faust

Letters

Time topped

TO THE EDITOR:

The Daily Iowan has now topped even Time magazine for bad taste. I'm referring to a front-page photo of Ken Bland in a wheelchair (April 26). A wheelchair is a necessity for crippled people, not a "toy" for play. Why not print a picture of one of the crippled UI students who are mobile thanks to a wheelchair? And why not donate "toys" to people who need them and can use them?

Deborah A. Richards
706 E. College
Iowa City

Fun for fall

TO THE EDITOR:

This letter is an open invitation to all student organizations. In a recent article concerning fall registration (DI, April 14) there was no mention of an alternative to the student organizations. The alternative is the Fall Festival (formerly known as the Activities Carnival).

Fall Festival is a chance for each and every organization to meet new and current students, let them know what your organization is all about, and possibly recruit them.

In the past organizations have participated and prospered. This fall your organization can too. If you don't participate nobody wants to hear you complain about how your organization is failing and your membership is declining, because this is your chance.

At the Fall Festival there will be live entertainment by student organizations (People Unlimited, Folk Dance, Judo Club, and more), as well as a live band, free popcorn and a discount to the movies.

Contact the Activities Center or the Orientation office for more information.
Robert Wolin
Treasurer, Fall Festival

Transcriptions

winston barclay

Communists on board?!



I'm just old enough to remember the anti-Communist propaganda films that used to clog the airways or invade the classrooms in the 1950s. The inevitable format was a map of Europe which soaked up blood-red Communism from its spring in Russia to the orchestration of a Jack Webb foreboding monotone.

I wouldn't argue that the Soviet system of totalitarian oppression is virtuous. Nor would I deny the threat of their goal of "hegemony." But I thought that we had grown aware, over the years, of the fallacy of monolithic communism. I assumed that the disagreements and even belligerence between the Soviets and the Peoples' Republic of China had notified Americans that "Communism" is merely a catchword, and that Marxism is a general theory rather than an inflexible dogma.

Then I watched in disbelief as the American people calmly accepted participation by American corporations and the U.S. government in the overthrow of a democratically elected government in Chile. The excuse: the government of Salvador Allende was "communist." With the uttering of that emotion-laden word a gross contravention of democratic principle and international law was made to appear benign to a

people supposedly sensitized to the abuses of strongarm government.

It seemed curious that there was a greater furor over U.S. corporations paying bribes to foreign officials than over corporate involvement in the destruction of an entire democratic system, and its replacement with an oppressive regime which considers torture and imprisonment legitimate political tools.

More recently, the United States has warned that Italy will threaten its ties with the U.S. (read "U.S. money") if Italy includes communists in its government. To satisfy the U.S., the Italian government is asked to ignore that a third of the Italian electorate is voting for the communists.

The communist party in Italy, and most of the communist parties in western Europe, have voiced their commitment to democratic principles and have vowed to work within established political systems in pursuit of their socialist goals. The communists in fact control the municipal governments of Bologna, Florence, Turin, Venice and other cities in northern Italy. And these governments have given credibility to these democratic commitments by creating humane administrations which have valued

individuality and political freedom.

And yet the watchword is raised by the United States, insisting that the Italian communists are to be denied a place in the parliamentary system. The reason: you can't trust "communists." Again this vague word is evoked, as if it contained some inherent evil independent of the people and parties who accept the label.

Speaking of misplaced labels, why do we persist in maintaining the "democracy" facade? The interest of the United States government rests with neither democracy nor freedom, but with the protection of the markets of corporate capitalism. This is certainly not an original idea or a new point, but it bears repeating as we watch our government subvert the cause of liberty.

We need look no further than our immediate national experience to become aware of the extent to which the United States government has become an appendage of corporate expediency.

Only the American corporate estate could possess the ingenuity to make the British Empire appear enlightened by comparison. In both cases the goal is the expropriation of other nations' wealth. But the American corporate empire has

done away with the bothersome burden of managing the governmental administration of its subject people. A government stands as long as it does not interfere with the corporate operation. But when interference is contemplated, as in the Allende government in Chile, that government is simply replaced. American efficiency is an awesome thing.

But now, of course, it is apparent that the American people are simply another foreign population to be wrung for profit. Most recently we have heard evidence that the corporations which produce consumer products have consistently falsified test data so that they can sell potentially harmful chemicals to us. What have they to lose? When we get sick we will simply need more products to treat our maladies.

I can discern little difference between Godless Totalitarian Communism and Unprincipled Exploitive Capitalism; in both cases the price tag is liberty. But if "communist" is a word which conveys fear, and disgust, and mistrust, and describes those who endanger freedom, then the communists are as much in evidence in the boardrooms of America as in the offices of the Kremlin.

The Daily Iowan

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Weekend for 'polished' plays

By CHRISTINE BRIM
Companion Editor

This is a weekend for plays. All have been performed now for over a week; by now they should be polished, with at least some of the kinks worked out and the performers used to audience reactions. "Phil Gafney," by Adam LeFevre, plays Sunday; "God's Trombones," written in 1927 by James Weldon Johnson and directed by Julie Merritt-Belcher, plays Saturday; and "Hunger Pangs," by Fred Hoffman, plays again Saturday and Sunday.

"Phil Gafney" is an excellent idea — well-performed, particularly by Terry Brown as the king (the character of the title), and competently directed by Curt Wollan, but it's an idea that goes all wrong. "Gafney" is a comedy, a satire, a medieval allegory, a tragedy — and just about any other genre you can name.

The story concerns a mythical kingdom, ruled by the royal family of Gafney's, which is besieged by drought, starvation and sterility. The king himself was previously unable to sire a son so his sorceress, played by Carol Tenley as a cross between Tallulah Bankhead and Hermione Gingold, fabricates him one by magic — and an obnoxious royal bastard he is, too.

The royal family, seeking to perpetuate the line, has had to bring in from the only remaining female from the village: a deaf-mute peasant. She is rejected by the alchemic heir-apparent, but impregnated by a passing stranger suffering from amnesia. The son then kills the sorceress, and later himself. The people in the village disappear, or die off, leaving the royal family alone in Castle Gafney.

The stranger returns and offers to do the honorable thing by the deaf-mute, but Gafney, gone mad, kills everybody. I mean, it's kind of abrupt: most of the lead characters are still around — a little hungry, perhaps — and in the last five minutes of the play, old Gafney just

deus ex machinas and wipes them out, and then kills himself, too. There's also a jester, dressed in 1890s style, an imitation Cecil B. DeMille.

But Terry Brown's performance almost brings it off. The character of the son really is superfluous; and the Harriet Gafney is too much of a stereotyped Harriet to Phil's Ozzie, too little a queen. But Brown's abilities win out. He can keep his medieval character believable, every inch the king, and bring off his modern syntax as well, and he keeps the act funny, moving, beautifully timed, and scary. His scenes in the play are theater, and mixed genres, at their best. The rest is rather humdrum pastiche.

LeFevre writes scenes, not acts or plays, and only through this one strong character does the play achieve any unity at all. It's terribly difficult to combine these modes of writing and succeed, to start with the structure of allegory, fill it out with modern (and very funny) dialogue, throw in farce and a stand-up comic temporarily located somewhere between allegory and dialogue, and then, in the worst traditions of Beaumont and Fletcher, knock off all your characters at the end. Someone should have stopped LeFevre before the last scene, because the play's so basically strong, once the extraneous frills are removed, and some of the writing is excellent.

There's an insecurity at work here, a little something for everyone thrown in, as if no element of the play can stand alone. And yet it's still a strong piece of theater. Of the three plays, "Phil Gafney" is the one I've remembered the most — disturbingly at times — since I saw it.

"Hunger Pangs" is a very funny — and, presently, a very mixed-up — play. Author Fred Hoffman has a marvelous sense of what will work as absurdist science fiction.

The story concerns Ralph and Ruthie, astronauts, who have landed on an

unknown planet with several cases of ketchup and 3,000 condoms as their only supplies — oh, and some beef jerky, and water. They marry, Ruthie gives birth to a full-grown man and two large rocks, the child-man learns to talk in three days, they fail to survive.

Hoffman and director Lou Steiner handle their human characters beautifully. Labeled "absurdist science fiction," the scenes with Ralph and Ruthie and their precocious child, Tiger, work best as domestic comedy. But the allegorical-absurdist-imaginary-symbolic-satirical characters who inhabit the planet are ill-considered, confused and ultimately tedious. There's the Countess, and Betsy Ross in a wheelchair, and a group of silent shmoo-like creatures called Smiles, who have smile-faces painted on, carry small harmonicas, and dance the tango.

All of this is supposed to mean something — the net worth of our underlying myths? The ultimate fantasies of three people stranded on a foreign planet? Worn-out theatrical conventions thrown in as playwright and director thought of them? Who knows. The play's not lucid enough, when the extra-terrestrials are around, to give the shadow of a clue. Somehow it's also a tricontinental play, with the futuristic characters debating whether to celebrate the Fourth of July in 2076.

But go see it for the performances. Lee Blessing as Ralph, and Sue Hickerson as Ruthie, and Pat Castille as the Countess-Betsy Ross, give some very funny, beautifully controlled performances.

"God's Trombones" is probably the best theater of the lot. Director Julie Merritt-Belcher is one of the most mature, generous, fascinating talents I've seen in a long time. Black Action Theatre produced this play, and the ensemble works together with an informal, professional rapport. The acting is uniformly good, sometimes

very, very good. The singing is professional, controlled, exciting; despite a few flaws, the dancing is competent.

"God's Trombones" presents seven verse sermons through enactment, song and dance, written by James Weldon Johnson (1871-1938) in 1927. Johnson's verse sermons were an attempt to catch the themes, language and fire of the old-time black preacher, the poet of spirituality of the folklore of black Americans. His words are sermons, but colloquial, humorous, resounding language of invective and praise that must be as exciting to enact as they are to hear.

The preacher himself is believable, understated and wry, a man with a deep faith in God and a profound skepticism about human nature. The high point of all seven sermons is a monologue about death, and acceptance of death, by an older black woman mourning her child — one of the best tragic monologues in modern theater: simple, stark and moving.

Yet one scene was bothersome — overdone and embarrassingly sensationalized. The crucifixion is re-enacted — a young, good-looking Christ-figure, a woman weeping, the hammering and, finally, some "Jesus Christ Superstar" starry lighting sweeping the theater — all very literal, reminding me of the worst 8 millimeter films we had to sit through during basic training for confirmation. Sometimes the piano background was bothersome, too: intrusive or downright lukewarm cocktail lounge muzak.

But Merritt-Belcher can work an ensemble, use the entire stage, and create visual drama of the highest quality. She can coax an unusual sophistication and conviction from her actors, and keep the ensemble together, working like clockwork.

This is good theater. Try and see it before it closes.

'Happy warrior' will accept draft

Tearful Humphrey says 'no'

WASHINGTON (AP) — With tears welling in his eyes, Sen. Hubert H. Humphrey, the "happy warrior" of three unsuccessful presidential campaigns, announced Thursday he would not jump into the 1976 race.

"I shall not enter the New Jersey primary nor shall I authorize any committee or committees to solicit funds or work in my behalf," Humphrey told a news conference. "I intend to run for re-election to the United States Senate from the state of Minnesota."

Humphrey made his announcement in a jammed Senate caucus room, scene of the Senate Watergate Committee hearings as well as numerous declarations of candidacy for the presidency.

The Minnesota Democrat, who was his party's presidential nominee in 1968 and a candidate

for the nomination in 1960 and 1972, left open the possibility he would accept the nomination if the convention in July should turn to him.

But he described that possibility as remote. "I'm really not very optimistic," he said. "I'm a realist about politics."

Former Georgia Gov. Jimmy Carter, whose victory in the Pennsylvania primary put pressure on Humphrey, said he had "mixed emotions" about the former vice president's decision.

Carter told reporters in Albany, Ga., he would rather have met with Humphrey first but said the decision will give him a chance "to pull the factions of the party back together."

Carter's campaign manager, Hamilton Jordan said, "I think this takes us a long way toward

winning the nomination." He said it may be "a turning point" in the campaign.

Rep. Morris K. Udall, D-Ariz., described Humphrey's decision as "a very big break for me."

"I'm hoping that a lot of the kind of people who would support Humphrey will come to me," he said.

Sen. Frank Church, D-Idaho, campaigning in Oregon, said the decision may help his own efforts.

Despite Humphrey's announcement, James P. Dugan, Democratic state chairman for New Jersey, said he will push for an uncommitted slate of delegates that he considers to be a Humphrey slate.

President Ford, campaigning in Texas, said he thinks the only way Democrats can stop Carter's drive is in the smoke-filled rooms of a brokered con-

vention "and I think the public would object to that."

If Carter is the Democratic nominee, he said, it "will be a contest between a proven record on my part and a challenger without experience in the Oval Office."

After Carter's solid victory Tuesday, Humphrey met with supporters to discuss formation of an exploratory committee. But according to Robert Short, a Minneapolis hotelman and top Humphrey supporter, the consensus was that it was too late to set up an exploratory group.

Short said Humphrey had to decide to make an all-out effort including running in the primaries or staying out of the race entirely.

The deadline for entering the New Jersey primary was Thursday afternoon.

Humphrey's name will be on

the ballot in primaries in Nebraska, Oregon and Idaho in May. The senator told reporters that when he considered campaigning in those states he realized there was not enough time.

"One thing I don't need at this age is to look ridiculous," he said.

Asked if he could support Carter, Humphrey said, "I always look with favor on fellow Democrats."

Humphrey said he still plans to assess the presidential race in June after the last primaries are held on June 8.

In answer to questions he said his wife "was all for me running, that's a fact, and so were my children."

After he finished reading his five-page statement, Humphrey took off his glasses and embraced his wife. Tears were streaming down his cheeks.

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Transients find inadequate local housing, employment

By STEVE FREDKIN
Staff Writer
Last of three articles

"The principal problem of our present system of social welfare assistance is that it proposes to assist families and the physically disabled and, hence, discriminates against the single person and psychically and spiritually disabled.

"In our government policy, we have yet to face the fact that there exists discouragement to the point of apathy and despair and we have yet to understand that redemption can be encouraged by the material and social efforts of the group."

This problem carries through to the Johnson County Department of Social Services and its treatment of transients — persons who are temporarily in town and who have little or no money, no place to stay, and no job — according to a report on local transient services. The report, presented this week to agencies involved in the transient situation, was prepared by Dave Callen, a graduate student in the Department of Urban and Regional Planning, commissioned by the Association of Campus Ministries.

The report outlines what Callen sees as a serious deficit in temporary and permanent housing and employment for transients in Iowa City. The county social services department and other agencies are only partially meeting transients' needs, he asserts.

"There was some hope that the enactment of Title XX amendments to the Social Security Act would provide... a new range of efforts toward the discouraged and disaffiliated (rootless travelers)," the report states, because of the Title XX "emphasis on any social service oriented toward promoting self-sufficiency.

"At least for the visible future, however, that hope must be deferred," Callen says. "Bureaucracies of any kind in our culture tend to choose that which is materially visible over that which requires intimate, day-to-day knowledge to appreciate. Hence, monies — notwithstanding citizen participation in planning — are tending exclusively toward providing adjuncts to the old categorical programs."

According to the report, "discretionary loopholes" in

state laws allow counties to avoid aiding non-residents. However, the report notes a U.S. Supreme Court ruling against residency requirements. One assistance program is "currently operating in much of Iowa... under a strict application of residency requirements," and, according to the report, "a successful court challenge might be brought against this regulation."

Other problems in county procedures are listed in the report.

An "unjustifiably discriminatory" policy allows only \$50 toward rent for a single person, while paying one full month's rent for families wishing to establish residency here.

In addition, the length of time needed for processing aid to dependent children (30 days) and food-stamp aid (four-to-six days) makes temporary aid for transients a necessity, according to Callen.

Salvation Army vouchers for food and lodging assistance are disbursed by the Iowa City Crisis Center. In a note to volunteers this week, Crisis Center Director Mary McMurray said, "Since the weather is getting nice and more people are on the road, the number of transients we are seeing will surely increase, putting more strain on Salvation Army funds. We need to reduce the number of lodging and food vouchers to ONE (one day's assistance per person)," McMurray wrote. "The only reason for more (aid to transients) is if they have a purpose in remain(ing) here and JCSS (county social services) will not help them."

Plenty of temporary housing is available in the Iowa City area, according to the report, but the 28 motels and hotels don't offer services in a price range acceptable to many transients. Temporary housing and food should be available "for stranded single travelers able to take advantage of a temporary-jobs program," as well as to persons seeking permanent housing here, the report says.

"The principal need in employment is for a 'spot-labor' arrangement so that able-bodied travelers may earn their keep while here and earn

enough money to continue on to their destination," the report comments. Some of the people aided through Salvation Army funds would probably have been willing to take temporary jobs, Callen writes.

The Iowa Employment Security Commission has occasional temporary jobs, according to the report, but these are not available "on a completely reliable basis." There's a need for a waiting room where people may wait for temporary job openings, according to the report. A centralized location, with a phone, might encourage potential employers to call and report jobs more often. Since employment commission employees must make 6-10 phone calls to fill one temporary job, the report states, a central waiting-room for persons seeking temporary employment would make the process easier.

Regarding permanent employment, the report notes, "There is little doubt that current published unemployment figures are too low.

"Because CETA (federal Comprehensive Employment and Training Act) allocations to local areas are based on relative level of employment, we might well encourage all local out-of-work persons to register as unemployed," the

report advises.

Use of CETA funds is hampered by three problems, according to the report:

—there is a 30-day waiting period for CETA jobs to non-residents of Iowa.

—even without the regulation, time is needed in which to process applications ("This is where our temporary spot-labor program could come in handy," Callen comments); and

—because of inadequate publicity, there are a lack of job placements available from employers for CETA employees. (CETA helps finance salaries in private jobs.)

"Finally," Callen comments, "because so many of us in this community are professionals, it is well to remember that for non-professionals no national job clearing-house services exist comparable to those provided by professional associations... Need the implication of this fact be more explicit?"

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By JIM M... Staff W... The Rights Li... Senate and... Associations C... service, is being... public relations... let students kno... operation.

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'Clearing house for problems'

Rights Line alive and helping

By JIM MORSE
Staff Writer

The Rights Line, a Student Senate and Collegiate Associations Council (CAC) service, is being revived, via a public relations campaign, to let students know it's still in operation.

The Rights Line is a telephone answering service run by the Committee for Student Rights and Freedoms (CSRF) to provide students with information on their rights at the UI. The CSRF acts on any suspected violations reported by students.

When a student calls 353-4326, a CSRF member records the caller's name, address and phone number in addition to listening to the problem.

According to Rich Brand, A4, chairperson of CSRF, within two days the caller is contacted by a CSRF investigation member. The committee then meets to pool its resources and assign the case to the members who have the most knowledge in the area.

The Student Senate inaugurated the Rights Line in 1971 during the height of the anti-Vietnam War demonstrations. At that time many students were being punished by the university, and some were being expelled.

Some people believed that there was a need for a definition of student rights, and out of this concern came the Student Bill of Rights, which is published in "Policies and Regulations Affecting Students," a booklet distributed by the UI.

Since 1971, the Rights Line had fallen into disuse, Brand said, although the program was never completely disbanded. He described the line as just "bobbing along" this year when he was made head of the group.

He said all calls were being returned, but no records were kept. The telephone number was not publicized, so many students were probably unaware of the service, Brand added.

Brand estimates that the line receives about 10 calls a week, and he is anxious to let students know that the Rights Line is still in operation. One way the line is being publicized is through the distribution on campus of red and peach-colored business cards. The Rights Line telephone number and purpose are printed on the cards.

Brand said he has been given permission to distribute the cards through the residence halls mailboxes, and he also plans to have the cards included in the "Survival Kit" which is distributed to first-year students at summer orientation. The cards are now available at the Campus Information Center desk in the Union.

The 14-member CSRF committee is described by Brand as a "clearing-house for problems." Many times the calls can be referred to other organizations that specialize in that student's problem, Brand said. Quite a few students are directed to Student Legal Services (SLS) and the Protective Association for Tenants (PAT).

Brand says that his "pet peeve" is persons who call about insurance problems. He said that CSRF isn't equipped to handle these kinds of questions and that he also can't refer them to SLS or PAT, because neither organization handles monetary cases. Brand said he usually refers these callers to insurance agents.

Brand describes the Rights Line as "a quasi-legalistic service for students. We are

here to see that students' rights aren't infringed by the university. As big as the university is, it's bound to step on a few students."

An example of the Rights Line work that occurred last fall, Brand said, was when a student called in concerned with a questionnaire he had received in a political science class. The class was led to believe that the questionnaire was an assignment rather than a voluntary exercise. The caller said that members of the class were asked to print their student ID numbers on the questionnaires.

The survey included questions about the students' parents and past records which the caller had personal reasons for not disclosing, Brand said. Members of the CSRF contacted the class instructor after the call and learned that the reason the instructor had asked background questions and had wanted ID numbers was so he could correlate the backgrounds of the students with their course evaluations. The study would reveal what kinds of students liked or disliked the course and how it could be improved, Brand said, and the ID numbers were for matching purposes only.

The Rights Line, in behalf of the student, contended that course evaluations were useful only if they were anonymous, and the CSRF suggested that the instructor use a non-identifying number, such as a student's Social Security number minus the last two digits. CSRF also recommended that instructions on the form should include the information that completion of the questionnaire was strictly voluntary.

Through Rights Line the CSRF is currently working on

what Brand calls a "landmark case." According to Brand, a female student was physically pushed by a professor in the School of Music and, although she was not injured, she could press charges if she wishes. According to the "Uniform Rules of Conduct" in the UI regulations booklet, Section 2C says that "Physical abuse or the threat of physical abuse against any person on campus or other conduct which threatens or endangers the health or safety of any such person" are "subject to disciplinary procedures by the university."

The case is still under investigation by the CSRF. "We are still in limbo," Brand said. "Right now we are meeting with Dean (M.L.) Huit to see what should be done." He explained that the CSRF also has the option of meeting with the UI administration and the faculty in the School of Music to reach a settlement.

"The professor admits he did it and deeply regrets that he did," Brand said. "At least we're headed in the right direction." The Rights Line keeps records on the cases they handle. "The university might not especially like this, but they (the records) aren't blacklists of professors. We record the cause of what happened, what we did, and an analysis of what effect we had," Brand explained.

Brand said he hopes to have all the cases documented for the

benefit of future staffs. If an instructor has charges brought against him habitually, the CSRF would have this information on file, Brand said. He emphasized that this isn't a "Dirty Dozen" list, but a necessary tool to give the Rights Line continuity.

"Sometimes we go through a long haggling process. We act as gadflies to the university, but we're not radical. We don't go outside of the structure," he said.

Very few of the calls to the Rights Line are specifically about grades. "The students know there is nothing much we can do about that," Brand said. However, he added that many calls are concerned with instructors' actions which students think are unfair or unethical.

One student called about a graduate teaching assistant for a core course who the caller thought was completely incompetent and didn't have the course structured properly, Brand said.

The CSRF handled this call by having a committee member sit in on the class and later talk with the instructor. Brand said that reactions from instructors who have been monitored like this have been good, "but

whether that is just to keep us from bothering them again or if they're genuinely concerned, we can't be sure."

The CSRF also processed enough complaints about classroom smoking to prompt the senate to publish newspaper ads reminding students to obey the "no smoking" signs.

Only a few crank calls have been received, but Brand expects more of them as the line is publicized. He said that crank calls are generally harmless.

Rights Line will be in operation throughout the summer. Brand plans to remain as chairperson through next fall until a new chair will be chosen to continue the program.

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Hughes 'will' discovered—officials: court fight ahead

LAS VEGAS, Nev. (AP) — A handwritten document, yellowed with age and described as the will of the late Howard R. Hughes, was turned over to a Nevada court Thursday, 24 days after the billionaire's death.

But the document and the circumstances surrounding its discovery failed to clear up the mystery involved in the Hughes estate. There were immediate expressions of skepticism from officials of Hughes' Summa Corp. and indications of a long court fight ahead.

According to the three-page document, the bulk of the estate — estimated at up to \$2.5 billion — goes to medical research and charitable organizations. Hughes' two former wives, his aides and other individuals will receive most of the rest.

The Spruce Goose — Hughes' all-wooden plane that was federally financed as a transport plane but made only one flight — was given to the city of Long Beach, Calif.

The document, signed with the name Howard R. Hughes, was given to the Clark County court clerk by Wilfred F. Kirton Jr., legal counsel for the Church of Jesus Christ of Latter-day Saints (Mormon), one of the listed beneficiaries. Copies were released at a news conference in Las Vegas — Hughes' last U.S. residence.

Another spokesman for the church, which found the document, said Mormon leaders didn't know whether it was "a hoax or not." A handwriting expert said she thought the writing was genuine.

In Los Angeles, a spokesman for Summa, the parent company for the Hughes holdings, said the document had several misspellings.

He also noted the reference to the Spruce Goose. "At this point I can only say that Howard Hughes seldom misspelled words, that he didn't like the Hercules flying boat referred to as the 'Spruce Goose' and that William Lumms' name is in-

correctly spelled," said the spokesman.

William Lumms, the son of Hughes' aunt in Houston, is mentioned as a beneficiary. The handwriting does not make the spelling clear since the second letter could be either an "o" or a "u."

Clark County Probate Commissioner Russell S. Waite said the next step is for the executor or his nominee to petition to probate the will. Then there would be testimony on the validity of the document, a recommendation by Waite and a ruling from the district court.

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CROSSWORD PUZZLE

Edited by **WILL WENG**

ACROSS

- "If — a million"
- "The Effect of — Rays on..."
- Hoarse sound
- Chess action
- Depression migrants
- Moslem title
- Shoppers' reading matter
- S.A. rubber
- People seeking a change
- Hebrew month
- Make fragrant
- Medit. island
- Walters' burdens
- Inter —
- Tapering finial
- "Up and —!"
- W.W. I battle river
- Sleuth Wolfe
- Sub-teen swinger
- Asian weight
- River near Timbuktu
- Word with ho
- Swindle
- Green newt
- Redesigners of Williamsburg, e.g.
- Against
- Temperamental one
- Queenly nickname
- Large fish
- Calif. valley
- "Show Boat" composer
- for sore eyes
- House leader: Abbr.
- Abbr. in a really ad
- England's — Belisha
- Tel —
- Radioactive cleanup
- Diaspora
- City in Japan
- Getting the wrong idea
- "Take — your leader"
- Relative of an org.
- Formal protests
- With full force
- Forefathers
- Green chalcidony
- Essay name
- Acid derivative
- Word of address: to a lady
- Height: Prefix
- Property right
- Lacoste of tennis
- Mime
- Weather condition
- Red or adhesive
- Small duck
- Russian city
- Royi —
- African tree
- Care for
- Dawn's earliest light
- German pathologist
- Chemical compound
- Synagogue platform
- Vault
- News accounts: Abbr.
- Aoudad
- Sinecure
- N.J. or Penna. highway
- German basin

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ARMY ROTC. LEARN WHAT IT TAKES TO LEAD.

Alternative medical service: physician's assistant program

By HAL CLARENDON
Staff Writer

Physician's assistant Sharon Heinz never wanted to be a nurse.

She liked chemistry and science courses in high school but no one ever encouraged her to try medical school. "A nun told me I could be a nurse," Heinz explained. "And back then not a lot of women thought of medical school."

And so Heinz went to college, worked in a medical lab in a Burlington hospital, and dropped out in her sophomore year to get married.

Her husband went on to law school and she worked as a lab technician in the UI School of Pharmacy. She took part-time courses in women's literature and got divorced. Like many women she ended up at 29 with neither a husband nor a career. She thought of medicine once again.

About this time, in 1972, the UI was initiating one of the first physician's assistants programs in the country. The concept was to institute a two-year program that would produce trained people who could relieve doctors of many routine tasks in primary care practices.

These people would take patients' detailed medical histories and perform comprehensive physical examinations, among other duties.

Heinz read about the medical assistant's program at Duke University in a magazine, and "I knew right away that I would learn to do that," she remembers.

Then she learned about the new physician's assistant program in Iowa City and she applied.

"For once being a female didn't hurt me," she said, "because not many women were applying."

She was accepted and after a year of laboratory and course work followed by a

year of clinical training she began, last fall, a job as a physician's assistant in vascular surgery at the Veterans' Administration Hospital.

Her job shows the flexibility of the training in the physician's assistants program.

A physician's assistant is trained to free doctors from time-consuming, routine procedures, freeing the doctor to spend more time with more complex medical problems. As initially planned, the physician's assistant helps doctors with overloaded rural practices. But a few, like Heinz, take their training into more specialized settings.

Heinz sees patients before and after surgery and evaluates a patient's post-surgery progress.

Part of her job involves listening. She listens through stereo earphones to blood coursing through veins. She listens with a device called a Doppler. Its ultrasonic waves sound like the splash of the ocean. With this device she can tell the direction of the blood flow, which is crucial to locating any blockage in veins or arteries.

Heinz fulfills one of the physician's assistant's major roles — spending a lot of time with each patient. She is not, like many doctors, rushed to fit a routine problem in when there are more serious cases that need to be seen.

"I can tell a patient about what's going on," Heinz says. "A lot of patients know just enough to take their pills by color. I can tell them why; I can pay attention to any side effects. In a way, I'm a patient's advocate with the doctor."

Heinz likes her work. She makes hospital rounds to visit bed-ridden patients, and most of the time she is on her own. As a physician's assistant she has found there is a great deal she can do.

Thorn in Rossellini's technique

Abstractions in realist cinema

By PHIL ROSEN
Film Critic

Roberto Rossellini may be the most ambitious filmmaker ever. Considered by many to be the greatest realist in post-War II cinema, he now wants nothing less than to be the Toybee of film. He has taken to writing history with film, the history of Western civilization as seen from his profoundly humanist perspective.

"Blaise Pascal," Sunday night's Bijou presentation, is a recent (1972) result of this ongoing multi-film project. It is an interminably fascinating movie that may especially attract history buffs and Francophiles (though the Italian dialogue may disconcert them).

But the film illustrates a weakness in the approach of Rossellini, who is stylistically a realist, to the art of history: the realist is supreme when it

comes to the details of everyday life, but runs into trouble when forced to articulate abstract ideas. Since "Blaise Pascal" is about a great thinker, the failure to solve this problem becomes the film's major flaw.

"Blaise Pascal" deals with one of the key moments in Western history: the transition from a religious to a rationalist perspective in 17th Century France. The film centers on Pascal as a religious and scientific thinker who embodies the era by consciously struggling with its unconscious contradictions.

His father is a rationalist who distrusts imaginative enterprises. His sister is an artist who turns away from rationality to the absolutism of the famous Jansenist convent at Port-Royal for emotional and spiritual fulfillment. Pascal himself is caught in the middle.

As a brilliant young scientist, Pascal looks forward to the

modern period. But he finds himself unsatisfied by rationality alone. Periodically he turns to religious philosophy and soon develops a deep belief in the Jansenist view of life. The entire film drives toward the concluding ceremony, when Pascal is given the last rites of the Church. The contradictions of his era are not resolved by Pascal, for the birth of the modern world proves that they were unresolvable. But Pascal does manage to employ religious tradition to cover over those contradictions, and it is clear that Rossellini greatly respects this resigned non-solution.

Rossellini presents the 17th Century as an age of superstitious masses and witchcraft trials, medical quackery and religious devotion. It is in the sometimes subtle, sometimes overwhelming portrayal of this social background against which Pascal thought and wrote

that the film is strongest. Rossellini has developed a complex style of zooming and tracking camerawork that investigates this milieu with the finesse and efficiency of a surgeon probing an open wound, but with much more grace.

However, the background details and camera movements are of no help when Rossellini wants to communicate Pascal's ideas. He must resort to putting some of Pascal's most famous written words into the mouth of Pierre Ardiiti, the actor who plays Pascal. And spoken excerpts from a thinker's written work don't do justice to that work. At points, the film becomes a kind of Monarch Notes summary of Pascal's thought, a guide for tourists rather than a map for explorers.

It is significant that the most universally acclaimed film in Rossellini's historical series —

"The Rise of Louis XIV" — has a subject that demands attention to social and political detail rather than philosophical exposition. This has always been Rossellini's great strength.

But Rossellini still has not devised a way to integrate abstract philosophy into his realistic style. As the lifelong enemy of artificial dramatics, he refuses to resort to a traditional dramatic construction based on the religion-science conflict. But as a realist, he refuses to resort to the type of modernist stylization that would make abstraction easier.

The result is a rather unrelenting 135 minutes. There are several segments of insight and beauty, but the artistic problem of realism is simply not solved.

"Blaise Pascal" will be shown at 7 and 9:15 p.m. Sunday in the Union Illinois Room.

IT'S NOT TOO EARLY (TO START PLANNING FOR NEXT YEAR)

Course schedules for next year won't be out until August, but if you have questions about graduation requirements, changing your major, departmental requirements — any academic problem, stop in to see the Liberal Arts advisors in Burge, Quad or the Orientation Office.

Hours: Sunday-Friday, late afternoons & evenings.

Locations: Burge — Across from Head Resident's office, 353-3885.
Quad — Across from public dining hall, 353-7256.
IMU — Orientation Office, 353-3743.

Liberal Arts Advisory Office
116 Schaeffer Hall 353-5185



Photo by Art Land

Physician's assistant Sharon Heinz administers the Doppler Blood Flow Test to a patient.



The Hancher Entertainment Commission would like to thank those listed here for making 1975-76 such a great year And a special thanks to you; Our Patrons

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- Reggae Productions Ltd. — Kim Krekel & John Gourley
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- Ed Ripp
- Rolling Rock Beer
- Rolling Stone Magazine
- Howard Rose Agency — Steve Smith
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- Boz Scaggs — for finally cutting an album
- Julle Scott
- Our karate trained Security Force
- Silverfish Sound Co. — Ross & Jamie Dave Sliz
- Spectral Lighting Co.
- Bruce Springsteen & the E Street Band & personnel
- Sound Specialties Co. — Dave Hughes
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- James H. Wockenfuss
- Jesse Colin Young Band & personnel

SPORTS

BASEBALL—Still in contention for the Big Ten title, the Iowa Hawkeye baseball team is home for doubleheaders with Wisconsin and Northwestern Saturday and Sunday, respectively. The Wisconsin game begins at 11 a.m. while the Northwestern doubleheader starts at 1 p.m. on the Iowa diamond.

This weekend is the first time Iowa will play the Big Ten's new Saturday-Sunday format at home. The 11 a.m. starting time Saturday accommodates Wisconsin's travel plans.

The Hawkeyes swept a doubleheader from Illinois and split two games with Purdue last weekend to bring their conference record to 5-3. After losing Wednesday to Creighton twice, Iowa's season record is now 17-12.

Bob Stepp, Tom Steen and Craig Van Syoc have each pitched shutouts their last time out, but the Hawkeye hitting has been lethargic.

"We can't ask any more of our pitchers than what they did last week," said Coach Duane Banks. "But our hitting has got to improve."

Against Creighton, Banks cleaned the bench for the second game with the hopes of getting new life into the spiritless Iowa attack. Iowa came up short again, and Banks drilled his team through a practice session immediately following the doubleheader.

Five Iowa hitters were batting above .300 prior to the Creighton games, with Donn Hulick leading the way at .349. Next in line were Mike Narducci (.340), Steve Stumpf (.339), Mike Boddicker (.338), and Willie Mims (.305).

Michigan and Ohio State are leading the Big Ten with 3-1 records. Indiana (2-1) is third, while Iowa and Minnesota are tied for fourth with 5-3 marks. Wisconsin has a 3-4 record, and Northwestern, which plays Saturday at Minnesota, is 2-6.

TRACK—The men's track team hosts Northwestern this Saturday in its only home meet of the season. Field events are scheduled to begin at 1 p.m. with the running events starting at 1:30 p.m.

The Hawkeyes have competed in only one other dual meet this season, losing to a strong Wisconsin team. Plagued with injuries once again, Iowa finished second in the State's Big Four track meet Tuesday in Ames.

Sprinters Royd Lake and Tom Slack missed most of that meet because of pulled muscles and sprinter Bob Lawson competed despite a sore leg. Slack will not run Saturday, while Lake may compete in the half-mile. Lawson is still questionable for this weekend.

"If we run like we can and don't have any more injuries, we'll beat Northwestern," said Coach Francis Cretzmeier. "It's our only home meet of the year and the team wants to do well. If we don't win, we shouldn't even be in it."

Joe Moeller will compete in the mile run for the Iowa, and distance runners Roy Clancy and Bill Santino will race in the three-mile event for the first time this season.

Northwestern's top conference contender is 440-runner Gerald Smith, who won the conference indoor crown. Iowa will counter with high jump specialist Bill Knoedel, Big Ten champion and Kansas and Drake Relays titlist.

The Iowa women's track team is at Michigan State today and Saturday, facing Big Ten competitors for the first and only time this season at the Big Ten outdoor championships.

Jill Mugege, holder of the Iowa record in the 100-meter hurdles, stands a good chance of winning that event, while the 440-yard relay team could also place.

TENNIS—The UI men's tennis team will play host to Wisconsin and Indiana this weekend on the Stadium Courts, weather permitting. The Hawks meet Wisconsin, which finished second in the Big Ten tourney a year ago, at 3 p.m. today, and play Indiana at 1:30 p.m. Saturday.

Junior Rick Zussman will again play No. 1 singles for Iowa, but No. 6 player Dan Eberhardt has been ruled out of this weekend's play because of a virus infection.

The Hawkeyes, whose season record dropped to 6-9 after losses to powerful Notre Dame and Ohio State last week, end their dual meet season Saturday and begin preparation for the Big Ten championships May 14-16 at Minneapolis.

GOLF—The men's golf team travels to Columbus, Ohio, Friday and Saturday for the Northern Intercollegiate, which includes all Big Ten schools in a field of 16 teams. It is the final competition of the year for the Hawkeyes, prior to the conference meet at Michigan, May 14-15.

The Hawkeyes are fresh off of victories in the Drake Relays Invitational and the Iowa Intercollegiate. Lon Nielsen, medalist at the Iowa meet, will be joined by teammates Nigel Burch, Ross DeBuhr, Julius Boros Jr. and Scott Olson this weekend.

The women's golf team will play its final meet of the year this weekend as it hosts the first annual Iowa Invitational on the UI Finkbine golf course.

Five teams will compete in the tourney, which begins at 8:30 a.m. today and continues for 36 holes through Saturday. Mankato State, Southwest Missouri State, Northern Iowa and Central College of Pella will join Iowa in the field.

RUGBY—Sixteen teams will compete this weekend in the All-Iowa Rugby Tournament here. Matches will be played on the intramural fields near the Recreation and Field House Buildings.

Preliminary games will begin at 9 a.m. Saturday, with semi-final matches beginning at 10 a.m. Sunday. The final match is scheduled for 2:30 p.m. Sunday.

Favored teams are Iowa, Des Moines, Iowa State and Luther College. Iowa will field two full teams, and a partial squad combined with Central College.

MEGAN TERI

Lesbian Feminist playwright with the Omaha Magic Theater will present a Seminar 4-5 pm, April 30 in the Lucas Dodge room of the IMU. Her seminar "Working American Playwright" will cover selling one's own works, setting up a theater group, craftsmanship, writing, working with an ensemble group. Participants will help structure the seminar and are encouraged to bring their own works.

Megan has been writing feminist plays since 1963. She was a founding member of THE OPEN THEATER and toured internationally with it for 10 years. "Mother Jones" is her play about the woman who organized the United Mine Workers. "Molly Bailey" is another work about the first woman to organize a circus. "Attempted Rescue on Avenue B" is another work of hers to open in New York in September. Megan has written over 40 plays.

Megan will be at the Dinner-Theater for the Midwest Gay Pride Conference where the Omaha Magic Theater will perform "Temporary Insanity" from 6-10 pm at the Iowa City Recreation Center Auditorium, April 30.

Sponsored by University Lecture Committee in conjunction with the Midwest Gay Pride Conference.



Tom Quinlan

Mending the nets

Iowa tennis Coach John Winnie knows that it takes a little luck to survive in this world these days. What he can't understand, though, is just who put the hex on his 1976 team.

With virtually everyone returning from last year's team that finished 12-4, Winnie was naturally looking forward to turning loose his young but experienced netters once again. But it just didn't work out that way, and we all know of what becomes of the best laid plans of mice and men...

HERE'S THE ROLL call, which might be more appropriate for a hospital ward:

—Greg Hodgman, as a freshman last season, and strong No. 3 player, Hodgman was expected to improve with age and bolster the Iowa attack. Tendinitis of the wrist set in before the season was underway, sidelining what could have been Iowa's No. 2 player.

Consequently, everyone but the No. 1 player was forced to move up the playing ladder a notch. As tennis coaches point out, some of the best No. 3 players have been given a few hard lessons by No. 2 players, and so on up the line. All that aside, Hodgman was recovering slightly until mononucleosis set in.

—Rick Zussman; Iowa's No. 1 player, health or not, was on the verge of perfecting his steady game when he was hit by tendonitis of the wrist, an injury which severely limits any movement, thus turning the most powerful services into floating targets for enemy fire. Injured or not, he has an outside chance of being seeded in the Big Ten tourney.

—Jim Houghton; a local player from Iowa City, Houghton is one of the few healthy players on the team currently. That was not the story this spring, when he injured one of his knees on the spring trip to Louisiana. Iowa took seven healthy players and returned with three.

—Dan Eberhardt; as a first-year collegian, Eberhardt improved greatly with the steady diet of competition. The Hawks need him for the Big Ten tourney, in singles as well as doubles, but they'll be without him for this weekend's meets with Wisconsin and Indiana. Eberhardt's blood count shows too many white cells, and the virus has forced the lineup to change once again. Either Tom Kendzierski or Paul Erickson will fill in. Kendzierski, by the way, can only play half a meet as he is still recovering (isn't everyone) from a bout with mono.

No. 2 player Mark Morrow played in a Southern tournament despite a 102-degree temperature, but is completely healthy this weekend, as are Jeff Schatzberg (No. 2) and Doug Browne (No. 5), who has somehow managed to escape any major injuries. "WE'VE BEEN MISSING four and sometimes five healthy players all spring," Winnie explained. "Our problem is that we don't carry enough other players on scholarship to replace or fill in. We've got a good bunch of JVs, but they're not experienced enough."

But back to the varsity now, which is facing its first losing season since 1967. The Hawks are currently 6-9, with three meets lost by slim 5-4 margins. "Well, we're still a young team," Winnie reported. "We've got no seniors this year so everyone will be back. Right now, everyone is just starting to come around and for the first time in a while, we've got a somewhat healthy team, with the exception of Zussman and Eberhardt."

"I think all of the things that

have happened this year to us have had some kind of effect. The players have grown together more, and I think they're more appreciative of each other's problems," he continued. "This team is not about to give in to anyone regardless of injuries."

ZUSSMAN IS A case in point. With his wrist severely limiting his serving, Zussman was asked by Winnie if he wanted to default in his match at Notre Dame last weekend. Zussman quickly snubbed the offer and played ND's top player to three sets before losing.

"Michigan and Ohio State are probably the strongest teams in the conference this year," explained Zussman. "But besides them, if we're healthy we are definitely as good as anyone else. If we're all together we can probably even give Ohio State and Michigan a tough game. I really believe that we have the potential to beat anybody around."

The Hawks have played three matches at home this year, winning over Drake, Iowa State and Northwestern. But it's been a different story on the road, where Iowa has traveled the entire month of April, even postponing a meet with Minnesota because of lack of

healthy players. "We still have a good chance to finish second or third in the Big Ten," Zussman insisted, claiming that Iowa could be a darkhorse favorite.

"We all thought that this would be a great year, but it didn't work out that way," Zussman explained. "We don't like to give excuses. Hopefully, we haven't peaked yet as a team and we'll be ready when the Big Ten starts."

THE DUAL MEET record of conference teams has nothing to do in the final standings. The meets are played only to determine the seedings, with the final tourney determining the standings. Winnie, for one, believes there's plenty of fire left in his players for their final dual meets of the season today and Saturday on the Kinnick Stadium courts.

"With the conditions that we've played under," Winnie said, "I believe it has to affect us. And the effect, I think, is that we haven't given in and we're telling teams that we're going to play them — they have to come out and beat us."

"I'll be surprised if we don't give (Wisconsin and Indiana) a pretty hard time." That's not a bad change of pace.

Ryder Truck Rental, Inc.
1025 S. Riverside, Iowa City 337-5555
10% Discount to All UI Students
on One Way Moves
with coupon

A BIGGER SPLASH
A biography of the relationship between David Hockney (England's most famous artist) and his male lover. The newest gay film.
Sat. May 1
8 - 10 pm
Physics Bldg. Aud.
Sponsored by the Midwest Gay Pride Conference
University of Iowa

MIDWEST GAY PRIDE CONFERENCE
Friday, April 30
12-5 pm REGISTRATION—(Big 10 lounge, IMU)
6-10 pm DINNER THEATRE—(Iowa City Rec Center)
Featuring Omaha's Magic Theatre in "Temporary Insanity"
12-3 am DISCO SKATE—(Iowa City Skateland)
Saturday, May 1st
9-5 pm REGISTRATION, Workshops—(Union)
12-1 pm PICNIC On The Pentacrest
6-7 pm THEATRE—(Wesley House)
Featuring Cedar Rapids Theatre Group in "Coming Out"
7-8:30 pm MUSIC AND POETRY—(Wesley House)
9-11 pm "A Bigger Splash", David Hockney—(Physics Bldg Aud.)
12-4 am MAY DAY DANCE—(Iowa City Skateland)
Sunday, May 2nd
1-3 pm "A Bigger Splash", David Hockney—(Illinois Room, IMU)
2-4 pm CLOSING with musical concert—(Unitarian Church)
for more information
call 338-4165
presented by University of Iowa Gay Liberation Front

"Release From Fear & Anxiety" by Cecil Osborne
And many more with 10% or more discount at the
LOGOS BOOKTABLE
Friday 9:30-3:30
Landmark Lobby, IMU

Moving Special
Any lap seam waterbed, liner, heater and control purchased by May 10, Nemo's will give you the frame free
Total cost \$127
Summer Hours:
Mon 12 - 9
Tues - Sat 12 - 5
NEPOS
223 East Washington

DI Classified Ad Blank
write ad below using one word per blank
1.....2.....3.....4.....
5.....6.....7.....8.....
9.....10.....11.....12.....
13.....14.....15.....16.....
17.....18.....19.....20.....
21.....22.....23.....24.....
25.....26.....27.....28.....
29.....30.....31.....32.....
Print name, address & phone number below
Name.....Phone.....
Address.....City.....
Dial 353-6201 Zip.....
To figure cost multiply the number of words (including address and/or phone number) times the appropriate rate given below.
Cost equals (number of words) x (rate per word). Minimum ad 10 words, \$2.65.
1-3 days26.5c per word 10 days38c per word
5 days30c per word 30 days80c per word
Send completed ad blank with check or money order, or stop in our offices:
The Daily Iowan
111 Communications Center
corner College & Madison
Iowa City, 52242

Big Leather
BACKPACKS
Classifieds!!!!

GREEN THUMBS, ETC.
GARDEN plowing. Get on list for earliest planting. 643-2203, 351-5577. 4-30
PERSONALS
May Day Sale
Guatemalan Clay Pipes
1/2 Price
Quetzal Imports
114 E. College, upstairs
Hall mail

Brewed in Iowa, naturally.
Pickett's beer is now available in supermarkets and taverns.
Pickett's
Premium BEER

The most valuable treasure ever found was one discovered in England in 1966 of more than 1,200 antique gold coins worth more than \$1,400,000.

Wheel Room (last time around)
Friday, April 30:
Impulse (jazz quintet)
8-12 pm
FREE
Saturday, May 1:
Disco Dance
8-12 pm
FREE
NEXT WEEK:
It's study time in the Wheel Room (no entertainment)
See you next Fall!

TEAC A-450
led the way.
Still Does.
Cassette decks first became respectable in sophisticated systems because of the 450. It set the standard. Now you can find 450 features on other machines—LED peak indicators and integral Dolby® noise reduction, including an FM/Copy control for recording/decoding any external Dolby source.
Now you can even pay more. But take a close look at what you'll be getting—some extra bells and whistles, maybe, but not better overall performance.
In short, the 450 can't be equalled, price for performance. It remains a standard of excellence. That's why we'd be happy and proud to demonstrate it for you.
TEAC
The leader, always has been.
Dolby is a trademark of Dolby Laboratories, Inc.
Your Complete Audio Store
Advanced Audio Stereo Shop
10 East Benton
Corner Capitol & Benton
Open Mon 11 - 9
Tues - Sat 11 - 6
338-9383

PERSONALS

ARTISTS sell you work on consignment at Lasting Impressions, 337-4271. 4-30

WANTED: Former Iowa High School Newspaper Editors and Advisers. Please call 338-1302 or 338-0045. 4-30

YOU'VE laughed at our ads for a many week, so hurry on up for a sneak and a peak. But if you object to working all day, you can take time out for a romp in the hay. Black's Gaslight Village. 5-10

HANDCRAFTED wedding rings, christening gifts. Call evenings, Terry, 1-629-5483 (collect); Bobbi, 351-1747. 6-15

EUROPE less than 1/2 economy fare. Call 800-325-4867. Uniflavor Charters

THROUGH its windows the golden sun and the tender morning sky, nearby an oriole piping or a goldfinch fluttering by. One the distant shimmering horizon lay the fields soon ripe for tillage. To many it seems like heaven but it's really Black's Gaslight Village. 5-3

STORAGE - Old Gold Mini-Store located on Heinz Boulevard West of Heinz Warehouse. Inexpensive self storage units from 50 to 270 square feet. U-Store-It, U-Lock-It, U-Carry-The-Key. Call 351-2535 for further information.

UNIDENTIFIED woman who called Mark Mittelstadt Monday night about lunch Tuesday - please call back. Urgent.

FEEL bad? Therapy groups by women for women of all ages. Call 338-3140. 351-3152/644-2637. 5-12

CRISIS Center - Call or stop in, 112 1/2 E. Washington, 351-0140, 11 a.m. - 2 a.m. 5-13

LIST or locate housing at P.A.T. 353-9013 or 353-5861. 5-7

PROBLEM pregnancy? Call Birthright, 6 p.m. - 9 p.m., Monday through Thursday, 388-8665. 5-14

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

RAPE CRISIS LINE Women's support service, 338-4800 6-8

THE Bible Bookstore! Sale: 20% Bicentennial family Bibles, Tyndale New Testament Commentary, Wages Word Studies, Keil & Delitzsch Old Testament Commentaries. Also Large print Bibles. Regularly \$30.95 now \$19.95. 16 Paul-Helen Bldg., 209 E. Washington St. Phone 338-8193. 5-2

To place your classified ad in the DI, come to Rm. 111, Communications Center, College and Madison. 11 a.m. is the deadline for placing and canceling classified ads.

DRINKING problems? AA meets Saturday at noon in North Hall Lounge. 6-9

MEN AND WOMEN 18 to 61 years EARN UP TO \$32,000 AS A PLASMA DONOR. BIO Resources. 318 E. Bloomington. 351-0148. Hours: MWF 8:30-5:30. T-Th 10:30-7:30

GAY Liberation Front counseling and information. 353-7162, 7 p.m. - 10 p.m., daily. 6-16

SUMMER ITALY DRAKE U. at Studio Art Center, at Tuscany, 6 credits; June 28 - Aug. 8. Studio art, Italian language, field trips with Bill Darr; Cultural anthropology, Mountain setting above Florence. Swimming pool. H.S. seniors, college, adults all ages eligible. Artists and non-artists.

WINTER IN ITALY DRAKE U. at Studio Art Center in Florence. 34 credits. Two semesters: 9-13 to 12-7 and 1-20 to 5-6. Studio art, Ceramics, Cinematography, graphic design, jewelry making, photography, printmaking, serigraphy, sculpture, textiles; Liberal arts: Art history, Etruscan history, Italian language, Renaissance studies. Field trips. Art or pensioner living.

ART DEPT. DRAKE U. (515) 271-2863 Drake in an equal opportunities school

WHO DOES IT? WILL drive and deliver luggage to NYC cheap. Marc, 354-4261. 5-4

GARMENTS altered, remodeled. Dial 338-3744. 5-12

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

ALTERATIONS and repairs: 338-7470 weekday afternoons or 644-2489. Mrs. Pomeroy. 6-7

PIANO tuning - Reasonable rates - Steven Roessler, 337-3820. 6-1

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

MOTHER'S DAY GIFTS Artist's portraits, charcoal, \$10, pastel \$25, oil \$100 and up. 351-0525. 5-7

CHIPPER'S Tailor Shop, 128 1/2 E. Washington. Dial 351-1228. 6-7

WHO DOES IT?

LIGHT hauling - John Lee and John Davin. Phone 337-4653; 338-0891. 6-17

BICYCLE TUNE-UP SPECIAL 20 percent off regular rates. Honest, dependable service by serious cyclists. Two day service on most repairs. World of Bikes, 518 S. Capitol, 351-8337. 5-5

MISCELLANEOUS A-Z

PORCH Sale, Saturday, 10 a.m. - 2 p.m. Woman's bicycle, clothing. 924 E. Market. 4-30

FIVE H78-15 tires on Chevy six bolt rims, never used. 351-0057. 5-4

COLOR console - AM-FM - stereo, all in one, very good condition. \$150. 338-7169. 5-4

ROOM air conditioner, 5,000 BTU, 5-6. Queen size waterbed, \$20. 354-1569. 5-6

PIONEER QX-747 stereo/quad receiver, seven months old. Beautiful, must sell. \$380 or offer. 353-0149. 5-12

MAN'S woman's 10-speed; Singer sewing machine; typewriter; paddleball, tennis raquets; file cabinet; armchair, couch. Best reasonable offer. Call 337-4339. 5-3

COMPONENT stereo - BSR turntable. Sylvania receiver, speakers. Hear to appreciate. 354-3397. 5-4

WASHER, dryer and AT2 Yamaha motorcycle 125cc - all presently in use. 338-6598. 4-30

STEREO - Kenwood receiver, Garrard turntable, Scott speakers; Harmon-Kardon 8-track; Koss Phase II headphones. Must sell. 337-5950. 4-30

FOR sale eye, ear instruments, office equipment, house suitable doctor's office. Olweh, phone 283-3464. 5-4

HONEYWELL Pentax Spotmatic F camera, excellent condition. Call evenings, 354-1629. 5-3

FURNITURE and carpet also Hawkeye Court curtains, good condition, reasonable prices. 410 Hawkeye Court, 354-4289 after 5 p.m. 4-30

STUDY lamp, Royal manual typewriter, three speed woman's Schwinn bike. Call after 5 p.m., 354-1250. 4-30

MAESTRO phase shifter, \$100; Pignose amp, \$50. Package deal \$142.50. Larry, 354-2474. 5-4

STEREO components, CB units, calculators, appliances, wholesale prices, factory guaranteed. Call Don, 1-643-2316; evenings, 337-9216. 5-13

LOOK-\$199 will buy seven-piece living room; kitchen set and four-piece bedroom set, includes box springs and mattress. Goddard's Furniture, West Liberty. Open every night until 9 p.m. 6-7

YAMAHA CR-600 receiver and 2 ESS-AMT 5 Hiell speakers. 337-9304. 5-4

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

WANTED TO BUY

WANTED - Used motorcycle trailer. For Sale Micro FM converter. 353-1797. 5-11

WANTED: Scuba regulator and .45 auto. 338-2960. 4-30

WANTED - Chest of drawers, dresser, study desk. Call Tom, 351-4700 or Bill, 338-8449. 4-30

WANTED - Used large backpacks or canvas suitcases. 351-7918 after 5 p.m. 5-3

USED ski equipment wanted for cash - Joe's Ski Shop, 351-8118. 5-13

BOOKS - Sell books to Alandoni's before May 7 or after June 1. 5-7

LOST AND FOUND

\$10 REWARD for return of Radio Shack EC-400 calculator lost Tuesday, April 27, through August. Melrose Child Care Center, 338-1805. 4-30

LOST - 1973 silver/blue Ames High class ring. Reward! 337-7519; 354-1932. 5-4

LOST - Canon TLB camera in vicinity of the Communications Center. Reward! Phone 351-3404. 5-4

REWARD - Gold wedding ring lost April 19, 4th floor library. Call collect 1-857-4530 or Box 73, Swisher, Iowa 52338. 4-30

TRAVEL

EUROPEAN CHARTER FLIGHTS Call for reservations

WORLD TRAVEL IOWA CITY 354-1662

Tickets

FOR sale - Two Beverly Hills tickets. Call 353-1424 after 6 p.m. 4-30

PETS

PUPPIES free - Collie/shepherd mix, father purebred. Call Kice, 353-7140 or 354-1474 after 6 p.m. 5-5

GORDON Setter pups: 337-9691, Jim; after 5 p.m., 1-648-5291. 5-5

BLACK Lab free to good home, friendly, spayed female, four years. 338-9395. 5-3

RAPID Creek Kennels - AKC Brittanias and Dachshunds. Irregular hours. 354-3997. 5-5

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

ANTIQUES

BLOOM Antiques - Downtown Wellman, Iowa - Three buildings full. 6-21

BUSINESS OPPORTUNITIES

ALANDONI'S bookstore for sale - Yep, it makes enough money. 337-9700. 5-7

Today is the day

RIDE-RIDER

RIDE needed for two - Erie, Pennsylvania or vicinity, May 7 or later. Call Kath, 338-1607 after 5, leave message if not there. 5-6

NEED ride to Quebec and back, share driving, gas. 351-6743. 5-5

WANTED: Ride for one or two to Miami, Florida or vicinity anytime from May 16 - June 1. Call Jana, 337-5696. 5-4

FLORIDA ride wanted for two - Share all expenses, hope to leave around May 25. 351-7918. 4-30

INSTRUCTION

SWIMMING instruction - WSI qualified, any age, heated pool. 351-5577, Royal Health Centre. 6-23

BEGINNING folk lessons - Classical, Flamenco and Folk. 1-643-2316, 337-9216, evenings. 5-12

BEGINNING guitar lessons - Classical, Flamenco and Folk. 338-7679, evenings, 337-9216. 4-16

TWELVE year's experience Theseos, manuscripts, resumes. IBM Electronics. Copy Center, 338-8800. 5-13

REASONABLE, experienced, accurate - Dissertations, manuscripts, papers. Languages. 338-6509. 4-30

RELIABLE male or female to baby-sit part time in my home for enjoyable, six-year-old boy. 351-5398 before 2 p.m. 5-3

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HELP WANTED

EXPERIENCED typist needed. Call 353-2948. 4-30

SCHOOL BUS DRIVERS Part time work until May 28. Chauffeur's license required. 7 to 8:30 a.m.; 2:45 to 4:15 p.m. Iowa City Coach Co., Inc. Hwy. 1 West. 4-30

TYPING - Thesis experience, supplies furnished. Reasonable rates and service. 338-1835. 6-28

THESIS experience - Former university secretary, IBM Electronics, carbon ribbon. 338-8896. 6-22

FAST, professional typing - Manuscripts, term papers, resumes. IBM Electronics. Copy Center, 338-8800. 5-13

REASONABLE, experienced, accurate - Dissertations, manuscripts, papers. Languages. 338-6509. 4-30

TWELVE year's experience Theseos, manuscripts, resumes. IBM Electronics. Copy Center, 338-8800. 5-13

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353-6201 Classified Ads 353-6201

AUTOS FOREIGN

1968 VW - Sunroof, radio, 25,000 miles on rebuilt engine. Good body. 351-5288 after 5:30. 5-4

1975 SUPER BEETLE / Gold, sunroof, excellent condition. 338-1719 after 6 p.m. 5-3

AUTOS DOMESTIC

1966 MUSTANG convertible, runs well, red title, best offer. 337-3875. 5-6

1966 RAMBLER AMERICAN - Very good condition. Inspected, \$770. 337-4354. 5-4

1967 IMPALA - Red title, maybe \$350. 354-4126. 5-5

1961 PLYMOUTH 4-door, black, inspected. Best offer over \$200. 337-2296. 5-5

1969 AMBASSADOR, air conditioned, 48,000 miles, dependable. 354-3592 after 6 p.m. 5-5

1974 VEGA GT, clean, one owner, low mileage. Below book. 337-2768. 5-4

1971 PINTO - 49,000 miles, good condition, \$900 or best offer. Must sell. 338-4532. 5-4

1974 VEGA GT HATCHBACK, good condition, book value \$2,500, will sacrifice. 1972 Chevrolet SS; power steering, brakes; air conditioning; AM-FM 8-track radio; 20,000 actual miles; \$3,300. 337-3396. 5-4

1975 MAVERICK GRABBER - Fully equipped, 302 engine. 644-2586 after 7 p.m. 5-3

PLYMOUTH DUSTER 1974 - 6 cylinder, automatic. After six, 338-6092. 5-10

1970 COUGAR - Air, power steering, brakes and windows. AM-FM stereo; automatic, red title. 351-3783 after 5 p.m. 5-4

1967 LINCOLN CONTINENTAL with 1955 Lincoln V-8 engine. Good condition. Best offer over \$2,000. H.M. Black, 422 Brown St. 5-13

1965 BUICK SPECIAL, V-6, inspected, \$300. 338-0701, evenings. 4-30

1967 FORD 12 ft. step-van, heavy duty suspension, 37,000 original miles. Suitable camper or delivery, excellent condition, will inspect. 351-5003. 4-30

GOING abroad - Will take best offer - 1975 Matador coupe, 14,000, air, vinyl roof. 337-9904. 5-4

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In softball

ISU batters Hawkeyes

Iowa State (ISU) made the Iowa softball team's final home appearance of the year a miserable one Thursday, defeating the Hawkeyes 6-4 and 14-8 at Mercer Park. Twelve Iowa errors led pitcher Peg Augspurger to a double loss for the day. ISU had to get seven hits, one of them a two-run homer by Fay Perkins, to push across its six runs in the opener as Iowa committed only three errors. But a slew of miscues in the first inning of the nightcap allowed the Cyclones to jump off to a 4-0 lead, which shrank but never disappeared

despite a seven-run Iowa third. ISU went scoreless only in the sixth inning of Game 2. Augspurger gathered two of Iowa's four hits. Iowa is now 8-10 and will not be in action again until entering the state Association of Intercollegiate Athletics for Women (IAIW) tournament at Des Moines next weekend. Northern Iowa, to whom Iowa lost its second game of the year, an 11-0 one-hitter, is favored to win the state title and advance to the national IIAW tournament in Omaha next month.

Major Leagues

By The Associated Press
AMERICAN LEAGUE

East			
	W	L	Pct.
New York	9	3	.750
Milwkee	9	3	.750
Detroit	7	5	.583
Boston	6	5	.545
Cleveland	6	6	.500
Baltimore	6	8	.429
West			
Texas	7	6	.538
Oakland	8	8	.500
Kan City	5	6	.455
Chicago	4	7	.364
Minnesota	5	9	.357
California	5	11	.313

Wednesday's Results
Detroit 8, Oakland 1
Cleveland 9, Minnesota 0
Milwaukee 4, Chicago 1
Baltimore 4, California 2
Boston at Kansas City, p.p.d., rain
New York at Texas, p.p.d., rain

Thursday's Games
Milwaukee 8, Chicago 5
Boston at Texas, (n)
Only games scheduled

NATIONAL LEAGUE

East			
	W	L	Pct.
New York	12	7	.632
Phila	8	6	.571
St. Louis	8	8	.500
Pitts	7	8	.467
Chicago	8	10	.444
Montreal	6	10	.375
West			
Cincinnati	9	7	.563
Houston	11	9	.550
San Diego	9	9	.500
Atlanta	8	9	.471
Los Ang	8	9	.471
San Fran	7	9	.438

Wednesday's Results
New York 3, Atlanta 0
Houston 6-7, Montreal 4-8
St. Louis 4, San Francisco 2, 16 innings
Philadelphia 7, Cincinnati 6
Chicago 8, San Diego 5
Los Angeles 2, Pittsburgh 1
Late game not included

Thursday's Games
Houston 3, Montreal 1
New York 2, Atlanta 0
San Diego 9, Chicago 5
St. Louis at Los Angeles, (n)
Only games scheduled

ring where I'm 100 per cent sure I can handle him," said Young, who at 27 is seven years younger than Ali. But he also will be 21 pounds lighter than Ali. Young has been almost overlooked in the days leading up to the fight and then again at the weigh-in the Philadelphia was pushed into the background, not only by Ali but by Norton.

Norton, who is expected to fight Ali in the fall, also is on the Capital Centre show which will be televised by ABC beginning at 9 p.m., EDT.

Ali is getting \$1.6 million for his 18th title fight.

Ali: I'll knock Young out

LANDOVER, Md. (AP) — Muhammad Ali, confident as always but bigger than ever, predicted Thursday he would knock out Jimmy Young but said he didn't know what round. It might depend on how worried his manager, Herbert Muhammad, gets. "He worries real bad," said Ali after weighing in at 230, the highest official weight of his career, for his scheduled 15-round title defense Friday night at the Capital Centre. Herbert Muhammad worried to the point that he left his seat during the Ali-Jean Pierre Coopman fight in Puerto Rico on Feb. 20 and went to the ring

to tell Ali to stop playing. Coopman went out in the fifth round. But Young, although a definite underdog, is considered a stiffer test for Ali than was Coopman. "He can give me as much trouble as Ken Norton," said Ali. "He can box better. He's faster but I don't know if he can take it." Then the champ told how he was going to win: "I'll sweat him down, wear him down, talk to him. This is his first title fight. I'm a veteran of so many big fights." Young then revealed his plans. "My idea is to box him, to keep him in the middle of the

Scoreboard

By The Associated Press
NBA Playoffs
Quarter-finals
Best-of-7 Series
Wednesday's Results
Buffalo 124, Boston 122, series tied 2-2.
Golden State 128, Detroit 109, Golden State leads series 3-2.
Thursday's Game
Washington at Cleveland, series tied 3-3.
Friday, April 30
Buffalo at Boston
Golden State at Detroit
ABA Playoffs
Semifinals
Best-of-7 Series
Wednesday's Result
Denver 133, Kentucky 110, Denver wins series 4-3.

Finals
Best-of-7 Series
Saturday's Game
New York at Denver
Tuesday, May 4
New York at Denver
Thursday, May 6
Denver at New York
Sunday, May 9
Denver at New York
Tuesday, May 11
New York at Denver, if necessary
Thursday, May 13
Denver at New York, if necessary
Sunday, May 16
New York at Denver, if necessary

NHL Playoffs
Semifinals
Best-of-7 Series
Thursday's Games
Boston at Philadelphia, Boston leads series, 1-0.
New York Islanders at Montreal, Montreal leads series, 1-0.
WHA Playoffs
Best-of-7 Series
Wednesday's Results
Canadian Division Finals
Winnipeg 6, Calgary 3, Winnipeg leads series 3-0.
United States Semifinals
San Diego 3, Houston 2, Houston leads series 3-2.
Thursday's Game
United States Semifinals
New England at Indianapolis, series tied 3-3.

Angel dust

From The Sporting News (May 1, 1976): "An estimated 400 to 500 marijuana plants have been discovered growing wild in the (California Angels' Anaheim Stadium) outfield, an everlasting souvenir of The Who rock concert on March 21... "The plants are found mostly along the left field foul line, although there is patch of about 50 in center field... "Stadium manager Tom Liegler ordered the marijuana plants treated with a herbicide. And he told head groundskeeper Joe Verdi not to accept any volunteers to work on the field." — So much for the Angels flying.

Hear John Salter on
The Native American and The Bicentennial
Sun. 6:30
The Coffeehouse Church & Dubuque
Cost meal at 6:00

"Dreams for Celebration"
A Worship Experience in Christian Poetry
Sunday, May 2, 10:30 am
Room 207, Wesley House
Sponsored by Geneva Community Christian Reformed

LORENZ BOOT SHOP
Mall Shopping Center
Mon-Fri 10-9; Sat 9,30-5,30; Sun. 12-5

TIP-TOE INTO SUMMER... BARELY

Bare Trap

NOME (Brown & Navy)
\$ 24⁹⁵

Both sandals feature crepe soles and wedge wood

GORDO (Brown)
\$ 26⁹⁵

No. 35 in a series

Great American Happenings

The following are selected Bicentennial projects of students from Henry Sabin Elementary, Iowa City.

Thieves' Market
Henry Sabin is having a Thieves' Market in April on the 29th in the gym at Sabin. This means we are having it to raise money for the school and to learn certain crafts such as Jewelry, Stitchery and Woodworking, etc. We are also doing it as a Bicentennial Project because some of the things we are doing are in the Bicentennial nature. The people who are doing it enjoy it because it's fun to do. The use of the money is still undecided as far as we know. It was suggested to Student Council by the students late last December. They put together what we have now.



For the Sabin Thieves' Market we have a wood working center. We make things like: small toy boats, kites, birdhouses, toy covered wagons, letter holders, and book ends and a whole list of other things. We work with drills, saws, nails, glue, hammers and screw drivers.

We are now talking to three Unit A students. They have all worked on cooking and planting. In planting they have planted corn, potatoes, Marigolds, avocados, Fern's Begonias, Spider plants and Wandering Jew's. In cooking they are making sugar cookies, pumpkin bread, cinnamon rolls. They're also making cook books, posters and more!



I would like to tell you about the wall-hanging center in our thieves' market. Some people are making large wall-hangings, and some others make wall-hangings with braids. To make a wall-hanging we use yarn, needle, and burlap. If we want we can tie little plastic beads on to our wall hangings.



In the thieves' market there are many centers such as dough art. In this center we make knick-knacks, figures, etc. There are a lot of other things like puppets and plaques. There are some plaques that were carved into plaster. There are also some comical plaques, like noses. Some people are making containers. People from all units are helping on these projects.



In macrame we rotate from 1:00 until 2:00 on Fridays. In macrame we make earrings, necklaces, belts, pot hangers, wall hangings and bracelets. Most of the people in macrame are very skillfull. We work one time a week except near the end we will work more often.

The thieves' market is a way for Sabin school to both make money and teach business. Our center is coiling. Coiling is an Indian art that was used to make baskets of all sizes, mats, pot holders and ornaments. We are making coasters, trivets and baskets.



In stitching, we're making stuffed animals, penants, pillows and more. The kinds of cloth we're using is fur and felt. I know some people who are making stuffed cats, mice, rabbits, elephants, fish, frogs and its. We have some people who come in and help us. I think stitching is really fun!



We do things like necklaces and earrings, bracelets and scrimshaw pieces. How to make necklaces, first you take a piece of wire, different colored beads. Then comes the bracelet. You get some clay, bake it, then paint it, then shellac it. There's another kind of bracelet made of wire with beads. I'd better not tell you anymore. Come and see it!

In dough art we do things like making puppets and we make things with dough and then we paint them. Then we shellac them.



by permission of THE BETTMANN ARCHIVE

1804: America's most infamous duel.

Hatred is smouldering in Aaron Burr. He'd planned grand things for himself, including the Presidency. In 1800 he tied with Jefferson. Until Alexander Hamilton threw his Federalists votes against Burr. Now, it's four years later. Burr tries another route to power. Offers himself as a candidate for governor of New York. Once again, Hamilton's influence defeats him. Almost anything is cause for a duel these days: politics, women, debts, insults. Burr challenges Hamilton, and the gentleman accepts. The morning of July 11th, Burr fires and his shot is true. Hamilton misfires and lies dying. There is no glory ahead for Burr. Hamilton lives on in history, a hero.

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

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.

Books continued from page eight

"Scowcroft mentioned that he thought it significant that the President had turned to Kissinger for sustenance in his most awful moment. Not to Haig, not to any of the others.

"Henry," Eagleburger said, "at times I've thought you're not human. But I was wrong. I've never seen you so moved."

"The phone rang. It was the President."
In Newsweek this entire sequence becomes:
"Weak in the knees, his clothes damp from perspiration, Kissinger escaped. His senior aides, Lawrence Eagleburger and Brent Scowcroft, were waiting in his office. It was almost 11. Kissinger looked somber and drained. 'It was the most wrenching thing I have ever gone through in my life — hand-holding,' he said. The President was a broken man."

"The phone rang. It was the President."
The Nixon-Kissinger "prayer" sequence is reprinted verbatim. The follow-up to it is not. Newsweek's serialization is the literary equivalent of a panty raid.

The *Final Days* has its faults — it's never able to get close to Nixon himself (probably no book ever will, including Nixon's own), while much of the 1973 material is already too familiar, an unnecessary summary connecting Woodward and Bernstein's last narrative to this one. Overall, though, it is a stunning piece of reporting, well-written, a book that doesn't rely on the method or manners of *President's Men* for easy accessibility. Without falling into "on the other hand" journalism, it seems level-headed and fair. The *Final Days* is a new breed of history. It will survive.

—John Bowie



The River City Companion

UNDER THE KNIFE: Robert Root is doing postdoctoral work in English and composition. FHe taught high school for three years in Wilson, New York.

MUSIC: Colfax Mingo writes for an odd group of publications, and is odd himself.

MOVIES: Tom Schatz is finishing his PhD in film, and soon will be teaching in Texas.
John Bowie is an Iowa City free lance writer. He

also makes videotapes and is finishing an MA in journalism.

THEATER: Chris Brim worked with the ASTA theater in D.C., years ago.

PHOTOGRAPHS: Sheri Seggerman is finishing her MA in photography.

BOOKS: Steve Braun is a graduate student in urban and regional planning.
John Bowie's graduate work concerns Nixon and

the press.

Joan Hellwege is a graduate student in English.
Jane Vanderbosch is finishing her PhD in higher education.

COVER: Tom Conry.

CARICATURES: Cat Doty.

EDITOR: Chris Brim.

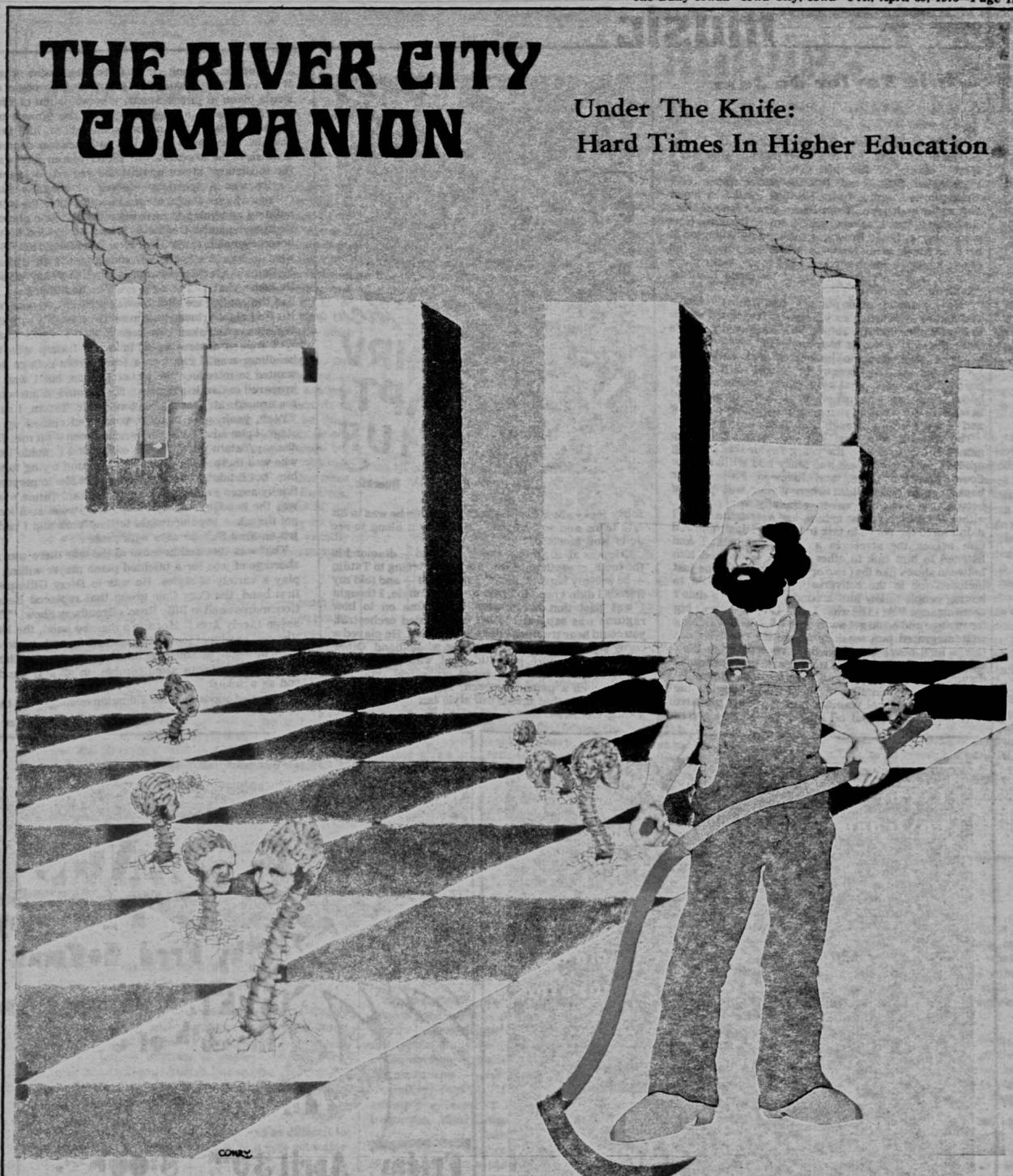
Mark Emmons is phenomenal. A magical occurrence. Baron Barrington, Omaha Sun Newspapers... "he is a genius, no question." The audience sat in awe of this brilliant performer. Extraordinary... He captures the essence of civilized irony perfectly... Paul Williams, winner of the Pulitzer Prize for Journalism in 1973.

MARK EMMONS CHAUTAUQUE THEATRE

DIRECT FROM NEW YORK!

MAY 4 8:30 PM

PERFORMANCE FREE TO PUBLIC



INSIDE:

- Billie Taylor page 2
- Barry Lyndon page 3
- Critic's Week page 4
- The Final Days page 8

Like the speaker in a Paul Simon tune, they sometimes think they "don't know a soul that's not been shattered or driven to its knees." They feel battered by contradiction, buffeted by paradox, drawn by turns toward rage, despair, or surrender. They well know the economic crisis gripping the society but, as graduate—or graduating—students, they feel betrayed or cheated or obsolete. After working single-mindedly, doggedly, up the spiral staircase of the ivory tower, they have stepped through the exit into empty space. They feel suspended in free fall, uncertain where they will land, unsure how they came to this.

continued on page 6

music

Billie Taylor On Jazz

The New York Jazz Repertory and Billy Taylor played at Hancher. Taylor's been playing good jazz a large portion of his life. The way he tells it, Washington, D.C. sounds like the perfect place for a piano player to grow up in. He took lessons in junior and senior high school from Henry Grant, one of Duke Ellington's few teachers, and from a local ragtime piano player, Louie Brown, mentioned by Ellington in his book *Music is My Mistress*. White's family was full of musicians — which made it hard to get to the piano — but it was the piano playing of his uncle Bob that Taylor dug the most.

"He was a stride piano player — had Willie the Lion's and James P. Johnson's styles down. He turned me on to Fats Waller and Art Tatum. When he played Tatum's 'The Shout' for me, it blew my mind."

Taylor started piano lessons at age seven with Elmira Streets, the woman who taught all the neighborhood kids the typical kid's piano repertoire. That bored him, so he turned to guitar, drums and saxophone for several years, until his uncle's playing and Grant's urging brought him back to the piano.

The Howard and Earl Theatres brought the top names in jazz to D.C. in the years Taylor was growing up. He saw Teddy Wilson and Mary Lou Williams, the Count and the Duke, and followed Fats Waller backstage to talk to him when Waller was playing between movies. "I never officially met Waller, although I was this close to him, just across the table. I didn't have the nerve to talk to him, so I just followed him across the street to a hamburger stand and listened to him talk to other people. I followed him between shows like that two or three times and he just included me in the conversations. He was used to having people follow him around, so one more didn't seem strange." At 13 he was playing dives — "I was big for my age and could get away with it" — and watching well-integrated jam sessions where his favorites did things he'd never heard on their records or in their stage shows. "Hines was a monster in those sessions, dominated them. He was all over the instrument."

With this combination of classical training in the schools, professional training in strip joints and live demonstrations on and off stage, Taylor had gotten



Photo by Jack V. Buerkle

fairly cocky about his playing by the time he was in his late teens and some friends invited him along to see Jelly Roll Morton.

"He was all the things everybody said — diamond in the teeth, everything. I was already listening to Tatum — he was my biggest pianistic influence — and told my friends I didn't need to listen to that old style, I thought I was past that but Morton turned me on to how ragtime was supposed to be. He sounded orchestral, you could hear trombone lines, everything. He played a corny style but you could hear the whole band. Other players were more pianistic, that was the eastern style; Johnson was in a sense orchestral, but still pretty much a piano approach. The New York style was based on that orchestral style but updated it by adding elements."

Taylor has a strong sense of the progression of jazz. He heard Count Basie play great boogie woogie and stride piano in jam sessions, a combination of Hines and Waller on stage — and, later, the famous one-armed, understated accompaniment to his great soloists. When much of the jazz audience was deprived of music in the 40's due to the ASCAP ban on covers and the musicians' strike against the record companies, Taylor was a sociology student at Virginia State College who spent a lot of time hanging out in the music building and going to hear his favorite piano players. Composer-pianist Undine S. Moore persuaded him to become a music major, and after he received his BS he went to New York City to study piano with Richard McClanahan, at the recommendation of Teddy Wilson. He knew what was being played, he had the chops, he had the confidence. But he was a little over-anxious. His first night in town, he jammed at Minton's with Ben Webster, who asked him back a couple nights later.

"I was so anxious to sit in I didn't know who the headliner was. I ran into a friend from college who wanted to introduce me to her friends, but I was all prepared to dazzle everyone. She wanted to introduce me around: Mr. Jones, Mr. Smith, Mr. Tatum. I said, 'Yeah, yeah, glad to meet you,' and rushed up on stage. I played about eight bars and then it hit me: Did she say Tatum? It was a little club and I couldn't see who was there. I was looking all around trying to see him, but I didn't know what he looked like in person. I finally asked the bass player and he said Tatum's trio was the headliner. Despite this disastrous audition I got the job — my third night in New York and I had a job on 52nd St." he says with pride.

That was 1944 and because of the war there was no shortage of jobs for a talented piano player willing to play a variety of styles. He was in Dizzy Gillespie's first band, the Cozy Cole group that replaced Benny Goodman's band in Billy Rose's Broadway Show, "The Seven Lively Arts," Machito's mambo band, the Don Redman band that toured Europe and on and on and on... till he began establishing the longest run at Birdland as leader of various sized combos, in all star bands, and as a soloist.

"I played opposite Duke Ellington one night. At that continued on page eleven

companion calendar

The River City Companion welcomes any comments, contributions, or advertising. Call us at 353-6210, or drop by the office at 201N Communications Center.

If you have an item for the biweekly companion calendar, please call us at 353-6210 or mail to The River City Companion, care of The Daily Iowan, University of Iowa, Iowa City, IA 52242.

themes of myth and intentionality, at a large farm near Lake Pepin, Wisconsin. Weekend, 2 week and 6 week sessions. Contact Iowa Organization for Women Artists, IMU Office of Student Activities.

Theater

May 1 *God's Trombones*, by James Weldon Johnson. Directed by Julie Belcher. Black Action Theatre, Studio Theatre, 7 & 10:30 pm.

May 1 *Hunger Pains*, by Fred Hoffman, directed by Lou Stein. 301 Maclean Hall, 2 pm.

May 2 *Phil Gafney*, by Adam LeFevre, directed by Curt Wollan. Studio Theatre, 3 pm.

May 2 *Hunger Pains*, by Fred Hoffman. 10 am.

May 3-7 *Critic's Week with the Playwrights' Workshop*. All plays will be presented as readings in the Green Room of University Theatre. FREE. Critics may be viewed May 6&7.

May 3 *Hunger Pains*, by Fred Hoffman. 10 am.

The Two-Point Conversion, by Sherry Kramer. 2 pm.

May 3-7 *Losing It*, by Richard Mueller. 8 pm.

May 4 *Animals*, by Lee Blessing. 10 am.

Translation, by Dickinson Miller. 2 pm.

May 5 *Nast*, by David Loughery. 10 am.

Nothing Much, by Norman Lapidus. 2 pm.

Showcase Readings: May 6 *Leading Off and Playing Shortstop*, by Phil Bosakowski. 10 am.

May 6 *Avoiding Freud*, by Neal Bell. 1 pm.

May 6 *Head Act*, by Rich Carlson. 4 pm.

May 6 *Honey Babe*, by Liz Greene. 8 pm.

May 7 *Phil Gafney*, by Adam LeFevre. 10 am.

May 7 *Dancers*, by Brendan Ward. 1 pm.

May 7 *Disguises*, by Merle Kessler. 4 pm.

May 7 *God Bless Harry Washington*, by Craig Impink. 8 pm.

May 8 *Playboy of the Western World*, Coe College Dows Center, 8 pm.

May 1&2 *A Midsummer Night's Dream*, performed by the Crosstown Players, City Park Hillside theatre, 1 pm.

Exhibits

Between Traditions: Navajo Weaving Toward the end of the 19th Century. Through May 25, UI Art Museum.

Robert Cumming: Recent Photography. Through June 6, UI Art Museum.

Coming Attractions: UI Art Museum Giovanni Battista Piranesi: Prints & Drawings. June 3 through July 18.

MFA Graduates Show. June 11 through July 11.

Eye Drowelowe Gallery (Art Building): Undergraduate sculpture exhibit. Through April 30

Mark Todd: prints & drawings. May 3-7.

Richard Boles: photo installation. May 10-14.

Music

April 30 *Emmy Lou Harris and the Hot Band*, sponsored by HEC. Hancher, 8 pm.

April 30 *Chinese Opera!!*. Free, delightful. McBride, 8 pm.

May 1 *Beverly Sills*. Hancher, 8 pm.

May 4 *Johann Ludwig Freydt's works*. In a small ensemble. 6 pm, Harper Hall.

Artist's Advocate

May 1 *National Bicentennial Ceramics Symposium*, Coe College, free.

May 1 *The Omaha Writers Club's 31st !!! annual conference*. Creighton University Student Center, Omaha, Nebraska. With real Nebraska writers! All day.

Summer Workshops for Women: Maiden Rock, "a women's learning space, sponsored by the newly formed collective Women's Learning Institute of Minneapolis. Workshops to center on

Music continued on page two

time he ended his sets with a big, loud piece that featured Louie Bellson on drums. The room was just full of music, the decibel count was way up. After the piece, as the musicians are leaving, Duke stays out to talk to the audience, tells them what a good audience they'd been, that he loved them madly, what a nice place it was. All that time he's bringing the decibel count way down. Then he says there's a good piano player coming out, worth listening to and by then everything is silent. There was no other way I'd have been able to go on.

"Ellington and Basie are both great pianists but also great organizers and they have what I call 'perfect tempo' — they know exactly the right tempo for a particular song."

But having command of such a variety of styles proved not to be strictly an advantage. His first record date was for Savoy. Herman Lubinsky told him he wanted to play just like he did on 52nd, but in the studio he wanted it more Errol Garner. "My own playing is eclectic, a combination of classical training, compositional techniques, my playing with Latin bands.

That's all used in the context of my playing, but my records don't show that. It's been mostly ballads and soft stuff. The producers have a preconceived idea of me. I've never done a solo album although I do two hour solo concerts.

Taylor, on the other hand, knew no limits for his music and few for himself. In radio he has gone from dj to program director to station owner — without leaving out any of the steps in between — and proved to his own satisfaction that there was a market for jazz. "Everything I played at WLIB and WNE (in New York City) had some aspect of jazz to it. Maybe it wasn't the best jazz or the newest jazz but it was part of jazz. The station I own (with his former bass player Ben Tucker and Douglas Pugh, WSOK in Savannah, Georgia) is programmed to and for the black community. We play forty minutes of music an hour; everything from jazz to black pop, to black classics by men like William Grant Still."

On stage he played Wesley in "The Time of Your Life" with E.G. Marshall, and appeared on several television shows; and his voice was the voice of Jelly Roll Morton on CBS' "You Are There." He's done

commercials and studio sessions. Even co-hosted a special five-part series for the "Captain Kangaroo Show," and narrated specials for PBS and ABC, and is a contributing editor, member of the production teams and on-camera performer on two weekly television shows — nationally televised "Black Journal" and the New York area "Sunday". He was musical director of both "That Was The Week That Was" and the "David Frost Show".

The jazzmobile program that Taylor helped organize brought jazz to the streets of New York because "the reason more people don't like jazz is that they're prevented from hearing it." Everyone from Duke Ellington to Chick Corea has participated in the program which has expanded to regular classes in a New York High school, lectures and concert programs. But it all started with a variation on an old New Orleans tradition: the musicians on a sound truck, driven through the streets while they played, gathering an audience.

—Colfax Mingo

Movies

April 30-May 1 *The Music Lovers*, with Richard Chamberlain and Glenda Jackson. Directed by Ken Russell. 7 & 9:15 pm, Bijou.

April 30-May 1 *Murder at the Vanities*, directed by Mitchell Leisen. With Duke Ellington and "Marijuana." Late Show, Bijou.

May 2 *Europa 51*, directed by Roberto Rossellini, with Ingrid Bergman. 7&9:15 pm, Bijou.

May 3 *A Time To Love and A Time To Die*, Directed by Douglas Sirk. 7&9:30 pm, Bijou.

May 4 *Murder*, directed by Alfred Hitchcock with Herbert Marshall. Early, 1930. 7&9pm.

May 5 *Lolita*, directed by Stanley Kubrick, with James Mason, Peter Sellers, Sue Lyon. Kind of from Nabokov. 7&9:45 pm, Bijou.

May 6 *Gigi*, directed by Vincente Minnelli, with Maurice Chevalier and Hermoine Gingold. 7&9:15 pm, Bijou.

May 7-8 *Badlands*, directed Terence Malick. Young love, young murderers. 7&9 pm, Bijou.

May 7-8 *In a Lonely Place*, directed by Nicholas Ray. Humphrey Bogart stars as angry ex-writer accused of murder. Late show.

Bars & Bands

THE SANCTUARY
April 30 *John Rohret* - country

May 1 *Chris Frank* - folk & swing

May 5 *Jazz Boat* - jazz

May 6 *Ed Smith* - folk guitar

May 7&8 *Jim Glover* - folk guitar

May 9 *Captain Blink* - jazz

May 10 *Ona Sporn*: Poetry Reading

May 13 *Art Rosenbaum* - bluegrass

May 20 *Jim Kirkendahl* - folk guitar

THE MILL
April 30&May 1 *Arkansas Sheiks* - British & American folk & country

May 6 *Ernie Oakleaf* - folk guitar

May 7 *River City Memorial Jazz Band* - Dixieland

May 8 *Dale Miller* - "best finger picker guitar player in San Francisco area"

May 13 *Rick Webber* - folk guitar

SERENDIPITY
April 30-May 1 *Inner Borough Rapid Transit* (Tom Curran Trio plus Victoria)

May 6, 7 & 8 *Centaur* - jazz

GABE & WALKER'S
April 30, May 1 *To The Bone* - progressive blues

DIRTY HARRY'S
April 30 & May 1 *Ozone Rangers* - rock and roll.

May 7&8 *Homestretch* - maybe - country rock.

MAXWELL'S
April 30 and May 1 *Space Coast Kids* - rock and roll.

May 4-8 *Apriori* - eight piece horn band.

May 11-15 *5-70* - 8 piece rock and roll band.

May 18-22 *City Boys* - four piece rock and roll band.

Chicago Concerts

April 30 *Tubes*, at the Uptown Theatre.

May 1 *Elvin Bishop*, at the Randhurst Arena.

May 1&2 *Gordon Lightfoot*, at the Auditorium.

May 6 *Box Scaggs*, at the Riviera Theatre.

May 8 *Wishbone Ash*, at the Randhurst Arena.

May 8 *Red Bud Music Festival*, Buchanan, Michigan.

May 8 *Chieftains*, at the Opera House.

May 9 *Wishbone Ash*, at the Odney 41, Chevelle, Indiana.

May 11 *Bob Marley and the Wailers*, at the Auditorium.

May 14&15 *Foghat Cat*, at the Aragon.

May 15 *Ariel Speedwagon*, at Cold Stream, IL.

Video

SPECIAL! FREE!
Environmental Video Theater
Live jazz, live theater, electronic environment.

May 11, 12, & 13 at the Triangle Club, 3rd floor IMU

Convocation

May 14 *Dentistry Convocation*, Hancher, 3pm.

May 14 *College of Law*, IMU, 7 pm.

May 14 *College of Medicine*, Hancher, 8 pm.

May 15 *University Commencement*, Fieldhouse, 9:30 am.

Event environmental video

dance music theater

-a composite of improvisational and semi-improvisational artforms-

One show per evening
IMU East door - follow the signs
limited audience no admission
May 11, 12, & 13 8 pm

HUNGER PANGS

a new play by Fred Hoffman

(with fins, famine, and the 4th of July)

directed by Lou Stein

Friday April 30th 8:00 P.M.

Saturday May 1st 2:00 P.M.

Sunday May 2nd 8:00 P.M.

Maclean 301

Tickets 50¢

A Playwrights Workshop Production

New Poets: Women

NEW POETS: WOMEN — AN ANTHOLOGY
 Edited by Terry Wetherby
 Les Femmes Publishing, \$4.95

Where are the women?
 Have they gone to the well?
 Have they gone to the war?
 They are hidden
 like water. They have become
 the blue fluid that oozes
 from under rocks and lies
 beside them dark and quiet.
 They have become the other
 rocks. Tired, powerful,
 they are seeping
 back into the earth alone.

Nancy Mairs.

First, this is good, damn good poetry. No equivocations or conditionals need be attached to that evaluation. The poems are fine. Some are so fine that they produce that rare excitement, envy and enjoyment wherein the reader is tempted to buttonhole people in the street in a frenetic attempt to share good literature.

Secondly, the range and diversity of the collection is refreshing. No usual labels will do in explaining what these poets are about in their poems. For the forty-two women in this anthology are about everything, and everywhere, and everyone. They are old, young, black, white, and all those places in the middle. All geographic regions are represented and midwestern chauvinists (in the poetic sense) can take delight in the fact that five products and byproducts of Iowa (Joanne Casullo, Virginia Gilbert, Karen Kent, Mary Stroh, and Martha Yoak) are ably exemplifying what is best and new in poetry.

Third, this is an anthology by poets who are women. I would gladly stick with "women poets" but the feminine is annoyingly in literary disrepute these days. Maybe that's because inattentive critics incorrectly assume the feminine to be the new rival of the androgynous. Then again, if "women" were not still a culturally pejorative term and if it could be assumed (as the masculine can), then there would be no need to use it, but there is...

Before thoughts of paranoia and provincialism streak through anyone's mind, let me attempt and

expand. Initially, the poems are feminine because the writers are feminine persons. This anthology is a transliteration from forty-two lifetimes and forty-two visions. And these women could not repudiate their lifetimes anymore than they could repudiate their visions. And both, if Campbell and Coleridge and the muses are correct, are feminine.

And what is feminine in the collection becomes most clear, and ultimately most human, in the personae that these poets employ. For example, there are an inordinately high number of poems addressed to the poets' mothering. In itself, this is not unusual. What is



J. Walter West

striking, though, is the mother figure as part of the solution rather than the problem.

For the mothers are the poets in another life, in another time. The strong identification with the function rather than the role of mothering is illustrated in the lines of Ellen Cooney: "Your strength flows through me...thick water... much stronger than the sea." The mother figure in this poem functions as an antecedent for self. And while it illustrates, this isolated image cannot convey the rich and varied use of this thematic direction throughout the collection. For there is more.

Mothering as theme and personae is not limited, either in intention or extension. It is intended for and to all that is alive. For example, all loving is mothering. And lovers are mothers, or sisters, or brothers — lost or found, accepted or rejected. And mothering is the

empathy Portnoy mistook for smothering. In fact, the richness of the positive emphasis of this value in this collection might constitute a fine alternative to the just mentioned "complaint."

Also, while this nurturing value is often positive (as in Diane Leverburg's self-nurturing lines: "Having no magic ... means of survival ... I bring you ... this naked woman ... having led herself ... out of the desert"), it can also be angry. This anger is manifest, to use unwillingly another isolated example, in two linked images that Rosalie Moore employs to personify a general theme:

And you, no thanks to you,
 Belden my enemy:
 You married my daughter
 You shifter of weights and loves.

And again:

And you, no thanks to you, Belden
 my enemy:
 You — dispossessing the poor, in
 the heat of the day —
 Wrenching the white refrigerators
 hoarsely
 Onto the moveable dollies.

So what do these women poets, these women, want? In effect, they want nothing, for they've already taken it. And "it" is the power to name and claim, re-name and reclaim. They have renamed their feelings; they have reclaimed their functions. And unlike Levertov's "Hypocrite Women" they have done so at the expense of neither their persons nor their art.

This collection has as much clout as that better known, earlier anthology *No More Masks*. But there's a difference in feeling. *No More Masks* was a slow discarding of the names of the past; this anthology is a collective renaming for the present and immediate future. Furthermore, these women's voices seem to speak more in unison than the voices of *No More Masks*.

But there's too much here, too many good poets, really to do justice in one reader's review. Get the book, and read it, and listen to these poets.

—Jane Vanderbosch

movies

Barry Lyndon: Tedious Beauty

Stanley Kubrick is definitely up to something. He makes movies very slowly and with painstaking perfectionism, and each of his long-awaited features is another exercise in his continued efforts to test and redefine the nature of the cinematic experience. Beyond their individual efforts to raise our collective cinematic consciousness, Kubrick's films have little in common with each other or with other films, and consequently they tend to generate two kinds of reactions from viewers and critics alike: "What the hell is this man doing?" or "I'm not quite sure what he's doing, but I'm quite sure that I like it."

Kubrick's Barry Lyndon, like *Paths of Glory*, *Dr. Strangelove*, *Lolita*, *2001*, and *Clockwork Orange*, is another critically inaccessible film. It defies analysis or evaluation according to conventional standards of film-making, and virtually demands that it be dealt with on its own terms. The film is based loosely on one of William Makepeace Thackeray's prose works, but any efforts to apply notions of "plot" or "characterization" or "narrative development" to this most non-literary film are doomed to failure. For Kubrick, the plot in this film is simply another piece of the machinery, an element of only marginal necessity in his construction of what may be the most visually overwhelming film in the history of the commercial cinema.

Thus film critics have tended either to condemn the movie for its literary deficiencies or lavishly to praise it as a visual and technical masterpiece. My reaction, alas, falls somewhere between the two. Never before have I seen a film which is at once so stunning and yet so stalled, so utterly beautiful and yet so very tedious.

The film traces the picaresque wanderings of its erstwhile namesake, Barry Lyndon, as he manages to marry into and then squander one of the largest fortunes in pre-Industrial Europe. The film is a period piece, and Kubrick's faith to historical detail is impressive, especially is the lavish decor and costuming.

But while much has been said of the film's visual detail and the shooting of interior scenes — all of which are lit by candlelight — Kubrick's real achievement in Barry Lyndon is his filming of the lush countryside. Virtually every exterior establishing shot is a visual tour de force; never were the hues and texture of any landscape captured with such incredible beauty.

As all of this would indicate, the technical aspects of this film give you the impression that director Kubrick is under absolute control, that he demands perfection and perhaps comes closer to achieving it than any other filmmaker working today. His control, for example, extends even to the selection of the music. Kubrick listened to literally every available piece of chamber music from the period in scoring the film.



But in assuming that Kubrick is a man who knows what he's about, the misgivings that I have about the film grow into ever-larger and more difficult questions. Why the interminable plotless narrative? Why the omniscient narrator? And for God's sake, why Ryan O'Neal? I am now entering the "Whaat the hell is this man doing?" portion of this review, so bear with me as I offer a few suggestions in trying to answer these questions.

I am assuming — and I may well be mistaken, although Kubrick's past performance seems to bear me out — that Kubrick has the same concern for his narrative that he has for his cinematic technique. Indeed, in Barry Lyndon it is quite impossible to consider one without considering the other, and that alone is a tribute to the film-maker. In fact, there is a sense in which Kubrick's narrative technique in this film so distances us from the events of the story that we are forced to tune into the film on a different level altogether.

The film incorporates an omniscient narrator, for example, who continually describes an action before we see it happen, and this effectively undercuts our sense of narrative anticipation. This is a significant departure from Thackeray's novel, in which Barry himself narrates the story and thus much of its appeal is derived from our growing distrust of Barry's ability to describe honestly the events of his life. Kubrick, however, keeps Barry always at an arm's length, never allowing him to engage our sympathy or us to identify with his plight.

And Kubrick must certainly have known what he was doing when he cast the lifeless Ryan O'Neal as Barry. O'Neal is definitely no Albert Finney, and the splendid characterization that Finney brought to Tom Jones is purposefully lost in O'Neal's empty portrayal of Barry Lyndon. We always seem to be watching Barry from a perspective of total objectivity, and at times his role in the narrative serves only to carry our diminishing attention from one beautifully-shot location to the next.

But this is finally not so much Barry's story as it is Kubrick's. And his camera's Barry Lyndon is a film that, despite its damage to our conventional narrative expectations, engages the viewer in a uniquely cinematic way. Kubrick seems intent upon achieving this cinematic engagement, and he is apparently willing to sacrifice his narrative to realize it. And while I respect his efforts, I also feel that Kubrick's film fails to succeed as a unified, organic whole. The film's staunchest supporters might argue that Kubrick has effectively prevented its cinematic technique from playing handmaiden to its narrative, but in doing just the opposite Kubrick seems equally incapable of attaining the perfection that he so feverishly pursues.

—Tom Schatz

From New Poets: Women —

Joanne Casullo
THE SUICIDE

Before she sold her life to the asphalt,
 she put things in their places,
 high on the backs of steel shelves.

She took seven eggs, the bread and the milk
 in a brown paper bag
 and set it at her neighbor's door.

When the landlord searched her apartment
 he found a notebook she'd taken with her
 to the windowsill.

The book explained nothing, held sketch upon sketch
 of distant mountains, only triangles
 when looked at closely.

Karen L. Kent
 C44

womens ward
 stacked up
 down the middle
 around both sides
 enema douche cunt shave demeral
 shots in leg
 cunt cancer cobalt
 radium implants weekends
 out of the ward
 back on Mondays
 for more cure

three day
 patients having babies
 & sterilizations
 leave this home
 of their mostly older
 sisters mothers
 three days
 a long time have
 a longer time after leaving

Mary Swanson Stroh
EXCUSES

The Italian women in the back room
 have stood since the depression
 cutting fettucini, nodding scarved heads:
 "family is family"
 "sick is sick."

I want you to be that simple.
 I don't want to walk with you
 the night's too much codeine
 cracks your head on the toilet.
 Some part of you comes to me, only this time
 it is my fingers that twist through your gray hair—
 banging your head against the wall.
 Mother, my arms are not soft enough, my breasts
 not large enough to fold you in
 and stroke out your bitterness.

We sift through our separate stacks
 of dirty dishes, ashtrays, books; substitute
 coffee for speech, pry open black windows
 wishing it were spring, and wonder
 why it is so difficult not to be a man.

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belly slit
 navel slit
 bandaid sterilization
 & scrape the womb blood
 belly fill w 4 liters carbon
 dioxide tipped on head
 table does it
 aftermath general
 operation recovery waddle
 around a few days

get a new love
 get a new apartment
 going to raise
 plants & jungle
 grass throw
 a few clay pots
 & fits im scared
 seems too easy
 what happens after
 when one is no longer one
 one moves on

Pauline Kael's Reeling

The most powerful movie critic in this country is ... I'll give you a moment to hazard a guess ... give up? ... it's Gene Shalit!

Shalit, the early-morning walrus on NBC's "Today Show," has a larger audience than any other half-dozen movie critics put together. That audience is a monied audience, too — millions of before-work viewers, gulping down coffee and breakfast squares, catching a few of Frank Blair's headlines and, of course, one of Shalit's 60-second alliterative raves.

A favorable review from Shalit is, supposedly, worth its weight in ticket stubs. It's about as difficult to get a favorable review out of Shalit as it is to get water out of a faucet.

On the other hand, the most prestigious movie critic in this country is probably Pauline Kael. Kael started writing over fifteen years ago. Before that, she'd made a few short "experimental" films, run a twin art-film house in Berkeley, California, and broadcast weekly movie reviews over Bay Area radio station KPFA. Her first collection of movie criticism — *I Lost it at the Movies* — was published in 1965. Not long after that, Kael became a regular movie critic for the New Yorker, alternating six-month stints with Penelope Gilliat. Every few years, her criticism to date was packed between hard covers: *Kiss Kiss Bang Bang*, *Going Steady*, *The Citizen Kane Book*, and *Deeper Into Movies* — the latter being the only collection of movie criticism ever to win a Pulitzer Prize.

Prestigious. Kael continues to take on movies, striving to maim those she despises, help those she admires, and understand — try to appreciate, to explain — all she sees. She is good with words and even better with ideas. With those few pages weekly in the

New Yorker, she has built a formidable reputation. Those who know her work, like it or loathe it, pay attention to her. She is trying to both judge and influence a medium; at the first she is usually successful, at the second occasionally. At all times, she is never dull.

Reeling, Pauline Kael's sixth and latest book, is her longest book so far — seventy-four essays, nearly five hundred pages of unusually small print. Most of these are typically concise reviews. A few are overblown praise obviously intended as the catalyst to success for certain movies — *Last Tango in Paris*, *Nashville*, *The Godfather, Part II*. "T" "On the Future of Movies" attempts a blueprint for the medium. In her introduction, Kael claims that *Reeling* is her most positive book — "There are so many good pictures written about in this book that when I look at the table of contents, it seems like a binge." She even apologizes for some of the negative reviews (calling them overly critical and badly written, "crowbar writing"). Finally, she loves movies — "movies can give us almost anything, almost everything."

It is this positive energy that makes Kael's criticism so good, so close to the lovingly manic criticism of James Agee, but without his sometimes cloying tendency to make excuses for anything on celluloid, to pick out eight frames of competence that, for him, would justify a movie. With Kael, you always hurt the one you love. When she dislikes something, she goes after it — not, like John Simon, for the taste of blood, but because the moviemaker has failed this "almost anything, almost everything" medium. Contrary to her own opinion, I think some of her best writing is in her negative reviews. She's charged up, on the mark. She can level a movie just by describing the action, as with *The Trial of Billy Jack*: "The pitiful crippled child is cuddling a sweet wittle wabbit when he's mowed down by a National Guardsman." She can level a movie-

maker with a tight, devastating conclusion: "Most of the gags in *Blazing Saddles* never were very funny, and probably Brooks knows that and thinks that what's funny about those rotten old jokes is how unfunny they are. But as a director he doesn't have enough style to make the unfunny funny. In *Blazing Saddles* he makes the unfunny desperate."

As Bob Hope exemplified in critic's *Choice*, however, bad reviews come easy — it's the positive stuff that takes all night to write. That's not always true, but when Kael likes a movie she does tend to, unfortunately, Like That Movie. Each of her huge overboard reviews (*Nashville* was "the funniest epic vision of America ever to reach the screen") is surrounded by a half-dozen others that, while not as achingly positive, still grope for superlatives. She yields to temptation not with the obviously bad movie, but the marginally good — refusing to lean backward one inch for *The Towering Inferno*, she'll touch her heels with the nape of her neck for *Lady Sings the Blues*.

There, is, though, only one movie critic currently writing I would care to read cover-to-cover for five hundred pages: Pauline Kael. I still think *I Lost it at the Movies* is her best, toughest book — it was written over a longer period of time, she had more unique things to say, and she was freer to say them (William Shawn "tamed her excesses" when she signed on at the New Yorker, and it still shows). As with any movie critic, she can't really make a movie succeed (*Thieves Like Us*) or fail (*The Exorcist*), but it's heartening to know that she cares enough to try. More than any other movie critic, both the excitement and the disappointment of moviegoing inspire her prose.

—John Bowie

theater



Ferdinand Von Reznick

A Week Of Plays: Critics Week Coming Up

Readings of plays — without the spectacle, but with the actors, the direction, the words themselves — can be more stimulating than the performances. There are few better ways to judge the real strength of a script, tinsel and crepe paper and cardboard mountains stripped away. There's an extraordinary amount of theater this first week in May, because the Playwrights' Workshop is sponsoring the fourth annual Critic's Week May 3 — 7 in the Green Room of the University Theatre. Critic's Week consists of prepared readings of new plays, read largely by the Playwrights' Ensemble. They're open to the public, and well worth attending.

It's all called Critic's Week because of the visiting dignitaries: far more this year than ever before. Guest critics for the last two days of the Week will be Nagel Jackson of the Milwaukee Repertory Company, Naomi Eftis of the Back Alley Theatre in Washington, D.C. (one of D.C.'s best off-Broadway type theaters, open to new works), David Copelin of the Mark Taper Forum in Los Angeles, Ben Shaktman of the Pittsburgh Public Theatre, Simm Landres of Syracuse University, Andrew Bro of the Timberlake Playhouse, Chuck Stillwill of the Waterloo Community Playhouse, and Ed Berkeley, free-lance director.

Oscar Brownstein, amiable director of the Playwrights' Workshop, said that this "is thukst year we've attempted to bring in a larger number of critics..." Ed Berkeley has been a regular visiting cec in the past; this year, he has been added to the staff as an adjunct lecturer. In addition to Berkeley, the first Critics' Week had Hobe Morrison, theatre editor for Variety Magazine; the second year, Kenneth Cvgan, professional actor; and the third, Andrew Bro, artistic director of Timberlake Playhouse.

This Week's performances come in two parts: during the first three days (May 3 — 5), the plays presented will be by playwrights in the Playwrights' Workshop. Playwright will have a private meeting with the committee, at which time his or her work will be reviewed. The committee consists of Jack Leggett, Donald Justice (currently at Princeton), and Ed Berkeley, who also's an adjunct lecturer to the University Theatre. Leggett and Justice, of course, are with the Fiction and Poetry Writers' Workshop, respectively.

This is the first year the second segment — the Showcase Plays — has been added. The big guns from out of town will be in just for that part, May 6 and 7. The Showcase admitted plays by alumni playwrights.

Their plays are very good, perhaps two or three are genuinely excellent, and all worth a try at production. The Playwright's Workshop keeps strong ties with fledglings leaving the nest, rewrite through rewrite through rewrite...

Here's the schedule, synopses contributed largely by the writers:

Monday, May 3

10 am HUNGER PANGS science fiction comedy, by Fred Hoffman ('78) the play also being produced currently, directed by Lou Stein.

2 pm — The Two-Point Conversion slightly surreal comedy involving football and other "sports of life" by Sherry Kramer ('78).

8 pm — Losing It. A short doomsday comedy, by Richard Mueller ('78).

Tuesday, May 4

10 am — Animals. A satirical comedy of the manners of animals and people, by Lee Blessing ('77).

2 pm — Translation. An allegorical drama concerning the residents of a rooming house, by Dickinson Miller ('78).

8 pm — Going Out. An absurdist comedy in a naturalized setting, by Paulette Laufer ('78).

Wednesday, May 5

10 am — Nast. A historical drama about Boss Tweed and Thomas Nast, the cartoonist, by David Loughery ('78).

2 pm — Nothing Much. A science fiction black tragicomedy, by Norman Lapidus ('77).

THE SHOWCASE PLAYS

Thursday, May 6

10 am — Now Pitching for Philadelphia, by Phil Bosakowski (previous River City Companion editor). A comedy-drama about the identity crisis of a baseball superstar. An earlier version of this play, entitled "Leading Off and Playing Shortstop" was produced in Studio Theatre in Fall 1974. He's currently starring in New York City. Should be a priority to see this.

1 pm — Avoiding Freud. A play in which Sigmund Freud struggles with his own neurosis, by Neal Bell ('74). The play was produced in Maclean Hall in February, 1976. Bell now teaches at the University of Massachusetts.

4 pm — Head Act. A comedy-drama about a mentalist, by Rich Carlson ('77). This play will be directed by Mark Medoff at New Mexico State University in Las Cruces this summer.

8 pm — Honey Babe. A comedy-drama of survival in a Minneapolis ghetto, and of two young girls growing up. By Liz Greene ('77). The play was produced in Maclean Hall in March 1976. It will be produced again this fall, and will be an entry in the American college Theatre Festival next year.

Friday, May 7

10 am — Phil Gafney. A mythological comedy-satire, by Adam LeFevre ('76). Another American College Theatre Festival entry next year.

1 pm — Dancers. A powerful drama of Irish immigrants in New York, by Brendan Ward ('75). It was produced in Studio Theatre in December, '75, and was the ACTF entry in the festival in Emporia, Kansas in February, '76. Ward is currently starring with Bosakowski in New York.

4 pm — Disguises. A drama about a conflict of life values at the beginning of the oil industry, by Merle Kessler ('74). Produced in Maclean Hall in December, '75. Kessler's now in San Francisco performing with the Duck's Breath Mystery Theatre.

8 pm — God Bless Harry. A musical comedy by Craig Impink ('75), in which the mythic son of George Washington saves the Revolution (from what, one might ask, but it's in the script...). It was produced as a non-musical by the Workshop in Spring, '75, and is being produced at Williamstown Playhouse, opening April 29. Impink is now a reader for the New York

Public Theatre and the Perry Street Theatre.

Of the ten plays read last year at Critic's Week, eight have since been produced or are scheduled for production — so the track record's good, particularly for a University-based group. Three of those will be professional productions: Saints, by Merle Kessler, opens June 22 at St. Clement's Church in New York; God Bless Harry by Craig Impink opens April 29 at Williamstown Playhouse, Williamstown, Massachusetts; and The Authentic Life of Billy the Kid by Lee Blessing opens in early September at the Timberlake Playhouse, Mt. Carroll, Illinois.

Take a break from finals sometime and go to a reading. There'll be open discussions afterwards, you can buttonhole a critic and demand accountability, playwrights and actors will be present. A participatory event, greatly expanded from past years, well worth the time.

Chautauqua

Chautauqua is a New York based group, with a number of Iowa City participants, one of those extended jam sessions that might turn into a permanent musical voice. Their music is composed, publicized, and sung by Mark Emmons, an eccentric a musical entrepreneur as you'll find since the old snake-oil days of the original Chautauqua.

Emmons resembles a melancholic Turkish banker burdened with overdrafts. He left Cedar Rapids at fifteen to go to New York. (Sort of Stage Door cast with Dustin Hoffman). His past career has been mainly in theater — a series of one-man, self-promoted shows, long grim tours of one-night stands through Midwest towns with the odd stay-over in New York. His impersonations have included Noel Coward, Mark Twain, Gertrude Stein, Edgar Allan Poe, Billie Holiday, celebrities innumerable. He started acting and singing, he said, at three or four, when he sang "Trouble" from Music Man and "Why Can't the English Learn How to Speak" at the Tom Young Breakfast Club, to which his father belonged, and has been performing ever since. He is working on a film, a line of fashions, has two plays optioned in New York, is dealing oriental rugs, has toured for the Nebraska Arts Council, and created and ran the Piccadilly Dinner Theatre in Cedar Rapids in the summer of '75, plus so many other activities which, he assured me, he was sure he'd done, but had since forgotten.

He carries past reviews, sheets of music, notes and letters around in a bedraggled cardboard box. "I left everything in New York," he explained.

Good enough. Chautauqua survives, as entertaining as the nineteenth century version and without the temperance lectures. This specific Chautauqua — the group of musicians — features Martha Obrecht on bass, Rick Neely on piano, Ray Villadonga on guitar, Marilyn Wallin on viola, Brad Switzer on drums, Burr Ekstrand on trombone, several possible performers on strings, Emmons singing, a tuba player, and Ed Black on guitar.

Chautauqua's musical antecedents range from Dan Hicks to Cole Porter to Detroit Blues — plus a lot of rock, some jazz, even some "south of the border," said Emmons.

They'll be performing, free, the first week in May at the Union.

Video

Environmental Video Theater will perform, free, May 11, 12, and 13, at the Triangle Club, 3rd floor IMU. A real variety show: live jazz, live theater, and video art that's been created this last semester by Greg Olive et al. It's being billed as a total electronic environment, with the audience settled comfortably in the middle. An interesting mix of some good local talent; pass through, or even stay awhile, and raise your intake of microwave radiation. At 8 pm all nights.

—Chris Brim

ALL THINGS ARE POSSIBLE: THE HEALING AND CHARISMATIC REVIVALS IN MODERN AMERICA

By David Edwin Harrell, Jr.
Indiana University Press, \$10.95

All Things Are Possible is a book about those Christian leaders who minister to the bodies and souls of their followers. Unlike General Booth, who relied on soup and bread to renew the health of sinners, these men and women call on the spirit of God to cure illness through miracles. Moved by a special gift of charisma from the Holy Spirit (the second person of the Trinity — sometimes known as the comforter) or Jesus himself, they went out after World War II to preach the full gospel the established churches had abandoned — the message that "Jesus Christ is the Savior, the Healer, and the Baptizer in the Spirit."

Harrell tells their story sympathetically in a history without a heavy overlay of interpretation. The healing revival is traced from 1947 to the present surge of pentecostalism through the teachings and lives of those who have participated. Dry and repetitious at times — much of the information in the first three chapters is contained in biographical sketches near the end — All Things Are Possible is a cautious examination of an easily criticized profession.

This considerate approach reveals a religious tradition sublime and ridiculous. During the early 50's, hundreds of thousands were converted and baptized in a zealous missionary effort while Jack Coe disputed with Oral Roberts over who had the largest tent. Different evangelists compared their cost-per-soul saved ratios in contests of efficiency. Thousands of unexplained healings occurred. Not only were the lame made straight and the blind given sight, but some claimed to have raised the dead. (One miracle worker even resurrected a fish that had been killed by a companion.) When Oral Roberts, known as the great moderator of the revival, came under pressure to raise funds for television in 1964, he created the "blessing-pact" plan — a money-back guarantee of unexpected wealth with every donation.

A reader has reason to be grateful for such an unbiased but artful collection of facts. Reverend Ike ("You Can't Lose With the Stuff I Use" ... "Lack of Money is the Root of All Evil") and Marjoe are mentioned, but the more sensitive and lesser known figures

dominate the text. In addition to operating as healers, many preachers believed they were appointed prophets "as of old." Men like David Terrell, Neal Frisby, Franklin Hall and William Branham led an austere ministry — often fasting for weeks "in conversation with the Lord" over questions of policy and religion. They would also set up a quota for each meeting to cover expenses and refuse to accept any offerings after that amount was raised. They were often ashamed of their more flamboyant brethren and often criticized them.

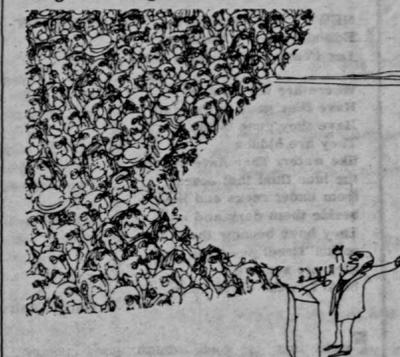
Breaking away from established Pentacostal and Protestant churches, the healing revival and its independent ministers seemed to fill a genuine need for miracles and the Good Word — "the straight bible." They brought faith and hope and prophecy to the small towns and to the sinful metropolises. (Only Chicago, which was known as the Evangelists' graveyard, seemed immune. I wonder — was it all the Irish Catholics, or that they already had Mayor Daley?)

Harrell traces the movement through the controversies which divided it and the successes which united it. He explains through comment and commentary how the healing revival grew and changed through the ambitions and convictions of its leaders, and through the longings of the people they served. Oral Roberts, the only major figure who survived throughout the period up to the present, provides the clearest example of the interaction of these influences.

"Called by God to serve his people," Roberts decided that only the full gospel could bring people to Christ — only a complete healing could bring salvation to those ignored by the Sunday schools and the theologians. His ministry expanded as he sought to reach more souls, which meant practical organizational demands that could not be ignored. Harrell records that "...the financial pressures on the evangelists who aspired to national reputations were enormous...the monthly cost (in 1955) of a modest ministry including a monthly periodical, a network of about thirty radio stations, and a regular campaign schedule, was around \$3,000."

As Roberts changed the style of his campaigns and emphasized less spectacular gifts of the spirit, his audience changed. Instead of Healing Waters, in 1962 Roberts' publication was renamed Abundant Life. Testimonials no longer told of demons cast out and crutches collecting dust in the attic, but carried titles that proclaimed "A Raise Plus a Bonus," "New Job as

General Manager," and "Sales have Tripled!" In 1967, Roberts opened the multi-million dollar Oral Roberts University, a fully accredited liberal arts and evangelical college. Yet in 1967 he and the entire



Hans-Georg Rauch

movement had been harassed by officials and ridiculed by the press as hucksters and frauds.

Harrell has put together a curious tale of spirituality, optimism and opportunism that needs no sociological or psychological rewriting. If you are looking for a cynical expose, don't read it. If you enjoy viewing both folly and dignity in humans, do. You will find enthusiasm, spontaneity, fatalism and doubt. The book closes with a memorable passage:

"Divided, disorganized, haunted by its past, bewildered by its success, threatened by respectability, the charismatic revival plunged ahead. The late editor Alden West of Logos Journal asked, 'Where is the Holy Spirit leading us?' The voices of the prophets gave no sure answer. But modern charismatics remain undaunted in their faith that something greater is about to appear, something far surpassing the mighty works that earlier generations had witnessed. If one would only believe, all things are possible."

—Steve Braun

WORLD OF OUR FATHERS

By Irving Howe
Harcourt Brace Jovanovich \$14.95

This is a rich book, a fount of information, a leisurely, lucidly written voyage through the history of the American Jews, and especially of their lives in the early part of this century. Howe's final theme becomes simply the slow assimilation into American society. But to the reader encountering this history for the first time — as I did — the cumulative impression's of the number and range of Jewish contributions to the traditions of the American left, to the American theater, and to one American mythos of upward mobility. It's a long book — about 650 pages of text. But with an informal format: references meticulously collected, but all in the back; a wealth of photos, some here published for the first time; journals and contemporary newspapers used for depth and texture in each chapter, rather than the more portentous ramblings, of previous more scholarly works.

Howe's motives, at least, when he began the book, were those of a son rather than a historian. He is both editor of Dissent and a Distinguished Professor of English (odd appellation) at CUNY and Hunter, either of which could have led to diatribe and an intolerably dull book. But he's also exploring his subject matter personally, and looking for a personal solution. In one of the few passages where he allows himself to speak directly to the reader, he says:

"We cannot be our fathers, we cannot live like our mothers, but we may look to their experience for images of rectitude and purities of devotion. It is the single commanding power of the Yiddish tradition that it seems immediately and insistently to thrust before us the most fundamental questions of human existence: how shall we live? What are the norms by which we can make judgements of the 'good life'? Which modes of conduct may enable us to establish a genuine community?"

"We need not overvalue the immigrant Jewish experience in order to feel a lasting gratitude for having been part of it. A sense of natural piety toward one's origins can live side by side with a spirit of critical detachment. We take pleasure in having been related to those self-educated workers, those sustaining women, those almost-forgotten writers and speakers devoted to excitements of controversy and thought."

Howe's statements remind me of Henry Fairlie's remark about the liberal tradition (in The New Republic — where else a sentimental article about the liberal tradition?); that the left, or leftish, in America can remember their grandparents, and know stories about their great-grandparents; that it's the conservatives who've few family traditions left to conserve. Howe is Fairlie's prototypical positive liberal. There's his underlying affection for the people he's



writing about, that enlivens his blow-by-blow, decade by decade account of New York Jewish history. The book revolves around the decades spent in the Lower East Side in New York, with a section on the world back in the shtetls of East Europe, those grim arenas of poverty and pogroms, and a longer section at the end — "Dispersion" — on the final assimilations after World War II. But the bulk of the book centers on the sweatshops, the labor strikes, the starving artists and harried Yiddish journalists of the early years, the years when the Lower East Side was an ingrown community whose English-speaking children were struggling to leave.

Howe breaks a few myths too; his tales of turbulence between the anarchists, socialists, internationalists, communists centered in New York dismisses any arguments for the unanimity of the early left; and he's written more on Jewish upward mobility through gangs, the Mob, and cooperation with the Tammany machine than through the traditional professional channels. So many of his subjects don't make it: so many artists whose early successes ended in lonely old-aged poverty in a changed, but still ghettoized Lower

East Side, so many politicians whose early sell-outs had rapidly diminishing benefits.

Howe has let immigrants' journals tell the story of the early miseries, the eighteen-hour workdays, the eaths, and they are eloquent; he includes, wryly, the accounts of the first covetors of slumming journalists as confirmation. And, as he says, recounting one immigrant's stories, even "poverty has its shadings, wretchedness its refinements:

"When an immigrant family could occupy a two- or three-room apartment without several boarders, they were considered lucky. But even the privilege of being a boarder was not enjoyed by every greenhorn. There were various categories of boarders. A star boarder slept on a folding bed. But I knew a printer who every night unscrewed a door, put it on two chairs; he couldn't pay as much as the one who had the bed."

A horrible time; nor an experience limited to Jewish immigrants. But the sheer mass of people, self-transplanted to a few square blocks in New York City, moves as a character through the book, a community that created itself from tradition and excruciating overcrowding.

Howe wisely lets the immigrants speak for themselves; it's almost impossible to describe the Lower East Side experience without lapsing into bathos, sentimentalism. It was so hard, and it produced so much now powerfully affecting American culture — a radical tradition in union organizing, a language, a sense of how to survive. And the immigrants aren't sentimental — at least outside of the pastiche plays of Yiddish theater — but matter-of-fact, outraged, durable.

The book has its faults; although the notes are at the back, no footnotes guide one to them, so searching sources for quotes is a bit of hide and seek. And Howe's own political judgements are explained barely if at all; he gives Emma Goldman a couple pages, far more to minor figures, with no justification.

But the story of being poor in America's our equivalent of being defeated in war, occupied by foreign powers, of being truly victimized. These are the victims of class war, and survivors — and not all survived — of that war. A good, useful, and finally moving book.

—Chris Brim

(Books courtesy of Iowa Book & Supply)

books

THE FINAL DAYS
By Bob Woodward and Carl Bernstein
Simon and Schuster, \$10.95

Were Woodward and Bernstein's *The Final Days* rewritten according to its various critics' various criticisms, the results would be as follows...

The William Safire version:
"The President, according to one White House source, got to his feet. He then, perhaps, began to speak. Possibly. No one in the room at that time (see appendix 18) now remembers, exactly, what the President said, although several believe he used a few prepositional phrases and one or two adverbs. That his action may be called "speaking" is a fairly unarguable fact — although, lacking the verification of expert witnesses, we would hesitate to label it such at this time."

The Donald Kaul version:
"Bob and Carl were back on the story. Gosh, it promised to be an even bigger story this time around. Bob wore his gray slacks, the lucky ones from the last Deep Throat meeting. 'Let's go find some unimpeachable sources who will agree to let us use their names,' he said to Carl. 'Sounds fine to me,' Carl replied, 'but remember — we have to be the central characters of this tome, otherwise it will be different from the last one, and people will think we're cheating.'"

The Henry Kissinger version:
"While everyone else mired himself in the tar of Watergate, the Secretary of State stayed in the Middle East, forging a just and lasting peace. Allow us to digress for a few hundred pages, highlighting the career of a brilliant and irascible Harvard Wunderkind who, at a very early age, had decided he would never condone the use of wiretaps."

The Archibald Cox version (which *Reader's Digest* has shown interest in):
"They were all, finally, guilty under the law. Mr. Nixon decided to resign. So he did."

And, finally, the postscript necessary to the Alexander Haig version:
"Some readers may have noticed the absence of Mr. Alexander Haig in this narrative. Mr. Haig was, we admit, a kingpin throughout the last months of the Nixon Administration. But, in several lengthy conversations, Mr. Haig said he has never talked with us."

Most of the criticism is, of course, bilgewater, the result of either ignorance or self-interest or, in some cases, both.
Where possible sources are concerned, they're playing a very old game: I'll tell you anything you want to know, but when this hits the newsstands, I'm going to be the Virgin Mary. Other critics are playing a newer game called "Keeping Journalism In Its Place."

The *Final Days* is the first major work of "new journalism" to deal with a major historical event. Journalism and history are, usually, treated like water

and oil. Journalism is emotional, history intellectual; journalism character, history event; journalism form, history content. Even New Journalists have, until recently, shied away from the historian's territory. Tom Wolfe's custom kars, Gay Talese's mafiosi, Joan Didion's hippies — all very entertaining but no more than footnotes to the Larger Issues of history.

Watergate, though, has been a very bad subject for history. To put it simply, Nixon copped out, and you can't do a leisurely painting of someone who won't sit still. Where something like a World War — history with perceivable beginnings, middles, and ends — didn't need immediate explanation, Watergate did. There are hundreds of thousands of people lining up for copies of *The Final Days*. They want to know what happened. They want their history, a new kind of history, and they want it now.



The best thing about *The Final Days* is that it has knocked the pins out from under so many intellectuals and historians. That's why they're angry. Where are our distinctions, our definitions of history and journalism? Woodward and Bernstein, these two punk journalists — for God's sake, reporters! — didn't have the decency to wait a decade and then turn their notes over to a Ph.D. They worked like hell to produce a history of Nixon's resignation, and, to add insult to injury, it will probably stand as such.

The *Final Days* is an excellent book, cut from wholly different cloth than was *All the President's Men*, superior to that book in a number of ways. It is consummate non-fiction prose, drawing significance from the particulars of personalities and events without the occasional hype and naivete of the earlier book. And, unlike the thematic signposts of Theodore White, *The Final Days* allows its readers to do their own un-

derlining.
For example, I came away from the book deeply affected by two conclusions — both my own conclusions, one intellectual, one emotional. The *Final Days* proved to me, although it never said as much, that the system doesn't work. The Constitution established impeachment for the removal of a president. But *The Final Days* is filled with Senators and Representatives frantic to avoid the "crippling of the nation" impeachment would bring. All that post-resignation backpounding about how well the system worked was just so much nonsense. They had no faith in the system. Everyone in Washington worked around the Constitution, easing Nixon out of office.

I have no great love in my heart for Richard Nixon. I'm still amazed that his subverting of the American religion — two-party politics — has been and will always be considered his major crime, while his and Kissinger's brutal destruction of Vietnam is virtually ignored. Snuff them gooks, Dick — just don't bug Larry O'Brien. With that, the last sections of *The Final Days* still genuinely moved me (again, not overtly). I felt compassion, sympathy, sadness. I call this a major accomplishment.

Which is why Newsweek's serialization of several sections of *The Final Days* was such an abomination. Newsweek selected only the most sensational passages, presenting them out of context and out of sequence. They also edited those passages to, it would seem, make them more sensational, more overt, less sympathetic. Compare, for example, the follow-up to the controversial Nixon-Kissinger "prayer" meeting. First the complete *Final Days* text:

"At last Kissinger got up to leave. Nixon had never really asked as much of him as he had that night. Vietnam, Cambodia, Russia, China — they all seemed easier. Weak in the knees, his clothes damp from perspiration, Kissinger escaped. Though he was the President's only top adviser to survive Watergate, he had never really been consulted about resignation.

"As he walked through the West Wing corridor to his office, Kissinger thought he had never felt as close to or as far from Richard Nixon. Never as close to or as far from anyone he had ever known.

"Eagleburger and Scowcroft were waiting. It was almost eleven. Kissinger looked somber and drained. He did not shout orders, ask for messages, make phone calls or demand reports. He was clearly upset. To get control over his own tensions, Kissinger began talking about the encounter. The President was definitely resigning, he said.

"It was the most wrenching thing I have ever gone through in my life — hand holding," Kissinger added. The President was a broken man. What a traumatic experience it had been, what a profound shock to see a man at the end of his rope. He was convinced that historians would at least treat Nixon better than his contemporaries had, but it might take some time before that particular revisionist history would be written.

continued on page twelve

THE WORD FOR WORLD IS FOREST

By Ursula K. LeGuin
Berkley-Putnam, \$6.95.

Great Excitement! A new novel by LeGuin on the bookstore shelf. Why hadn't I heard about it? How could it just slip out unnoticed? And on the cover it said "Winner of the Hugo Award for Best Short Novel."

Curiouser and curiouser. The title sounded vaguely familiar, now that I thought about it. Then I examined the book and discovered the truth. In 1972 it had appeared in Harlan Ellison's *Again, Dangerous Visions* and was being re-published ("Now a single volume for the first time"). The Hugo had come in 1973.

In Ellison's anthology this piece covered 78 closely packed pages but they had managed to make it last for 189 pages in my hardback edition. How, you may ask. Through judicious use of large type, wide margins and blank pages between chapters, I answer. And why do such a thing? To get paid again, one must assume.

Science fiction is a mercenary field. People write to sell and don't refuse a compromise if it means a sale. For shame, cry the starving artists of Iowa City, but there it is. And nefarious as such an attitude may seem, it did add another volume to my Ursula LeGuin collection.

But it is time to deal with the book itself. Ursula LeGuin is my favorite science fiction writer, and I was predisposed to like the novel. And it is, I am happy to say, good. Everything takes place at an indeterminate time in the future as people from earth are exploiting a forest planet populated by small furry beings called Athsheans.

The Athsheans are a people who have not let intelligence separate them from their role in the ecology of the planet. They are a gentle race of Thoreauvian transcendentalists. But then comes colonialism, and

the humans who enslave the Athsheans and begin to cut down the forests. Athshe learns violence from humanity and fights back.

LeGuin's novels sometimes verge on becoming tracts. In her vitriolic handling of the human invaders, this novel comes very close to becoming a tract on the dangers of an egocentric view of the universe. The thoughts of LeGuin's humans are filled with an obsessive self-concern couched in an etherizing vocabulary which makes "destroy" into "destruct" and Athsheans into creechies. Meanwhile the humans callously turn forests into deserts. It would be too much (even though the reader realizes how valid the attack is for twentieth century man) if the only viewpoint LeGuin used were that of the humans.

The gentle Athsheans see the callousness of humans but recognize the possibility for change; and since LeGuin also relates the story from their viewpoint, she manages to avoid too much preaching. Indeed, one begins to recognize the likelihood that the sort of human she describes would be the sort of adventurer who would settle a new planet. Only a limited imagination might be able to deal with the ultimate in culture shock.

The culture LeGuin gives the Athsheans is a real attempt to imagine an alien attitude (though not quite alien, since the loose superstructure of her future history, into which most of her novels fit, shows all the humanoid species to be related). One particularly interesting paragraph reveals the sort of intriguing difference she sets up to make the reader realize the implications for life which an attitude can make. It also shows how much language and culture are connected.

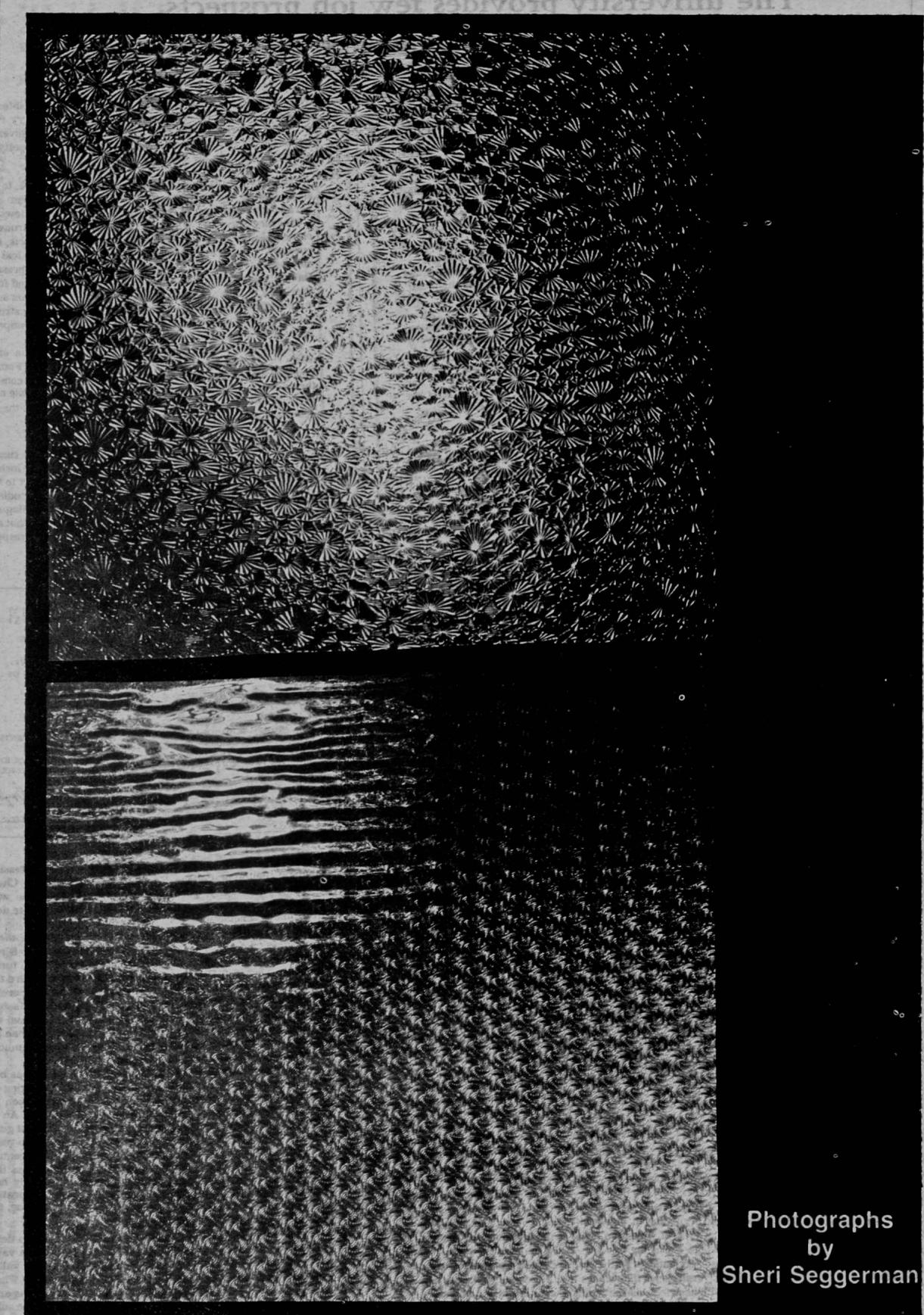
So earth, terra, tellus meant both the soil and the planet, two meanings and one. But to the Athsheans soil, ground, earth was not that to which the dead

return and by which the living live: the substance of their world was not earth, but forest. Terran man was clay, red dust. Athshean man was branch and root. They did not carve figures of themselves in stone, only in wood.

In science fiction, writers often sacrifice style for plot and substitute gadgetry for ideas. LeGuin, though the existence of this short novel in hardback form implies a certain mercenary streak, seldom sacrifices or substitutes, but writes thoughtful and literate science fiction. And she writes some of the finest science fiction of the decade.



—Joan Hellwege



Photographs by Sheri Seggerman

The university provides few job prospects, illusions of normality, educated detachment —

continued from page one

Behind them their teachers watch with personal sympathy and professional passivity. Fellow feeling demands action, and action means change. With varying degrees of vigor, hobbled by persistent platitudes about the university's place, the teachers struggle against the instinct to preserve intact the continuity of curricula, departments, degree programs. They offer forums to explore the problems, in the best liberal tradition. But, speakers again silent, ideas dutifully discussed, the university settles into inaction again. The individual teacher of the lounge or auditorium surrenders his will to act to a larger entity, which also entails his sense of responsibility.

Still the tension persists. Passive neutrality is a luxury of the past and the present daily chips away at its smug defenses. For students — especially those to whom higher education was both means and goal — and for their teachers, there is limited choice: to plunge ahead like lemmings into the sea is suicidal; to deny the sea exists is madness.

"The Ph.D. crisis has been with us for at least three years: it is getting worse, not better; we cannot wish it away or wait for the federal government to heal it. No major new source of employment for research scholars or teachers is in sight, particularly during the present recession. Apprehension among the junior faculty is matched by bewilderment and occasional arrogance among many of the tenured. Yet in most of the large graduate departments the illusion of normality persists."

Edward Tenner

The National Board on Graduate Education has released its final report. It projects for the future are dismaying. "Within five years as few as 7,000-9,000 and no more than 15,000-20,000 new Ph.D.'s per year may secure employment that is closely related to the education provided in graduate school." However, in 1974 33,000 doctoral degrees were awarded and by the early 1980's there could be 40,000 per year. Most affected by these trends will be the "humanities and some social sciences which do not have the same non-academic job markets that are available to engineers and scientists." The Board advises specifically that "if universities drift through the next 4-5 years in the hope that something will brighten the picture, we foresee a wrenching and extremely damaging downward adjustment in the 1980's that could be minimized by careful planning and action now."

Beyond graduate school, in the whole range of higher education, statistics are numbing. Time provides examples, as Newsweek did last week, of degree holders in menial jobs or positions unrelated to their educations: an M.A. in psychology on food stamps and unemployment, a B.A. in industrial management studying typing, the history Ph.D. working as a real estate office boy. Some adjust to the total upheaval of their expectations. Some do not.

In years to come, according to both the National Board on Graduate Education and the Carnegie Commission on Higher Education, job prospects will continue to diminish. No expanding birth rate will again relieve the pressures of the marketplace, as in the past.

Once, when a college degree ensured employment, market demands had little effect on the shape of university programs and curricula. The market shifted to appeal to the talents of degree holders. Now employers specify combinations of needs that sometimes seem perverse. Read the ads for teachers in the Des Moines Register or the Chronicle of Higher Education or the MLA Job Information List. "Senior high math and physical science with girls' volleyball and assistant basketball." "German, English and Librarian." "Half-time position for 1976-77, full-time thereafter. Teach journalism, intro. to lit., secondary methods, expository writing. After 1976-77 person will add upper level lit. & history and grammar of English to load." These are the voices of employers ruling the market, more selective about their needs, more narrow in their job descriptions. How do narrow specialists meet these qualifications except by chance?

And how will they qualify when colleges and universities begin to be more selective in their priorities? The university will be asked to place greater stress on goals that tangibly better — or perhaps simply fit — the world outside its walls. Change is coming and the university, its employees, and its clients, must decide how to face that change.

"To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humour of a scholar."

Francis Bacon

Francis Fisher of Harvard University speaks for many of his colleagues when he argues "we must break the assumption that the purpose of education is to prepare for work." Time calls the job crisis "the death of the deeply-ingrained American belief that a college diploma is a semi-automatic passport to a high-paying job and a fulfilling career." If Time is right, Fisher would seem to be getting his wish.

But Fisher would argue that the university should keep on as it is while society changes its view of education. That is the humour of a scholar. Pressures for change are being exerted on the university, both from within and from society outside. At the least, there are pressures to explain what the university does that makes it of any value to the society.

In February at Johns Hopkins University the future of the university was discussed. David E. Rogers, the president of the Robert Wood Johnson Foundation, put the question in terms of values. "In a climate of

Watergate, C.I.A., and F.B.I. games, distinguished international corporations playing financial monkey business for sorry reasons — all actions by university-educated people — what is the university doing, to put prizing something outside ourselves above the petty or the self-serving, back into the order of things?"

The failure of the university to take an assertive role, to influence the social values system, has been pointed to in recent months by a paradoxical spectrum of critics of diverse political views.

Treasury Secretary William E. Simon and Bailey Brower of the Concerned Alumni of Princeton have both, in separate efforts, been advising business leaders against supporting institutions critical of the free-enterprise system. Their remarks support the view expressed in 1973 by David Packard, board chairman of Hewlett-Packard and former Deputy Secretary of Defense. He told businessmen, "Let's focus our money and our energy on those schools and departments which are strong and which also contribute in some specific way to our individual companies or to the general welfare of our free-enterprise system."

Many businessmen, including Samuel J. Silberman of the Gulf & Western Foundation and McGeorge Bundy of the Ford Foundation, have rejected those views as dangerous and extreme and too conservative. But their acceptance of the status quo reaffirms that academic neutrality, the present stance of the university, does itself preserve the political and economic values that currently hold sway.

Critics more radical would argue that moderation runs the risk of lapsing into passivity again. Moderation's preservative instincts indicate to them the degree to which the university is an adjunct to the industrial system. Marcus G. Raskin of the Institute for Policy Studies blames the university's problems on its subservience to the "ongoing social order" and its "systems of dominance." He and others believe that at present the university is supportive of an economic system unresponsive to individual human needs.

The University of Iowa

ON THE RECOMMENDATION OF THE FACULTY OF THE
College of Liberal Arts
AND UNDER THE AUTHORITY OF THE BOARD OF REGENTS
THE UNIVERSITY OF IOWA HAS CONFERRED THE DEGREE OF

Bachelor of Arts

UPON

WHO HAS HONORABLY FULFILLED ALL OF THE REQUIREMENTS
PRESCRIBED BY THE UNIVERSITY FOR THIS DEGREE
AWARDED AT THE UNIVERSITY AT IOWA CITY IN THE STATE OF IOWA
THIS TWENTIETH DAY OF DECEMBER, NINETEEN HUNDRED AND SEVENTY-FOUR



In English in America: A Radical View of the Profession, Richard Ohmann, editor of College English and soon English Chairperson at Wesleyan University, portrays an academic discipline which grows, unconsciously and unanalytically, into an intellectual elite defining itself in terms of scholarship.

Status within a profession is always defined in terms of the interests of the profession. Ohmann's model of the English profession is reflected in a multitude of other departments. Research scholars are turned inward, toward the subject. Educators are turned outward, toward the students. The radical view is that the turning outward should not merely be a pose, glorifying the subject in the guise of serving the student. Instead it should be directed, regardless of subject matter, toward the goal of liberating the student from the systems that impinge upon his human freedoms — specifically the industrial system which determines so much of his environment.

Willard Boyd recently said, "Because enlightenment has been deemed the sine qua non of the American Dream, it is ironic during the national Bicentennial that there is such widespread apprehension about over-education and the resulting discontent of the educated. An enlightened citizenry is a nation's greatest natural resource and surest guarantee of a better future." 'Enlightenment' is an apt term since so much of what underlies higher education stems from an eighteenth century outlook. Enlightenment, on the surface, would seem to encompass the values of the university. But the argument of academic neutrality has assumed certain values to be inherent in the act of being educated — to be enlightened is to be endowed. That hasn't proven to be true, although it's a comforting gospel to the orthodox.

Yet the idea of teaching values has pitfalls. Who is to determine the values? What politics accompany the values? How can a value oriented university not close itself off from clients with opposing values? Maybe hardest of all, what does each department now stand for? What does it do that affects values? What validity do its present programs and curricula have and what values have lain beneath the surface of the subject, being taught subliminally to generation after generation?

But is the university diploma worth the ink used to print it?

to mind the peasants of old Mecklenburg, whom their squires swapped every three years to avoid the legal obligation of poor relief to those with longer residency."

Warren Bryan Martin of the Danforth Foundation has attacked "deliberate misrepresentation by administration and faculty about the job market for graduates" and concludes that there is an "ethical crisis in education." Tenner outlines that crisis: "Graduate students enhance the work of both undergraduates and senior faculty members (by grading the papers of the former and writing those of the latter, cynics might add)." Someone else described the relationship of faculty and graduate students as cannibalism.

"Part-time positions continued only on semester-to-semester basis; no tenure, no promotion, rotten pay: \$1050 per course. Minimum requirements for this bonanza: at least an M.A. and 3 years experience. U. Conn. is an Affirmative Action Employer. Milton R. Stern.

The situation for college graduates can be pinpointed by examining the Ph.D. predicament. In response to the abundance of candidates, job specifications have grown narrower. The MLA Job Information List, for example, advertises one dead-end job after another. Non-tenure track, some are called. Others are one year replacements or simply terminal appointments. Most often they are positions the tenured faculty perceives as demeaning labor — freshman composition, sophomore literature, reading or writing labs. Half-time and part-time jobs proliferate. A.B.D.'s (All But Dissertation) and Ph.D.'s are often excluded because terminal track M.A.'s are cheaper.

Throughout the university the circumstances are repeated. A bizarre migrant population, Ph.D.'s can look forward to yearly relocation in search of positions which offer some sense of permanence. If they get a job at all, Edward Tenner, of the Center for Illinois Studies, describes them: "This churning soup of the untenured, ladled from pot to pot, calls to mind the peasants of old Mecklenburg, whom their squires swapped

Full-time position: teaching English lit, two classes history (American and World), one class basic science. Second year also two classes composition, one remedial. Coaching bowling team, also women's tennis. Minimum requirements: MA, three years experience, teaching certificate. U. of Groan is an Affirmative Action Employer.

every three years to avoid the legal obligation of poor relief to those with longer residency."

This anger grows from concern with the continued production of degree holders without regard for the market demand. Some disturbing statistics are offered by the Modern Language Association in its updated Job Guide. In a sampling of departments, 35 English Departments reported a population of 4,000 Ph.D. candidates. In June 1975, 762 graduates (including 550 new Ph.D.'s) sought jobs. May 1, 170 or 22 per cent received regular full-time tenure-accruing positions. At the same time these 35 departments admitted 1800 new graduate students. A typical department would confer 16 Ph.D.'s, have 22 former and present students seeking jobs, of whom 5 would find regular positions, while 50 new graduates would be admitted. In 35 departments by May, 1975, 592 job seekers were still on the market. But the 35 were only a sampling. 141 departments confer the Ph.D. in English.

The MLA attempts to present contending views of the situation. The harsh view is that "our apparent unwillingness, or inability, to adjust the supply of college teachers to diminishing demand, is harmful to the young men and women who invest years in preparing for careers they will not find and wasteful of the public and personal resources that might better be devoted to the pressing needs of a changing society." Such a view demands a change within the university, within departments, within the guiding philosophy of education itself.

The opposing view argues that "our problem is not too many qualified job applicants but too few jobs, and that our efforts should be directed toward increasing funds available for faculty positions and decreasing class size." This argument demands a response outside the university, presumably from the usual government agencies, while the departments themselves continue to conduct business as usual.

Others hope for non-academic careers to take up the slack. The MLA lists three steps to new careers: accepting complete severance from the academic world, learning "that almost no one outside academe will hire you because you have a Ph.D.," and acknowledging that intellectuals may be found outside the university. They quote a "Ph.D. in English who is now a happy and successful insurance salesman."

A jungle with a difference: the landscape is dotted with preserves for tenured species that established their ecological niches in earlier eras." Edward Tenner

The concern over values in the university is heightened by the job crisis because, in part, the goals tacitly accepted as the purpose of education — upward mobility, improved social standing, a comfortable wedding of intellectual and economic desires — are being proven unattainable. As the university falls back on intangible and undefined goals, like enlightenment, a strong democracy or, in other words, the teaching of values — its critics demand values producing more tangible results, measurable by social and economic yardsticks. At the same time critics concerned with even more pragmatic goals, careers for their students, are attacking the vagueness of the ends the liberal university espouses. In either case the present university concept is seen as negligent and self-preserving.

When David A. Fedo, liberal arts director at the Massachusetts College of Pharmacy, speaks of the "Promise of Academic Exile," — the rewards of teaching the humanities at technical and professional colleges — he is challenging the caste system which brands teaching careers outside the liberal arts school as somehow tainted. When Tenner proposes "a new definition of teaching proficiency: careers begun," and asks for the "ratio of graduates to careers begun as a measure of efficiency," he is challenging an academic system which has always avoided measuring the consequences of its policies.

The reluctance to allow evaluation of teaching, the pose of objective neutrality, and the advocacy of academic freedom are directly related to a desire to avoid self-analysis. When Alan Hollingsworth of Michigan State says, "I believe each major discipline will soon have to say — we are already being forced to say it — which, if any, major educational problems of the society it is inherently suited to provide solutions for," his words should sound a warning. His advocacy of the teaching of reading and writing demands that his profession, English, turn itself outward toward the society rather than inward toward itself.

"It is especially important that the humanities devote themselves to important problems rather than trivia." Steven Marcus

Steven Marcus, Columbia University English professor and editor of The Continental Op, accepts "intense specialization in scholarly endeavour" as natural and concludes that "important problems, involving real people, can rarely, if ever, be solved within the boundaries established for the academic study of human affairs." Underlying this statement is an unstated belief that academic study has established boundaries and that "important problems of real people" are outside the province of the university. If this is so, his view calls into question the validity of "humanistic study" (whatever that is no one yet has really specified). Yet Marcus has attempted to rally the "demoralized humanists" to renewed confidence in the value of what they have always done.

But to keep on keepin' on is to dance blindly down a dead-end street. Like the society at large, higher education has operated as if there was no end to growth. But there is. The Wall Street Journal reported recently that the present total school age population of 78 million will expand not to the 125 million expected earlier, but to only 79 to 85 million by the year 2000. The numbers are changing the shape of the game, and the rules must change with them.

To meet the need for change, departments must do more than introduce randomly "relevant" courses. They must re-evaluate their programs and, as painful as it may be, the philosophies which underlie them. They need to provide students with options and information necessary to intelligently assess these options.

For themselves students must be assertive. They must pause and analyze their own decisions, the programs they have entered into, and the ambitions which motivate them. Only when they know specifically where present programs will lead — what they will hold in their hands after graduation — and what they will need to deal with the world beyond the university, can they begin to apply the pressure which will make the university responsive to their needs.

Some painful awakenings lie ahead. But "the illusion of normality" is too costly in terms both emotional and economic to be allowed to persist. Until concrete and radical action is taken we will each — student and teacher alike — be like the speaker in Paul Simon's "Peace Like a River."

Four in the morning,
I woke up from out of my dream.
Nowhere to go but back to sleep,
But I'm reconciled —
I'm going to be up for awhile.

—Robert Root