

Briefly

Begin rejects troops, favors mutual defense

JERUSALEM (UPI) — Prime Minister Menachem Begin came out in favor of a mutual defense treaty with the United States Thursday but rejected the presence of U.S. troops in the West Bank and Gaza strip to protect a Middle East accord.

Begin, head of Israel's Likud Party, said he reached agreement with the opposition Labor Party on five of the outstanding issues in negotiations with Egypt and thus had the backing of 92 out of 120 members of the Israeli parliament for his position at the Camp David summit.

"If during the constitutional tenure of the government... (the) possibility will arise of a military defense agreement between the United States and Israel, I will recommend to the government to sign such an agreement," Begin said to the applause of 320 United Jewish Appeal fund-raising leaders from the United States and Canada.

Iranian riot police

kill two in Mashad

TEHRAN, Iran (UPI) — Riot police fired on hundreds of anti-government demonstrators who rampaged through the holy Moslem city of Mashad Thursday, killing two youths and wounding a third, reports from the scene said.

The clash erupted during mourning ceremonies for the victims of a previous clash with police last month.

Thousands of people marched peacefully through the streets of Mashad after attending mosque ceremonies for the dead. The peaceful marchers dispersed after a four-hour ceremony and street demonstrations.

But violence erupted soon afterward in another part of the town where riot police confronted hundreds of angry demonstrators shouting slogans critical of the shah's regime.

Police lobbed tear gas shells at the mob but were answered with a heavy barrage of stones, the reports said. Police fired in the air but some demonstrators were hit in the shooting, the reports added.

NY press talks fold

NEW YORK (UPI) — Talks between striking pressmen and the publishers of the city's three major newspapers were indefinitely recessed Thursday afternoon after the federal mediator in the 23-day-old strike said no progress had been made.

"The negotiations broke down when there was no further movement from the positions both sides offered," federal mediator Kenneth Moffett said.

"Both sides felt they were too far apart to go further and there was nothing more to talk about."

The talks, at the Doral Inn, broke off about 4:20 p.m. after more than five hours.

Both management and union sources said the stalemate was caused primarily by the 1,600-member pressmen's union refusal to make substantial concessions toward a new contract offer from the publishers.

Dear John...

NEW YORK (UPI) — Police Commissioner Robert J. McGuire said Thursday the department would wage an all-out campaign to arrest "Johns" — prostitutes' customers — under a state law that takes effect Friday.

Calling the situation "intolerable," McGuire said, "we will aggressively pursue them."

As part of the campaign, McGuire said the department would increase the number of woman officers to be deployed in the midtown Manhattan area masquerading as street walkers.

While "Johns" were previously subject only to a summons and a maximum \$25 fine, under the new law they face a misdemeanor charge that carries a possible 3-month jail term or \$500 fine.

Weather

Your weather staff was calmly sitting around the radar machine last night, counting SAC bombers, when the telephone rang. It was our old friend, the faithful reader, noting that we been remiss in our dates: We had abbreviated August by one day. Never wanting to be remiss in our dates, and always quick in our collective feats, we immediately cried: "Aha! Then today see temperatures in the upper 80s with high humidity. Thus we render unto Caesar Caesar's."



Huddled behind stones in front of a bullet-riddled wall, a woman seeks shelter from the sporadic gunfire and violence which continued Thursday in Matagalpa, Nicaragua. Many people have been killed and injured in clashes between students and the military.

Somoza orders revolt crushed

MATAGALPA, Nicaragua (UPI) — President Anastasio Somoza Thursday ordered the National Guard to attack the city of Matagalpa "with everything they've got" to destroy a rag-tag army of students and children trying to overthrow his regime.

The guardsmen moved in helicopters, a tank and jeeps mounted with heavy machine guns to attack the small army of some 500 students, many of them not even in their teens, who have been fighting government troops in the city for the past four days.

In Managua, a New York public relations agent hired by Somoza to deal with the foreign press told reporters the National Guard had been ordered into Matagalpa 75 miles north of the capital to crush the student revolt.

"The president said he expects to have it cleaned up by tomorrow (Friday) night," said Norman Wolfson.

Other sources who were with Somoza when he gave orders to the guard to attack the children said he told his commanders "to move in with everything they've got."

They said he compared the Matagalpa

revolt, the most recent in a series of popular uprisings against his regime, to "street gangs taking over the South Bronx," and the students to "punks going around New York City beating up old people."

It was not immediately clear whether the full offensive had been launched. But the students, most of them between the ages of 12 and 16, were not expected to stand much of a chance against tanks and heavy machine guns from behind their makeshift barricades of sandbags and piled-up garbage cans.

The youths manned roadblocks in and around the city center, permitting only Red Cross personnel waving white flags to pass. Most were armed with homemade bombs and pistols and shotguns apparently given to them by sympathetic adults.

Food and medicines were reported to be running low.

Hundreds of people fled this city of 50,000 on foot, carrying bundles of clothing and household goods. Others took refuge inside the San Jose Church in the city's main square.

About 450 men, women and children huddled inside the church under the apparent command of a 15-year-old youth wearing a red and black Sandinista guerrilla scarf.

Another 50 refugees from the city's neighborhoods huddled up at the firehouse cooking oatmeal as their only nourishment.

In Washington, the State Department Thursday called on all Nicaraguans to find "a peaceful democratic solution" to the current turmoil.

"We are disturbed by the obvious escalation of violence throughout Nicaragua and the human suffering caused by that violence," said spokesman Ken Brown. "It remains our hope that Nicaragua will achieve a peaceful democratic solution to the problems that have so seriously divided the Nicaraguan people."

No official overall casualty figures were available. A brief communique from National Guard headquarters said snipers in Matagalpa had "succeeded in killing several troops in the space of two days."

One doctor at a Red Cross clinic said at least 14 bodies were brought there, including some women and children. Officials found the bodies of one family of four in their apartment, victims of a National Guard strafing raid Tuesday night.

The doctor, who did not want to be identified, said there were probably more dead in private homes around the city that had not been reported. He also said there were 30 injured at the Red Cross clinic.

Dr. Jorge Ruiz Quesada at the private Monserrat clinic in Matagalpa said 36 persons were being treated for gunshot wounds at his clinic and several of them were in serious condition.

"We have three days of medicine left, and the government is doing nothing to supply us with more," he said.

Quesada said that food was running out in the city and the situation was particularly precarious with children because of a shortage of milk.

Government officials tried to minimize the rebellion, which also spread to other towns, and dismissed the growing economic boycott as a "weak bourgeois" movement.

However, some 100 factories closed Thursday in support of the escalating general strike aimed at toppling Somoza, whose family has ruled Nicaragua for 41 years. Airline personnel also joined the strike, virtually closing Managua international airport.

A New York public relations agent hired by Somoza to deal with the foreign press told a news conference in Managua the National Guard was "involved in a mopping up operation" and that the situation was calming down.

However, the business strike spread in the interior and all of Matagalpa was shut down.

Cuba will free 1,000 political captives

WASHINGTON (UPI) — Cuba will let up to 1,000 past and present political prisoners seek asylum in the United States, and Washington has agreed to start screening an initial group of applicants, U.S. officials announced Thursday.

They said the first group of 48 might include "one or two" Bay of Pigs invasion veterans as well as anti-Castro and anti-communist Cuban dissidents.

The gesture by the Fidel Castro regime, greeted cautiously in Washington, appears to be an effort to improve U.S.-Cuban relations by meeting one of President Carter's central demands — the release of political captives.

U.S. officials stressed, however, that the United States has offered nothing in return and there is no guarantee all the would-be immigrants will be accepted.

"The U.S. government welcomes this step by Cuba which it regards as a favorable development in the area of human rights," State Department spokesman Ken Brown said.

But he added: "To my knowledge, there is no reciprocal gesture envisioned... It is a unilateral action on the part of

the Cuban government."

Justice Department spokesman Terrence Adamson said a team of FBI, State Department and Immigration and Naturalization Service officials will travel to Cuba to screen each case — starting with the 48 applications already received — to ensure that no "spies, terrorists or common criminals" are involved.

Justice Dept. stymied in secrets case

WASHINGTON (UPI) — The Justice Department has complex legal problems in deciding if it can prosecute former CIA officer Philip Agee for a soon-to-be-released book, reported to name hundreds of U.S. agents, sources said Thursday.

There also are problems with any civil action to prevent publication of Agee's second book about the internal workings of the CIA, entitled "Dirty Work: The CIA in Western Europe."

It even would be difficult to sue Agee's publisher in an attempt to stop publication, the sources said.

Justice Department officials said any

"There's a lot we need to know about these prisoners," Adamson said.

At present, he said, the United States is committed only to accepting the applications from those 48 and 30 of their relatives, although "we will continue to get names in small numbers" as Cuba fulfills its promise to let hundreds of political undesirables apply.

attempt to file criminal charges against Agee might result in his filing court discovery motions to obtain even more intelligence secrets. For example, Agee might try to demonstrate he was writing about events in the last few years from his own broad knowledge of intelligence-gathering techniques instead of exposing details of his CIA tenure that ended more than a decade ago.

If civil action is attempted, sources said, it would be difficult to litigate because Agee lives overseas and it would be hard to bring him to court through normal proceedings.

Like Frank Snepp, a former CIA agent

On the numbers that may eventually become involved, Adamson said, "We do not anticipate a total of more than 1,000 prisoners."

A State Department official indicated that all the potential exiles will get a sympathetic hearing.

"We have a policy of paroling refugees into the country," he said, "and in this case we would take these people in."

who the government recently took to court for exposing agency secrets in his book, Agee signed an agreement when he left the agency, promising not to expose its secrets.

But Agee already has revealed agency secrets including identification of undercover operatives in an earlier book, "Inside the Company: CIA Diary."

The Justice Department announced about a year and a half ago it had no intentions of bringing criminal charges against Agee for that book.

Officials have considered seeking an injunction against the publisher of Agee's newest book, Lyle Stuart Inc.

Boyd affirms UI's affirmative action program

By NEIL BROWN
University Editor

UI President Willard Boyd Thursday called for a review of all university admissions policies, in light of the U.S. Supreme Court Bakke decision.

But Boyd, in his annual address to UI faculty, offered unyielding support to affirmative action programs, and he reiterated his belief that the June 28 Bakke decision does not apply to the UI.

"Our student affirmative action admission programs are based neither on race or quota," Boyd said. "We believe that Bakke casts no shadow on affirmative action programs, and we intend to continue to extend ours."

The Bakke case stems from a suit by student Allen Bakke against the University of California at Davis charging that Davis' admissions policies, which permitted acceptance of a quota of minority students, violated his equal protection rights under the 14th amendment.

The Supreme Court, in a landmark ruling, decided in favor of Bakke and said Davis' admission policies were unconstitutional. But the court also upheld the constitutionality of affirmative action programs.

Law Professor David Vernon, along with the affirmative action college offices, Boyd said, will review university admissions policies as a result of the Bakke decision.

Boyd also called for a review of the UI's Human Rights policy regarding restrictions on membership and participation in all campus groups. The request follows a recommendation from law Professor Mark Schantz that the policy be studied by the Human Rights Committee.

In June Schantz issued an opinion stating that the student chapter of the National Federation of the Blind should not be recognized as a student group on campus because of possible discrimination in requiring that its president, vice president and a majority

of its voting members be blind. At that time, Schantz recommended that the policy be reviewed.

"Not until after the Second World War were the residence halls open to blacks,

and exclusionary membership and participation clauses existed in the charters of some university-sponsored and related organizations," Boyd said.

"The struggle to eliminate campus

bigotry started with the protracted effort to require that campus organizations be open to all," he said. "That is why even today open membership and participation policies are viewed as so crucial by some."

The UI president also called for an ad hoc committee, representing UI administration, student government and residence halls staff, to review and make recommendations concerning improvement of on-campus living.

The UI Educational Directions Committee, in a report submitted last February, recommended that the parietal rule be suspended for a two-year trial period. The parietal rule is a Board of Regents policy that requires nearly all unmarried freshmen and sophomores to live in the dorms.

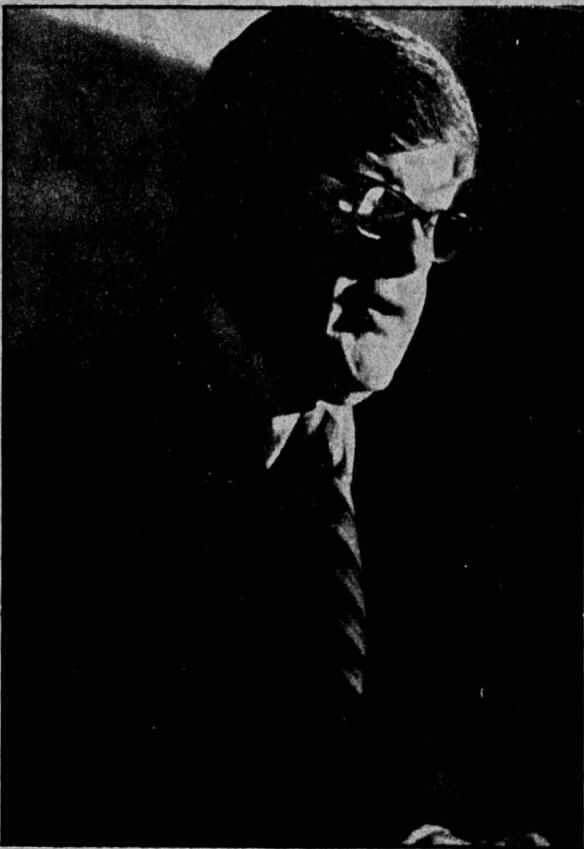
Although there has been an effort to drop the rule, UI officials have said residence hall life contributes greatly to educational development and provides the residence halls with financial security.

During the trial suspension, the educational directions committee recommends, "a designated body should study the effects of the suspension and make recommendations concerning the retention, abolition or modification of the rule."

Boyd said there is a concern for the value of on-campus living, and its educational merit should be continually studied.

"General education also takes place outside the formal classroom," he said. "On this campus the open stack libraries and fine arts programs provide exceptional general educational opportunities. So also do the residence halls."

"As in the case of curriculum so also in the case of residence halls, educational values are more easily asserted than proved," Boyd said. "The asserted values of residence hall living must be a matter of continuous faculty and student attention if we are to achieve our total educational objectives."



Willard Boyd

Inside

Curtain closes on
Patty Hearst saga

It's hard to work with drunks five nights a week.

Takes

Pretty poison

MADISON, Wis. (UPI) — Charlotte Durfee, a dark-eyed, blonde divorcee, was convicted Thursday of hiring a mild-mannered former college teacher to try to kill her millionaire ex-husband with cobra venom.

"I was in love with her and thought she was in love with me," Miles Durfee, 74, her ex-husband said. "I have no malice whatsoever. I don't want to see her hurt."

A pre-sentence investigation was ordered for Charlotte Durfee, 47, who stood quietly as the jury announced its verdict after 90 minutes of deliberation. She faces a maximum of 30 years in prison.

Police said Mrs. Durfee hired Loren Moore, 47, of Milton, to kill her husband Miles, a Janesville businessman who divorced her on grounds of adultery. Moore taught college business courses in the area and met Mrs. Durfee when she was a student a few years ago.

Moore testified he first considered shooting Durfee but was not a good enough shot. Then he asked a Madison zoo attendant for snake venom that would make it look like Durfee suffered a fatal heart attack.

The zoo attendant, Thornton Willoughby, notified police and Moore was arrested last summer as he left Willoughby's apartment with a syringe and a vial of what Moore believed was cobra venom.

Moore pleaded no contest to a charge of trying to solicit murder. He has not yet been sentenced because of his plea bargaining arrangement, which involved his testimony against Mrs. Durfee.

"To me it was a fascinating game I just was getting deeper and deeper into and couldn't get out of it," Moore said.

He said also that he wouldn't have had the stomach to kill Durfee.

Among the strongest evidence against Mrs. Durfee was a murder contract handwritten by Moore and signed by her. It promised Moore \$15,000 cash, a farm, renovation of his home and a lifetime job for "services."

"She wanted her husband dead," prosecutor Donald Antoine said in his closing arguments. "She was told (by Moore) to be out of town the night it was supposed to happen. Just a game?"

Larry Haukom, Mrs. Durfee's attorney, asked the jury to consider an "alternative theory" that Miles Durfee hired Moore to fake the murder plot to prevent Mrs. Durfee from getting much of a divorce settlement.

She received about \$298,000 from Durfee's \$1.8 million estate.

Aussies snub Nixon

CANBERRA, Australia (UPI) — The Australian government Thursday put a snag in Richard Nixon's foreign travel plans by saying a planned visit by the former president to that country in late September would come at an "awkward" time.

A government spokesman said Nixon's Washington staff approached the Australian Embassy last week about a visit to Canberra "and meeting Prime Minister Malcolm Fraser and Foreign Minister Andrew Peacock."

Quoted . . .

I'd seen what the press made of things that had happened in my family. I don't think I can express how deep a hurt that is.

— Robert F. Kennedy Jr., explaining why, in his book about Alabama Judge Frank Johnson Jr., he did not mention the suicide of Johnson's son. Quoted in *Time* magazine.

Strategy institute calls nuclear power 'balanced'

LONDON (UPI) — The United States could fire more than twice as many nuclear warheads as the Soviets in case of war but Russia's atomic weapons pack a greater punch, the International Institute for Strategic Studies said Friday.

The Institute, an independent international center for information and research on problems of security, defense and control in the nuclear age, also said the military balance in

Europe is "moving steadily against the West."

The observations were part of the agency's annual "military balance" survey.

The Institute said the United States could launch more than 11,000 warheads — compared with 4,500 the Soviets could fire against the United States.

But the Soviet total will soar to more than 7,500 in the early 1980s and "its individual warheads have significantly

higher yields than U.S. ones," the Institute said.

The agency said that as far as ground forces go in Europe, the Communists have a much greater number of troops, tanks and guns than do North Atlantic Treaty Organization forces and that NATO superiority in quality of weapons is diminishing.

"The advent of new weapons systems, particularly precision guided munitions and new antitank and air defense missiles, may again cut into the Warsaw Pact's advantage in tank and aircraft numbers, but in general the pattern is one of a military balance moving steadily against the West," the report said.

Ambassador's son killed by kidnappers

MEXICO CITY (UPI) — The oldest son of Mexico's ambassador to the United States bled to death after being shot apparently trying to defend himself from his Communist kidnappers, an autopsy report showed Thursday.

The body of Hugo Margain Jr., 35, abducted Tuesday night in a bloody ambush that also wounded two of his bodyguards and a kidnapper, was found Wednesday dumped alongside a highway 22 miles east of Mexico City.

Police sources said the 35-year-old Margain apparently put up a fight while being driven away from the National University campus in Mexico City and was shot in the right thigh with a 9 mm bullet.

The autopsy report said the bullet severed an artery and Margain bled to death despite the efforts of his kidnappers, who stripped him below the

waist in a vain effort to treat the wound before he died.

The abductors wrapped two blankets around his body, clad only in a blue jacket and socks, and dumped it on the roadside where it was found by a passerby early Wednesday. The body went unidentified until Wednesday night.

Margain's father, ambassador Hugo Margain Sr., who had returned from Washington to Mexico City before the kidnapping, was in seclusion at the family residence.

The bodyguards and one of the terrorists were wounded in the shootout before Margain was shoved into his black Ford sedan and driven away. The blood-stained car was found abandoned later near a highway.

Inside the car was a communique to Margain's family.

Karpov, Korchnoi settle, chess match to continue

BAGUIO, Philippines (UPI) — Champion and challenger agreed Thursday to resume the World Chess championship after each made a compromise to end their feud over tinted eyeglasses and where a Soviet hypnotist should sit.

The settlement was contained in a joint communique prepared by representatives of Soviet world champion Anatoly Karpov and challenger Victor Korchnoi.

The compromise came after aides convinced Korchnoi to drop his threat to quit the championship unless a one-way mirror separating the players from the audience was installed in the playing hall.

At the heart of the squabble is Dr. Vladimir Zoukhar, a Soviet parapsychologist who, Korchnoi charges, is trying to hypnotize the Russian defector into losing. Zoukhar's presence in the front of the spectators gallery has irritated Korchnoi to the point of distraction.

Under the agreement, Zoukhar will move to the back row of the gallery, along with the rest of the official Soviet delegation.

In turn, Korchnoi agreed not to wear one-way tinted glasses he used in previous games to prevent Karpov from reading his eye movements and anticipate his moves. Karpov said reflected light from the tinted glasses hurt his eyes.

Following his threat Wednesday, Korchnoi won a second postponement of the 18th game scheduled Thursday until Saturday.

Two worried Korchnoi aides then drove from Baguio, the mountain resort site of the \$550,000 match 120 miles north of Manila, to Korchnoi's hotel at the edge of Manila Bay.

They discussed the compromise solution over lunch. Then British Grandmaster Michael Stean announced the 47-year-old Korchnoi agreed to play again.

Karpov will play white when the twice-postponed 18th game begins Saturday at 5 p.m. This gives him a slight edge because

he moves first.

Karpov, 27, holds a commanding 4-1 lead in the match. He needs two more wins to retain the crown he won by default from U.S. chess genius Bobby Fischer.

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Six Socialists to run in Iowa

By TOM DRURY
Staff Writer

On the eve of the Socialist Party U.S.A.'s national convention, six members of the Iowa Socialist Party will file nomination papers for state office today.

The convention, expected to formulate a program for the 1980 election, will be at the

Carousel Inn in Coralville. Iowa's Socialist slate, the state's first in 34 years, includes candidates for governor, state senate, secretary of state, and other cabinet positions.

By circulating petitions at registration at both the University of Northern Iowa and the UI and at various Iowa City locations, party members collected 1,285 signatures, well

over the 1,000 needed to qualify for the state ballot.

Bill Douglas, Socialist candidate for 1st District congressman, said recently he sees no chance of any Socialists being elected this year. But still he thinks the effort is worthwhile.

"It's an effective way to bring across the message of democratic socialism," he said, explaining that the party accepts democracy but rejects capitalism.

Running for election is also a way "to establish a foothold," Douglas said. "Our goal is to get 2 per cent of the vote for governor," guaranteeing the party a spot on the ballot in the next state election.

Douglas said the party is not forsaking activism by entering the election.

"There's a danger, if we only concentrate on electoral politics, that we could become more ineffective (than the party would be through political activism). We're attempting to balance the two."

The party's candidate for governor is Joe Grant, a "militantly non-violent anti-war activist" from Riverside. Grant, a prisoners' rights advocate, was convicted Wednesday of second-degree criminal mischief in an Iowa City court. Grant had confessed to painting peace slogans on Old Jet, an Iowa City memorial to war.

Douglas of Iowa City is the Socialist candidate for 1st District Congressman. Douglas, chosen by party convention, is a United Farm Workers activist and has been arrested three times at the strike-plagued Delavan plant in Des Moines.

A UI medical student from Fort Dodge, Leighton Berryhill, is the party's candidate for secretary of state. She has spoken strongly against the Bakke decision and for protection of affirmative action programs in education.

The party has chosen a family farmer and Maquoketa student as its candidate for secretary of agriculture. Jim Dubert, a labor activist, has been active with the Iowa Public Interest Research Group.

Steve Wilson, an Iowa Citizen recently called before a federal

grand jury in connection with the fire bombing of the city's Emma Goldman Clinic for

Election '78

Women, is the Socialist candidate for attorney general. Wilson, who scoffed at his grand

jury appearance as "bullshit" designed to harass him, has worked with the National Organization for the Reform of Marijuana Laws and the Youth International Party.

Socialist state auditor candidate is Tom Oliver from Iowa City.

Dave Gunderson of Decorah is running for state treasurer and proposes a state bank and investigation of Iowa investments to insure social

responsibility. Iowa City's Dave Manuel will be facing Democrat Art Small and Republican Vic Woolums in the 37th District state senate race. Manuel, a member of AFSCME, has worked as a volunteer at Iowa City's Free Medical Clinic and is a janitor at UI Hospitals.

The national convention is scheduled for Saturday through Monday.

Police beat

If you plan to party downtown this weekend, keep a good grip on your valuables. Someone with sticky fingers is apparently heisting billfolds from the pocketbooks of local bar patrons.

UI student Martha Hyzer told police Wednesday a leather clutch purse containing \$40 and credit cards was stolen from her at the Fieldhouse. Hyzer said it was taken around 1 a.m.

Nine hours later, UI student Heidi Held told police her leather billfold had been taken while she was at Woodfield's. Held lost her student ID, her driver's license and social security card.

Also at Woodfield's, a woman reported stolen a beige billfold holding \$20 and credit cards. The woman said she is sure the billfold was stolen, not lost, because she took money from it to get drinks at the bar and when she returned the billfold was bare.

Julie Smith, of 515 E. Burlington St., pleaded innocent Thursday to two charges filed after a July 20 disturbance in Woodfield's.

The 20-year-old woman pleaded innocent in Johnson County Magistrate Court to charges of interference with official acts and disorderly conduct after an early-morning incident in which one bar patron was injured.

Two men have also been charged in the incident. James Leiser, 20, pleaded guilty to a disorderly conduct charge while

Gayland Blakely, 24, pleaded innocent July 27 to several charges. Trial for Smith is set for Oct. 5, trial for Blakely will be Sept. 21.

The same unidentified woman whose billfold was stolen at Woodfield's has also been the victim, she told police, of obscene phone calls for more than a month now.

A caller has told the woman and her roommates that he knows their habits, where they work and the places they go. The police gave directions to the woman for a way to end the calls.

A UI student was walking to her car Thursday when she saw a man from one of her classes. The woman greeted him, and they walked together to her car.

As they approached her car in a parking lot, the woman walked around a van and did not notice the man was walking behind her. As she opened the door of her car, the classmate approached the woman from the rear and attempted to put his hand between her legs from the front, reaching around her side, the woman told police.

Police got a description of the man and are investigating.

If you see red spots on the 2800 block of Washington Street, the answer may be tomatoes. Randy Devine told police he was riding his bike there when he was pelted with them. A group of 12-year-old boys was fingered as the culprits, but police could not find them.

Customers to pay Palo costs

DES MOINES (UPI) — Customers of Iowa Electric Light and Power Co. will bear the \$10 million cost of a shutdown at Iowa's only nuclear power plant, but the courts may have the final say, Iowa Commerce Commission Chairman Maurice Van Nostrand said Thursday.

"There's no doubt those ratepayers are going to be paying the cost. The question is in what fashion," Van Nostrand said in an interview. "But there are some real serious questions here and it's our feeling the whole thing is headed for court."

The Duane Arnold Energy Center, a 550-megawatt nuclear generating plant located near Palo, was shut down June 17 when a crack was discovered in a fixture leading from the reactor pressure vessel, which contains the plant's nuclear fuel assembly, to its water cooling system.

Ultrasonic inspection of the seven remaining fixtures resulted in the discovery of four other defective components and all eight fixtures are being replaced at a cost estimated at

around \$2 million.

While the plant is out of operation, which could continue until November or December, Iowa Electric is purchasing power from other sources. The added cost of purchasing that power, estimated to exceed \$10 million by the time the plant is again functional, is being passed directly to IE customers, spread over a 12-month period.

During a public hearing Thursday, Iowa Electric officials insisted the failure that forced the plant shutdown was not the utility's responsibility. If there is blame to be assessed, they said, it should rest with the reactor vendor, General Electric, or the manufacturer of the fixtures, Chicago Bridge and Iron Co.

In addition, Senior Vice President James Davidson testified the replacement power being used to meet demand while the Palo plant is out of service is the cheapest the utility could find, insisting every effort was being made to minimize added costs.

Two citizens groups oppose the cost pass-through. One,

Citizens United for Responsible Energy, charged Iowa Electric made an "imprudent decision" to build the Palo plant, since it relies heavily on the plant to meet its power needs, making any shutdown costly.

"Had several smaller facilities been built," the group said, "reserve requirements would have been less and the probability that expensive replacement power would have to be purchased could be reduced."

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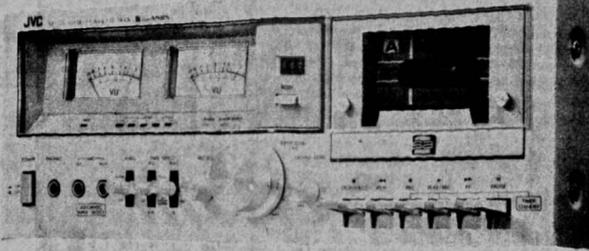
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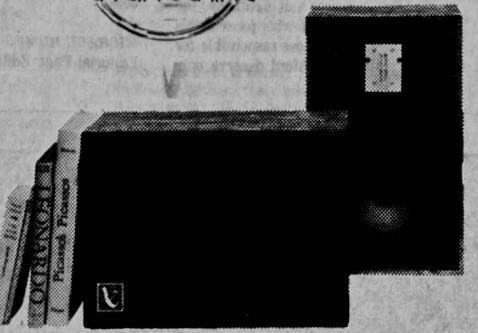
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Viewpoints



Nowhere to turn: Kentucky abortion law produces new horror

Marla Pitchford wanted an abortion. Her fiance said he could not afford a child, and advised her to have an abortion. But Marla Pitchford was six-months pregnant; she could find no abortion clinic in her home state of Kentucky to perform an abortion for her since her pregnancy was so far advanced. Marla Pitchford felt she had nowhere else to turn, so she turned to herself. In a fit of despair and guilt, she thrust a knitting needle into her body, inducing an abortion. Marla Pitchford is lucky to be alive.

This could be just another horror story such as the pro-abortion forces are prone to cite in their arguments. But this incident has a macabre twist, compounding the horror in a Kafkaesque way. In the wake of the 1973 Supreme Court decision allowing abortion during the first two trimesters of pregnancy but allowing the states to regulate abortion during the second trimester, the Commonwealth of Kentucky enacted a bizarre law forbidding a woman to perform an abortion on herself except during the first three months of pregnancy, when she may do so under a doctor's supervision. Pitchford was indicted and brought to trial; she could have been sentenced to 10 to 20 years had she been convicted. Instead, she was found not guilty by reason of insanity. Marla Pitchford is lucky not to be in prison.

The Commonwealth of Kentucky, the Kentucky legislators who passed this incredible law and those responsible for indicting Marla Pitchford deserve only

condemnation and contempt. It strikes not only at a woman's right to an abortion, which has been recognized and guaranteed by the Supreme Court, but also at the right of a human being, female or male, to control her or his own body. Those behind the prosecution, representing the male power structure, didn't care about the fetus Marla Pitchford was forced to destroy in this barbaric manner; if they had cared, Marla Pitchford would have had alternatives to her desperate act near at hand. All they cared about was making an example of Marla Pitchford. We are all lucky they did not succeed. It is they, rather, who are to be held up as examples—examples of the forces that oppress women, that seek to enforce their religious standards and dogmas on others and do not care if those dogmas ruin the lives of others and that put knitting needles into the hands of women like Marla Pitchford.

But it is to the credit of the actual prosecutor in the case, who said he had "a tremendous amount of sympathy for the defendant," that he joined the defense in trying to point out that the law in question is oppressive and reactionary and does not serve its intended purpose, to prevent dangerous abortions by unscrupulous doctors.

It is to be hoped that the case of Marla Pitchford will serve as the example that will get this terrible law stricken from the books.

MICHAEL HUMES
Editorial Page Editor

Watered justice of a Bourbon Democrat

Attorney General Griffin Bell is a Bourbon Democrat. When he talks with that undershot jaw of his, he looks like a fish positioning itself to snap a white insect egg from the surface of the water. It produces inexact locutions for the nation's number one lawyer. Yet it avoids the energetic precision suggested of the pushy types whom they'd never let into the segregated country clubs where this gentleman person has spent his adult social life.

So it was in character for the oh so genteel and genteel Bourbon Democrat to comment recently

some 1,300 finks, informers and two-faced double dealers. It is the names of these less than honorable people that the attorney general seeks to keep hidden because he'll have more trouble recruiting new finks if the word gets around in finkdom that the department didn't protect the old ones.

The Socialist Workers party has never been

meetings may have the well-known chilling effect on their free speech. At the country clubs of Mr. Bell's acquaintance where the rich refugees from judicial harassment seek protection and surcease, you won't find G-men hiding in the bunker at the 16th hole, and the membership committee meeting at which the pushy and the non-white get blackballed are not penetrated by undercover federal agents.

The New York Times, long a citadel of Bourbon democracy also, has supported the Attorney General in his stand. Both he and the newspaper think finks are a necessary tool of government as this quote from the paper's editorial on this subject shows: "Informers are essential; they are also often afraid; and they depend on pledges of confidentiality. It is surely conceivable that violating that pledge in this case would reverberate in many others."

That shouldn't be taken to mean that Bourbon Democrats don't believe in political liberty or that they advocate the use of the police file on everyone. The paper and the Attorney General have been insidious in buttressing the civil liberties of their own kind. Much of the hubbub against the Nixon Administration was that it treated the sons and daughters of Bell-New York Times-type people (and sometimes their parents) as though they were members of the Socialist Workers Party.

Since Nixon's fall, great pains have been expended by establishmentarian institutions and powers to make sure their phones will not be tapped or their homes broken into by G-men again. Mr. Bell himself has initiated prosecution of FBI agents who allegedly were so imprudent as to extend their political Peeping Tom-ism from the Trotskyite grubs to the upper middle class.

There is no reason why Mr. Bell should admit the politically unwashed into his social club, but it would be a gallant gesture on the Attorney General's part to admit them to the privileges and protections of citizenship.

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Griffin Bell

convicted, or even indicted, for doing or conspiring to do anything illegal. For four decades its leadership has obeyed the laws and stayed out of jail, which is more than Mr. Bell can say of his own political party or that of his main opponents, the Republicans.

The difference is that the Socialist Workers Party is composed of admirers of the late, but only indifferently lamented, Leon Trotsky, a revolutionist who struck terror in the hearts of our parents and grandparents the way a name like Fidel does in Jimmy Carter's. Members of the Bourbon Democracy such as Mr. Bell never meet Trotskyites and therefore can't understand that the use of finks to spy on their political

nicholas von hoffman

on how the processes of justice are canted in favor of the poor crooks as opposed to the wealthy criminals: "We lean over backwards and we are a little less careful with the rights of the rich than of the poor."

As he blinks out at the world, squinting to make the lower class fragments of the cosmos come into focus, it looks to him as though the jails are jammed with unjustly accused millionaires and wrongfully pilloried plutocrats. None of us sees what is; all of us see selectively as we're conditioned by our upbringing, our social class, our way of life.

For one who sees with the eyes of a Bourbon Democrat, it is reasonable and fair to resist a federal court order, already upheld by the Supreme Court, to divulge the names of informers the Justice Department used against a political organization. That's what Mr. Bell is doing in the suit brought by the Socialist Workers Party against the government.

For nearly 40 years the Justice Department has been opening mail, burglarizing, sabotaging and spying on this group. To carry out these ignoble activities the department has employed

California, here you come

As an astute observer might have deduced from the content of a couple of editorials I penned earlier this week, I spent the month of August in California, land of sun, smog and earthquakes. If you've seen or read *The Go-Between* you know it starts with a line that goes something like, "The past is a foreign country; they do things differently there." The same could be said of California. For instance, I had a rendezvous with my girlfriend on Mainstreet, U.S.A. in Disneyland during Mickey Mouse's 50th birthday parade.

I don't really want to tell you how I spent my summer vacation, but I do want to tell you about California. When I'm there, I can't avoid the impression that what can be observed now in the Bruin state is a prediction of things to come for the rest of us. So many things that are now commonplace across the nation, or are on the verge of becoming so, had their genesis in

California or were first given their full expression there: hula hoops, surf music, psychedelic drugs, acid rock, fast food, happy talk news, freeways, holistic health, hot tubs, gay liberation, drive-in restaurants, drive-in churches, drive-in mortuaries...

It has often been noted that California (especially Los Angeles) is a caricature of American life, where the extremes of culture—political, cultural and economic—live side by side in bizarre exaggeration. It is also the apical meristem of American "progress," where developments like Proposition 13 are assumed to be the blueprint for national change.

The Prop. 13 property tax rollback caught a great deal of press attention, but it is not the only California trend worth noticing. Here are a few other goings-on:

Housing: Now there's a topic on the mind of many Iowa Citizens. If you think it's bad here, housing costs have doubled in the past three or four years in some areas of California (ballooning assessments were the main impetus for Prop. 13). In the San Diego area, for instance, townhouses that sold for about \$55,000 in 1975 go for nearly \$100,000 now.

The law of supply and demand suggests that as

Digressions winston barclay

costs rise, demand should decrease, but this has not been the case. Convinced that the upward spiral will continue, people are rushing to buy homes now to avoid paying more in the future. The staggering inflation makes real estate appear to be the one secure investment, an irresistible attraction to a new generation of young families.

The expansion in home ownership is causing a corresponding constriction of the rental market, especially in San Francisco and other areas that have no territory for expansion. This has resulted in a boost in rents above normal inflation. This trend is felt most severely by lower middle class people who have no down-payment capital and yet are increasingly squeezed by rent increases.

San Diego has a different problem: the spectre of Los Angelization. San Diegans don't like what they see when they look north and have attempted to discourage expansion by imposing a building moratorium. If the city is unable to also discourage immigration, it could face a housing shortage down the pike.

Pollution: The natives of the San Bernadino mountains referred to the area that is now Los Angeles as "the valley of the smokes," because smoke from campfires there refused to disperse. Smoke is too neutral a word for the crud that now hangs over L.A., creeps up the coast and spills over the mountains to foul the sky over the Mojave Desert.

Three times this summer the residents of L.A. have experienced third degree smog warnings, which mean, basically, that it is unsafe to breathe in the city. But, as one L.A. resident told me, "You hear the warning while driving to work

and you think, 'Well, what am I supposed to do, stop breathing?' You have to go to work."

The state of California has imposed restrictions on automobile emissions that are more severe than federal regulations, but L.A.'s problems remain acute. The city is only now giving signs of a willingness to come seriously to grips with the situation. Polluting industries have been warned that substantial reductions in emissions will soon be required and a city commission has compiled a list of possible strategies to cope with the unhealthy air.

Some of the possibilities are not novel at all, such as the construction of an extensive mass transit system and the creation of freeway express lanes reserved for car pools. Others are startling assaults on the L.A. lifestyle: banning drive-ins, shifting emphasis from shopping centers to neighborhood businesses, imposing steep gas taxes to discourage unnecessary driving. If L.A. adopts some of the more radical alternatives, its example could have a profound effect on anti-pollution strategies across the nation.

The news: Local television news programs throughout the nation bear the stamp of California pioneering. Happy talk, co-anchoring and early evening news teasers grew out of the competition between southern California stations. While stations elsewhere are now firmly in the Eyewitness News, Action News and Newscenter groove, some California stations have taken steps beyond.

One logical development that has come along is the expansion of local news broadcasts to a full hour. The longer format means more feature stories and analysis as well as added depth on some stories and the inclusion of a greater number of news items.

Another development might not have been as easily predicted. On some stations, casual commentary has become a routine part of news reporting. The chatting between segments has also become the occasion for the frank airing of the anchors' opinions. Be prepared.

Propositions: Last election, the magic number was 13. This time, watch for five and six. Prop. 5 would prohibit smoking in all public places except those designated as smoking areas. Offices could permit smoking only if physical dividers were erected to segregate smokers from other workers.

The tobacco industry is financing a massive television ad campaign in opposition to Prop. 5. The campaign may turn out to be as interesting as the result, and most California observers believe that the money muscle of the tobacco industry makes passage of the proposition unlikely. Whatever the outcome, the inclusion of the measure on the ballot may set the tone for an intensification of the anti-smoking initiatives throughout the country.

Prop. 6 seeks to discover and eliminate all homosexual teachers in California public schools. Opponents are calling it a witch hunt; supporters are drinking a lot of orange juice from Florida. This proposition will generate, and deserves, substantial national coverage in the next three months.

This does not, of course, exhaust the list of things of interest going on in California. These are just a few things I noticed without looking very hard. After all, I was on vacation.



Don't look back: California might be gaining on you

The Daily Iowan/Mary Locke

Evoking vitality of Italy's past

Bertolucci on shortened epic

By **BRENDAN LEMON**
Staff Writer

The 245-minute version of Bertolucci's 1900 to be shown at the Bijou tonight and Saturday is not to be confused with the 5½-hour version that was shown at the 1976 Cannes festival, nor with the five-hour version that was later released in Europe, nor with the 4½-hour version

rituals of young manhood. They search for the meaning of sex, love, and money, adjust to familial changes, and marry beautiful women (Stephania Sandrelli as a committed socialist and Dominique Sanda as a dilettante who writes futurist poetry and drives a Lamborghini).

In Part Two, emphasis is placed on the relation between the two men and various social forces that molded Italy between the World Wars. Shaped by the forces of the Fascist, socialist and industrial revolutions, Alfredo and Olmo become points of view. The former becomes the Berlinghieri family's new scion; the bourgeois liberal with too much taste and humanity to embrace Mussolini's Fascists but without the fortitude to fight them. The latter follows his

speaking actors have dubbed their own lines, but the dialogue often sounds like an English translation of an Italian libretto. For the actors who don't speak English, the voices are awful.

For all its artistic and technical problems, though, 1900 remains an extraordinary film. Its history may be questionable, but the visual motifs are stunning. Bertolucci organizes the film around the seasons of the year: summer for youth, fall for the coming of Fascism, winter for the war, and spring for the Liberation. Bertolucci's visual sense reflects a vast knowledge of art history. For *Last Tango in Paris*, he studied the paintings of Francis Bacon, and *The Spider's Stratagem* was influenced by Magritte. 1900 shimmers in the light of

monsters." Bertolucci's leftist politics make more sense, however, in Italy (where 1900 was popular with the public though not well-received by the Communist press), than in the United States, where for most, as Lasky remarked in his correspondence with Mr. Justice Holmes, "the last desirable, indeed the last permissible revolution, occurred in 1776."

Bertolucci would prefer that audiences concentrate "less on the politics of 1900 and more on the evocation of the strength and vitality of Italy's past." But this focus on Italy's rich agrarian heritage is unsatisfying. Behind the dumb show of politics in 1900 lies a vague sentimentalism about Italy. In a scene early in the film where Alfredo and Olmo are playing follow-the-leader in a field, each boy digs a little hole in the ground to stick his penis in, and from this there follows in the film a kind of symbolic mystique about the earthiness of all Italians. It is as

if Bertolucci thought men really could copulate with the land — as if he believed in some eternal, autochthonous myth of Italy and saw Italian politics as a ritual part of that myth.

The man who at 22 wrote and directed the sweeping *Before the Revolution*, and whose brilliance was confirmed in *The Conformist* and *Last Tango in Paris*, has not, with 1900, made a "grand failure," as many critics have claimed. His latest film reveals more flaws on each viewing, but stylistically the bravura is overwhelming.

And the last sequence is marvelous. The socialist peasant and liberal landowner, now old men, still playfully tussle with each other as they did when boys. The suggestion is made that the heir of the landowning class allows himself to be run over and cut to pieces by an oncoming train: the future revolution. But if this is to be taken seriously, we must remind ourselves of the French socialist Juarez' epigram: "The bourgeoisie does not commit suicide."



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Movies

that Bertolucci once said was as short as the film could possibly be.

The American version of the \$8 million epic, Bertolucci told me last year in Rome — in the middle of haggling with his

"It's a mistake to view 1900 mainly as a political film. It is not a manifesto. I wanted to show that the class struggle is human; that it doesn't produce monsters."

producer, Alberto Grimaldi, over American distribution — is "probably the tightest version; the one with the best balance between history and the private stories."

"At one time," Bertolucci continued, "I didn't think I could cut it under five hours without doing a kind of physical damage on myself, but I found finally that the film could run only four hours without eliminating any major sequence."

Bertolucci's trimming did not lessen the film's impact, but neither did the changes tighten 1900's narrative structure. He has such extraordinary stylistic powers that no subject seems commensurate. 1900 is style in search of a subject matter.

Bertolucci's narrative difficulties are not surprising, considering the scope of the story. The script, written by Bertolucci with his younger brother Giuseppe and his film editor, Franco Arcalli, concerns two men, one a peasant (Gerard Depardieu) and the other his padrone, Alfredo (Robert De Niro), who are born on the same day in 1900 in the northern province of Emilia — the birthplace of Italian socialism and of Bernardo Bertolucci. The boys are brought up under the tutelage of their grandfathers (Sterling Hayden and Burt Lancaster).

During the film's first half, Olmo and Alfredo share the

social conscience, and becomes a banner-waving, psalm-singing Marxist revolutionary.

Between these two men is a third, Attila (Donald Sutherland), a prototypical Fascist to whom Bertolucci has given not only a tag name but a cartoon character as well. Attila, the foreman on the Berlinghieri estate, is an avatar of evil: Draped in black, he bullies the help, squashes cats with the butt of his head, and drops widows atop spiked fences. When the camera sweeps in for a close-up of Attila on a rooftop after he has sodomized a little boy, he looks like the male version of the Wicked Witch of the West — but without a hint of humor.

With roles so locked into Bertolucci's historical vision, it's not surprising that the acting is so mediocre. De Niro musters what force he can as the weak liberal, but still seems out of place on an Italian estate. Sutherland follows up Casanova by playing another caricature, and Laura Betti as his accomplice Regina is no better. Dominique Sanda is beautiful but vapid. The only good performance is Depardieu's. He looks like a fullback with proletarian forcefulness.

Unremarkable acting and narrative gaps plague the film, and the English dubbing doesn't relieve the feeling that the four-hour version of 1900 has been patched together. The English-

Impressionism.

"When you study paintings," Bertolucci said, "you learn so much about lighting and texture. With 1900 I felt caught up with the lighting used by several late 19th century Italian Impressionists."

Bertolucci is clearly versed not only in art history but in opera. "As a boy, I was always surrounded by opera. With Verdi there is such incredible passion... When I make films there must be a sense of music." He added: "There is a sense of music, everywhere, even in politics."

When I asked him to elaborate, he launched into a discussion of "political rhythms," and called contemporary Italian politics "discordant." "In Italy," he continued, "we are short on political realism. We need to keep in mind Gramsci (Marxist philosopher and founder of the modern Italian Communist party): 'Pessimism of the intelligence and optimism of the will.'"

Bertolucci said his political beliefs are clearly formulated, but that, "It's a mistake to view 1900 mainly as a political film. It is not a manifesto. I wanted to show that the class struggle is human, that it doesn't produce

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Waking in ant bed: It wasn't a nightmare

MALDEN, Mo. (UPI) — Mabel Hargrove can joke about the invasion of the giant ants now, but it wasn't so funny when they were swarming through her bedroom and trying to make her the main course of a beastie buffet.

The invaders, numbering in the thousands and measuring half-an-inch long, swarmed into Hargrove's bedroom. Their bites awakened her early Wednesday and, when she turned on the light, she found them swarming all over her body.

She was so frightened, she phoned the police.

"You really haven't lived until you wake up in the middle of the night in a bed of ants," said Hargrove, who spent her 66th birthday Thursday vacuuming up dead ants after a visit from the exterminator.

"I once saw a horror movie about some giant ants eating the flesh off of a body, and I went into a panic. All I could think of to do was to call the police."

Authorities said eggs from the black ants, known as wood ants or carpenter ants, were discovered under Hargrove's sheets and between her bedding.

She said one of the ants bit her so hard it drew blood and had to be pulled off.

Hargrove likes to think she is a good housekeeper, and said the only explanation she has for the invasion is that the ants were brought in by a carpenter who did some remodeling in her home several months ago.

The exterminator who killed the ants said he had never seen anything like the ants in 20 years in his business.



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Sometimes there's nothing quite as fun as decorating your adolescent daughter's bedroom. Especially if she's decided on the soft pastels and ruffly eyelets! Start by papering the upper 1/2 of her walls in a perky plum, green, and white patchwork. Paper the lower 1/2 in a corresponding plum gingham check. Separate the 2 with a moulting painted crisp white and then paint all the woodwork for a softened effect. Carpet the floor in fresh green plush. Make those ordinary track windows come alive with softly gathered plum gingham check curtains, drawn back to reveal an eyelid shade. Cover the bed with an eyelid coverlet over a gingham dust ruffle and toss on several green checked pillows edged in white eyelid. Keep the furniture simple-painted crisp white, with green porcelain knobs. Put her record player inside an old antique-green wardrobe & line the shelves in the patchwork paper. Utilize dead closet space by taking the door off one side, papering the inside in the gingham, and building in a small work area. Slide a small white bentwood chair up to the desk, hang a soft white light overhead, and just see if homework becomes more enjoyable! Plum gingham, plum enjoyable. Right, Brent?

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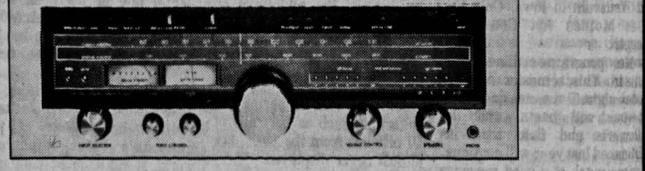
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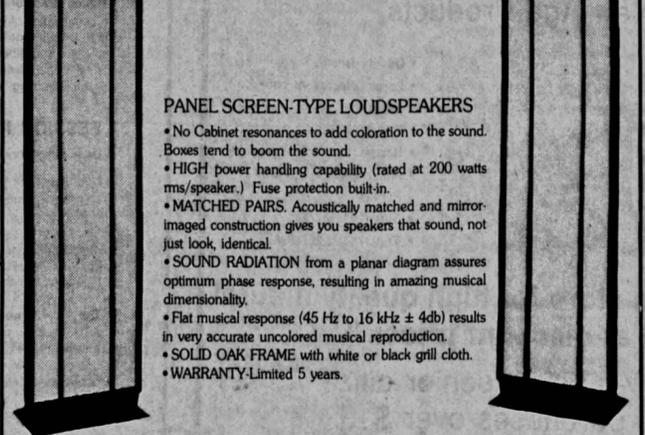
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Bikinians leave for 'the prison'

BIKINI, U.S. Trust Territory (UPI) — Clutching their children and coconut baskets of food in their arms, the people of Bikini Thursday tearfully sailed away, many for the last time, from a paradise island home poisoned by radiation.

The U.S. Trust Territory vessel MS Micro-Pilot whistled a salute as it slipped out of Bikini lagoon, carrying most of the 139 islanders to an uncertain future 500 miles away on Kili Island, which many of them call "The Prison." A few stayed behind to complete loading of a cargo ship.

"I have confidence in the U.S. government," said islander Johnny Johnson, 30. "I believe they will do the same thing as we did—sacrifice for this island as we have sacrificed our beloved Bikini for them."

It was the second time in 32 years the islanders had been forced to leave the sandy tropical Pacific atoll 2,500 miles southwest of Hawaii which their people have called home for

centuries. In 1946, they were resettled so the United States could use their island for nuclear testing.

After a decade-long effort to clean up the radiation they were permitted to return starting in 1968, but a new survey found that dangerous radiation still lingered and the U.S. government ordered them moved again.

As the loading progressed Wednesday, boxes, bundles, and suitcases streamed down to the beach. Bikini women in bright, bell-sleeved dresses waited for the small motor boat to carry them to the Micro-Pilot.

Some had their possessions wrapped in Micronesian style in pandanus mats tied with string. Some carried woven coconut baskets with food cooked for the trip to Kili.

Every woman also carried a child. Irene Capelle carried her young baby girl, the last child born on Bikini, delivered just two days earlier.

"I have hope in my heart. I think I will be back soon," Johnson said before boarding the Micro-Pilot. But scientists said it would decades or longer before the radiation which has poisoned the ground, the fresh water and the coconuts that are the mainstay of their diet is gone.

A shopping stop was scheduled during the trip to Kili at the U.S. missile base at Kwajalein. Each islander was given \$100.72 to make purchases.

Kili, where the Bikini islanders were finally resettled during the years of testing and where many Bikinians still live, is a "high island" with rough surf that lacks the lagoon that is the center of their atoll lifestyle.

Bikinians accustomed to spending their time in food gathering, fishing and canoeing or sailing in the lagoon say they can do nothing on Kili when the weather is bad.

The Bikinians hope the resettlement at Kili is only

temporary, even though the U.S. government has promised to build a dock to ease supply problems through the rough surf. They still hope to move back to Bikini eventually or to another atoll in the northern Marshalls, but so far the United

States has refused such a commitment pending intensive radiation studies on other islands.

As a last resort, the Bikinians say, they want to be moved to government land in the United States itself, possibly in Hawaii.

with consumer advocate Ralph Nader, was on the team of experts called Friday.

A complete tearing down of the compact vehicle likely will not occur until the jury returns for two more meetings after Labor Day, according to Elkhart County Prosecutor Michael Cosentino. The dates for the sessions were not finalized.

The Ford Motor Co. also has recalled 1.5 million Pintos because of reports the gas tanks could explode in rear-end collisions.

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Grand jury gets evidence on fatal Pinto collision

GOSHEN, Ind. (UPI) — Witnesses to a fiery auto crash Aug. 10 involving a Ford Pinto in which three teen-age girls were killed appeared Thursday before a grand jury investigating the accident.

The witnesses were among six people questioned by the panel that will meet again Friday to hear from out-of-state experts who were expected to begin a partial dismantling of the death car.

Byron Bloch, an independent researcher who had worked

Alternative market — CAC Book Co-op

By KELLY ROBERTS
Staff Writer

An alternative exists for students who want to pay less for textbooks and receive more for books they sell.

The Collegiate Associations Council (CAC) Book Co-op, located in the Union, is a marketplace for students who want to buy or sell used textbooks.

"Essentially, we're providing the space and people to sell the books," Diane Siemann, director of the service, said Thursday. "When we sell the books, we write a check to the student. It saves them from getting thousands of phone calls from people wanting to buy their books."

Students who bring their books to the co-op set their own prices. After selling a book, the co-op retains 10 per cent of the purchase price. This money is put into a CAC scholarship fund, Siemann said.

Students brought approximately 1,400 books into the service during the first three days of operation. These books were added to over 3,000 already in stock, Siemann said. Employees estimated they had sold over 1,000 books by closing Thursday.

The service was started in

January of 1976 by the Liberal Arts Student Association (LASA). It was transferred that fall to the CAC after the service had grown too large for the LASA to handle.

In January of 1977, the co-op added a lecture note service. The first year, notes for 11 courses were offered.

This semester, notes will be offered for between 15 and 20 classes, Siemann said.

Siemann said the lecture notes, which cost \$6.50 for the semester, will be taken by either teaching assistants or graduate students. Students will be able to back-order any of the class notes at any time in the semester.

She said one advantage of the CAC lecture service is that students can pick their notes up in the Union each Monday, thereby saving a day of mailing time.

Another advantage, she said, is that classes with tests scheduled during the middle or end of the week will have the notes available to students 24 hours before the test.

The co-op is open Monday through Friday from 9 a.m. to 5 p.m. The service is currently located in the Hawkeye Room, but will move near the Union I-Store on Sept. 11.

Landlord, tenant groups negotiating a model lease

By DENNIS FITZGIBBON
Staff Writer

Negotiations are continuing between tenant and landlord groups in an effort to establish a "model lease" for Iowa City that would clarify tenants' and landlords' rights and responsibilities.

Representatives of the Iowa City Apartment Association have met twice during the summer with representatives of four housing groups, which drew up the model lease. Both sides are continuing to modify the lease's wording in an attempt to reach a compromise.

The proposed lease is designed to conform to both the city Housing Maintenance and Occupancy Code, which was adopted May 9, and the state landlord-tenant act, which will become effective Jan. 1, 1979.

It is based on a model lease being used in Madison, Wis., according to Bill Welp of the Iowa Public Interest Research Group. He said he hoped that the lease will improve tenant-landlord relations.

Jeff Albright, director of the

Protective Association for Tenants, said the lease can be easily read by tenants.

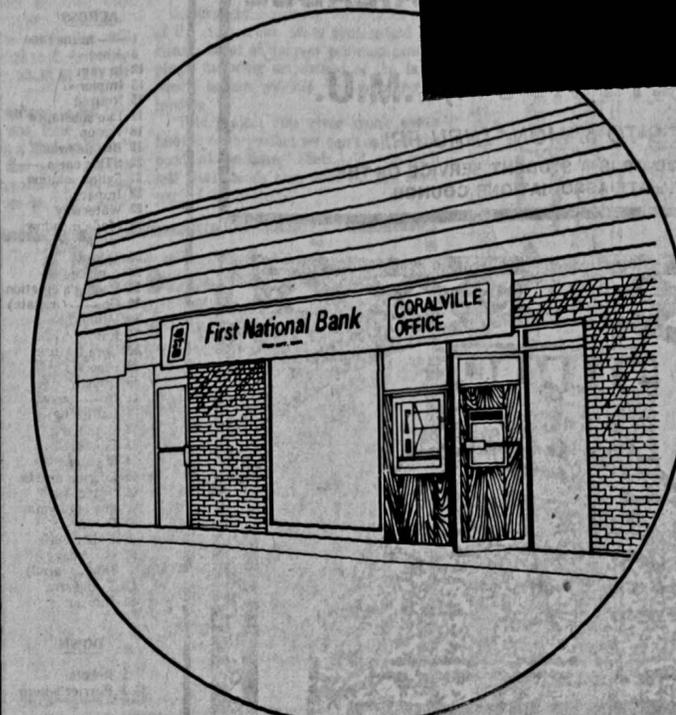
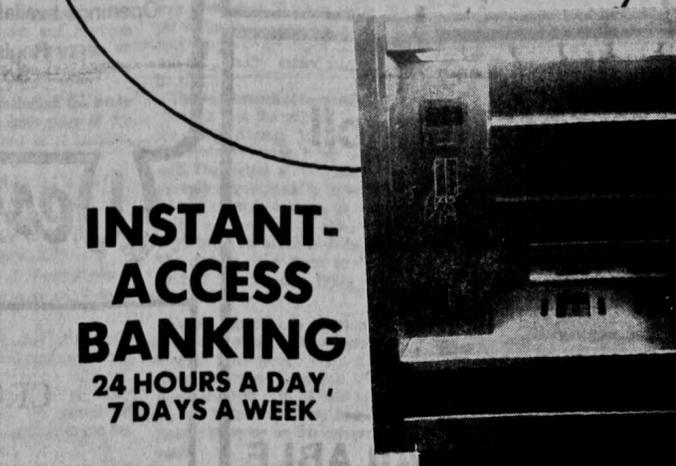
He said it includes major topic headings in the left-hand margin such as "responsibility for repairs," "security deposit," "noise" and "renewal of lease."

Albright added that security deposits present the biggest problems between tenants and landlords. "The model lease would go a long way toward solving these problems," he said.

Several Iowa City property owners have indicated that they would be willing at least to look over the proposed lease, although they have doubts on whether it will be implemented.

"Practically speaking, I think it will be extremely difficult to get it implemented," said Robert Hibbs, president of Hawkeye Real Estate Investment Co. "But I'd certainly be willing to review such a lease with an open mind."

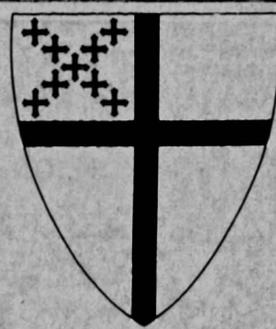
Copies of the model lease are available at the Citizens Housing Center, 104 E. Jefferson St.



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- | | | |
|----------|---|---|
| 8:00 am | Holy Eucharist | Trinity Church |
| 9:30 am | Holy Eucharist | Community of Saint Francis at Shelter no. 17, City Park |
| 10:00 am | Family Service | Trinity Church |
| | Choral Eucharist, 1st, 3rd, 5th Sundays | |
| | Morning Prayer and Sermon, 2nd, and 4th Sundays | |
| 5:00 pm | Holy Eucharist | Trinity Church |
| 5:40 pm | Evening Mass | University Chaplaincy |
| | Evening Prayer and Holy Communion at the Danforth Chapel near Iowa Memorial Union | |

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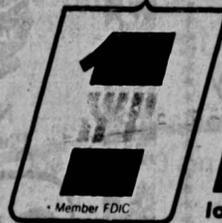


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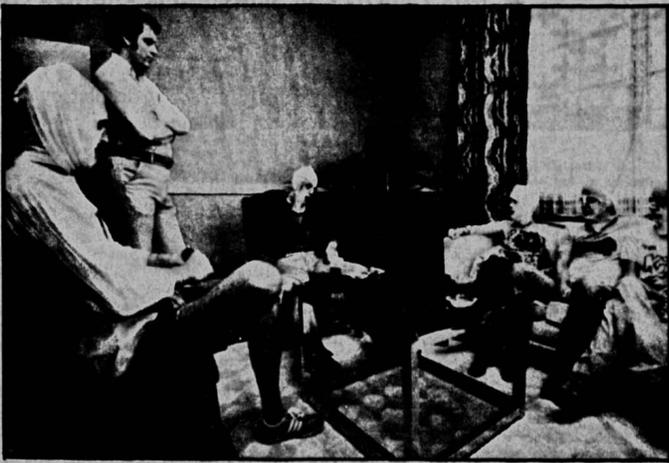
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For further information, call Art Schwarcz, P.E. skills office F.H., 353-4651.



Afternoon of the Living Dead

Danny O'Day (standing) manages this T-group for necrophiliacs who have undergone plastic surgery in order to resemble dead rock stars more closely—in looks, at least. They call themselves "Rock 'n' Roll Heaven." Seated from left to right are Mark Hazenbrouk (Jim Croce), Duke O'Connell (Jim Morrison), Monna Moore (Janis Joplin), Jesse Bolt (Elvis Presley), and Erin Ryan (Elvis with a sex change).

Fitzgerald attempts revival of TV debates with Ray

DES MOINES (UPI) — Jerome Fitzgerald Thursday indicated he would cancel commitments made to several Iowa television stations if that move will revive plans for a series of campaign debates sponsored by the League of Women Voters.

Republican Gov. Robert D. Ray, Fitzgerald's opponent in the fall election, pulled out of the proposed League debates Monday.

Ray's campaign manager, Marvin Pomerantz, accused Fitzgerald's staff of sabotaging an earlier agreement on the schedule and format of the debates by accepting additional invitations for joint appearances. Pomerantz said Ray's position as governor requires that his debate appearances be scheduled in advance and limited.

Pomerantz offered an alternative plan that would have the two candidates meeting face-to-face five times—three times in television studios and twice before groups of journalists.

However, that plan did not call for the encounters to be televised statewide, as the League debates were to have been on a live basis by the Iowa Public Broadcasting Network and participating commercial stations.

In a letter to Ray, Fitzgerald said it was important that the debates receive the widest coverage possible. The best forum for that, he said, would be the League format and IPB-

N's offer to carry the hour-long sessions live.

The Democratic nominee, seeking to deprive Ray of an unprecedented fifth term in office, appealed to the governor to reconsider the League proposal.

Ray's campaign staff could not be reached for comment.

Kennedy polls double Carter

NEW YORK (UPI) — A poll released Thursday found almost twice as many voters supporting Sen. Edward Kennedy over President Carter for the 1980 Democratic presidential nomination.

The Louis Harris-ABC News survey, which polled 1,484 adults Aug. 11, found 40 per cent supported the Massachusetts senator, compared with 21 per cent for Carter and 18 per cent for California Gov. Edmund G. Brown Jr.

A similar Harris-ABC poll in May gave Kennedy 40 per cent support, compared with 30 per cent for Carter, showing a 9 per cent drop in the president's popularity. The May poll showed 23 per cent support for Brown.

In a two-way race in the August survey, Kennedy led Carter by 51-25 per cent compared to the 53-39 per cent margin in May. In an 11-way race, Kennedy still was the first choice of Democrats.

Jepsen, Clark diverge on abortion, tuition credit

By United Press International

Sen. Dick Clark, D-Iowa, and his Republican challenger Roger Jepsen were on the same side of the state Thursday but were at polar extremes on two issues—federal funding for abortion and tuition tax credits.

Speaking in Dubuque, in a heavily Catholic and Democratic area of the state, Jepsen attacked Clark's record of voting for welfare abortions.

Jepsen has opposed federally funded abortions, which won him the backing of the right-to-life movement.

Clark said in a telephone interview from Cedar Rapids he supports government aid to low income women for abortions. "I have consistently voted in favor of federal funding of abortions for those who fall under Medicaid, that is to say poor people," Clark said.

"The Supreme Court has ruled it is unconstitutional for the state or federal government to pass a law to forbid abortion after a certain period of time," Clark said. "Prohibiting poor women from having the right to make that judgment is clearly discriminatory."

He said withholding funds for certain programs because some

groups are opposed to them on a moral basis is unworkable.

"The conscience problem with federal spending extends to other groups," Clark said. "If we say to each group of taxpayers in our society that they may determine how tax money should be spent, we obviously couldn't have a government."

"If we were to say to the pacifists, for example, 'None of your tax money will be spent on matters related to defense,' that would not be an unworkable system of government," he said. "It would not work if we only spent money on issues we feel strongly about."

Jepsen criticized Clark's vote against legislation that would provide a \$250 tax credit for parents of elementary and secondary students and a \$500 annual credit to parents of college students.

The Republican claimed Clark has turned his back on parochial school students by refusing to support the benefits. "These votes come at a time when the cost of education in Iowa has reached a record level of expense," Jepsen said.

Clark said he opposed the tax credit for several reasons, including the cost to the taxpayer.

"It would cost \$2.8 billion in a period when we are talking about inflation as our biggest problem," Clark said. "To spend that kind of money now is very unwise in terms of our economic situation."

"Secondly, 78 per cent of all the benefits under that program would go to persons who earn more than \$20,000 a year, 6 per cent of those receiving the benefits earn under \$9,000 a year. It doesn't go to low and middle income groups who need relief most," he added.

Clark said he also opposed the legislation on grounds it is unconstitutional.

"We have a clear separation of Church and State and similar proposals have been ruled unconstitutional," he said.

"I am not opposed to government funding for private schools. I supported the Elementary Secondary Education Act and added funds to it. I also supported a bill passed by the Senate expanding basic opportunity grants."

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CROSSWORD PUZZLE

Edited by EUGENE T. MALESKA

1	2	3	4	5	6	7	8	9	10	11
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ACROSS

- in the face
- Jibes
- In vain
- Implored
- Retired
- Lab substance
- Put up
- Bee follower
- "This one's —"
- Saline solution
- Impart
- Waterway
- Made meadow music
- Tricks
- A place
- Photog's creation
- Go — (irritate)
- Millard
- Ear
- Gem feature
- Fine violin
- Implant
- In — way (suffering)
- Unmoving
- Cincture
- Manage
- Corrida beasts
- "Dies —," ancient hymn
- Omen
- Expunged
- heavy (high-gear)
- Two lustra
- Rub out

DOWN

- Robots
- Furrier's item
- Bklyn. campus
- Height: Prefix
- Dwindle
- Attach
- Iceing
- Pause
- Sup
- Draws out
- Inexcitable
- Making jokes
- Jimmy Stewart role in 1936
- Where Bradley U. is located
- What a freshman needs
- Officious
- Pelf
- "Danger: — Work"
- Strict
- On the payroll
- Piano part
- discus (competes in track)
- Of geese
- Where Hekla looms
- Shined mackerel
- Electrical unit
- Downtrodden
- Saddle part
- Walk
- Triumphantly
- Planted
- Japanese lutes
- 'Bye
- room
- Where Aaron died
- Timetable abbr.

ANSWER TO PREVIOUS PUZZLE

GAS	DIANA	MESA								
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DEER	PELEE	OGLE								
SPINOZA	ORALS									
HEAT	TRONER									
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BOLA	CISCO	SEVA								
EDAM	ADORN	ERIN								
TESI	BONES	SLY								

Hearst kidnappers plead guilty

Two say goal a 'free society'

By United Press International

William Harris sat casually on the corner of the defense table in the Oakland, Calif., courtroom Thursday after pleading guilty to kidnapping Patricia Hearst and talked about the case.

With his back to the judge and directly facing the spectators, many of whom had applauded him earlier, the mustachioed former Indiana University fraternity man and his wife read a statement telling why they and six others calling themselves the "Symbionese Liberation Army" had carried off the 19-year-old heiress.

"We participated in an act which removed Patricia Hearst from her home, her way of life, the people she knew and the privilege which had insulated her from the oppression that so many people suffer," said Harris, 33, speaking loudly at reporters' request.

"Our politics had various origins — the prison movement, the antiwar movement, the women's movement — but all developed at a time when the Nixon White House was attempting to crush all forms of legal dissent ...

"We were fully aware of the risks — death, imprisonment, failure — but we all felt totally committed to any and all vehicles of change that could propel us closer to uprooting oppression and realizing a free society."

His wife, Emily, 31, a former junior high school teacher in Bloomington, Ind., added, "The historic accomplishments of the Hearst kidnapping can never be erased."

For the Harrises — he a Vietnam veteran, she the social leader of her sorority — it was a



Emily and William Harris

By United Press International

long and tortuous path they had followed since moving from the Midwest to Berkeley, Calif., six years ago.

Their college friends said that at first the Harrises had an interest in social causes but were not considered activists. All that changed in the atmosphere of Berkeley, then a major center of political ferment.

A friend from university days who saw the Harrises after they moved West said: "I could see a change then. She had always had darling clothes but had lost interest in material things. She seemed more politically minded ... He seemed very anti-war."

As their political activities grew, he became active in antiwar groups and she became committee leader of Venceremos, a radical Maoist group that later disbanded. Both became interested in

prison reform, and it was through that interest that they met the other six people with whom they carried out the Hearst kidnapping.

After the abduction, Mrs. Harris's father said he had last heard from her three days before the kidnapping, and she seemed "obviously distraught and emotionally upset."

In the letter, Mrs. Harris said she was "learning a lot" from a "beautiful black man," presumably Donald DeFreeze, who as self-styled "General Cinque" led the SLA. She said he "has conveyed to me the torture of being black in this country and of being poor."

In 1974, Mrs. Harris's mother said her daughter "has always been socially conscious of the problems of society. I suppose this is a case where the idealism went too far."

Bill and Emily Harris: 'No remorse'

OAKLAND, Calif. (UPI) — William and Emily Harris, showing no remorse, defiantly pleaded guilty Thursday to kidnapping Patricia Hearst four and a half years ago.

"We feel no remorse, and in fact we're proud of it," Harris, 33, told spectators in the courtroom, who greeted him with applause.

The surprise pleas, the result of plea bargaining with the Alameda County district attorney's office, were the latest in the bizarre series of events which began the night of Feb. 4, 1974, when Hearst, then 19, was carried screaming from the apartment she shared with her then-fiance, Steven Weed.

Harris had been identified by Hearst as one of two men who burst into the apartment, beat her fiance and carried her away. Harris, 31, was identified as the driver of one of two getaway cars.

Six other persons accused in the kidnapping died in a Los Angeles shootout with police in June 1974.

The Harrises pleaded guilty to four counts: kidnapping Hearst, kidnapping another man whose car was used in the abduction, robbing Weed, and false imprisonment. The charges carry sentences of up to life in prison, but it is possible the Harrises could be eligible for parole in 1983 or 1984.

Originally, the Harrises faced 13 counts with a maximum sentence of life without the possibility of parole. Superior Court Judge Stanley P. Golde set sentencing for Oct. 3.

The case grabbed the attention of the world as the group of abductors, who called themselves the "Symbionese Liberation Army," issued a series of communiques over the next two months making a series of demands on Hearst's

parents which included a \$70 million free food program for the poor.

The case took a stunning turn when Hearst announced that she had decided to stay with her captors, then participated in a bank robbery with them. Hearst now is serving a seven-year prison term for the robbery.

Hearst and the Harrises were arrested in San Francisco on the same day 19 months after the kidnapping. They apparently were together nearly the entire time they were underground.

The Harrises have been in jail since their arrest and are serving a sentence for participating with Hearst in a shoplifting and shooting incident at a Los Angeles sporting goods store. Hearst was placed on probation in the same case.

At the conclusion of the formal court proceeding Thursday, Harris casually sat on the corner of the defense table and gave a six-minute speech.

He denied that Hearst had been brainwashed, raped or substantially coerced while imprisoned.

Emily said their pleas were "a practical decision" to shorten the time they serve in prison.

"We will return to the streets as two individuals committed to change," she said.

Prosecutor Alex Selvin said the plea bargain was "in the interest of the people of California and of the county of Alameda." Judge Golden accepted the grand jury transcript of the case as "a basis for accepting the plea."



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Madison Street construction scheduled

By JESS DeBOER
Staff Writer

Tired of bouncing over the potholes in Madison Street? Remember that things often get worse before they get better.

Madison Street will be torn up some time this winter and a new street will be constructed during summer 1979, said Eugene Dietz, Iowa City engineer.

"We've limited the street construction time on Madison Street through the campus to the time from the end of classes in the spring to the beginning of the fall semester," Dietz said.

A 45-foot wide concrete street will replace the present roadbed, he said.

"Some parts will be wider (than they are now) and some parts will be narrower. Now some parts of Madison are 49 feet wide and some are 41 feet wide. The new street will be that same width all over," Dietz said.

Although the construction of a bikeway parallel to Madison Street was suggested last spring, no bikeway is in the plans now, he said.

"The project is first of all a sewer project and secondarily a road project," Dietz said.

Dietz said plans are now being made for dealing with traffic during the construction.

"We know that we'll have to maintain Cambus and city transit service, so we've worked out some plans with the university

that I think will work," Dietz said. "For instance, at Iowa Avenue and Madison Street we might build a temporary road on the grassy strip between the trees and the girls athletic field."

The entire project, including the trunk sewers and streets on both sides of the river, should be finished in 18 months, Dietz said.

A public hearing is scheduled in the City Council chambers at 7:30 p.m. Sept. 12 to discuss the project. If it is acceptable an application will be made to the Environmental Protection Agency (EPA) and the Iowa Department of Environmental Quality (IDEQ) for state and federal funds.

"The project should qualify for about 80 per cent state and federal funding," Dietz said. "We should hear from the EPA and the IDEQ in late September or early October. Then we'll ask the council for final approval so bids could be let and the work started this winter."

Construction will start at Iowa City Pollution, 1000 S. Clinton St., Dietz said. The first section of the sewer line will require 54-inch pipe laid 20 to 25 feet deep so progress will be slow, about 50 feet per day, he said.

"The contractor is confined to 100 feet under construction at one time," Dietz said. "He can't just open a 300-foot ditch."

The east branch of the sewer follows Madison Street to the city water plant, and continues along the river to Taft Speed-

way, Dietz said. The new sewer line will permit parts of the peninsula beyond Taft Speedway to be developed, but the new line will not actually extend into those areas, he said.

The west branch of the sewer goes under the river near the railroad bridge north of the Iowa Avenue bridge and follows Riverside Drive to River Street, Dietz said. The section of Riverside Drive from the railroad overpass to River Street will be torn up and replaced, he said.

The new sewer line should serve the city's needs for about 40 years, Dietz said. The current river trunk sewer line was built in the early 1900's and is now overloaded, he said.

In 1981 construction will start on a new pollution control plant now planned for an area on Sand Road, across from Steven Sand and Gravel, Dietz said. A very large sewer line will then be built to carry the sewage to the new plant from the trunk lines converging on the current plant, he said.

Bonds sold this summer will finance part of the river trunk sewer project and the initial stages of the new pollution control plant, including acquisition of the land, which is not eligible for government funding.

"This project (the river trunk sewer line) is so large that we can't sell all the bonds at one time," Dietz said. "So we'll sell more bonds next year for the other part of the project."

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Gov't anticipates economic slump

WASHINGTON (UPI) — The government Thursday issued another warning signal that economic growth may tail off sharply in upcoming months.

The Commerce Department reported that its index designed to predict further economic strength dipped 0.7 per cent last month for the first drop since January.

It was also the largest non-weather related decline during any single month since the 1974-75 recession.

The index of leading economic indicators had risen for five straight months before July's drop.

The administration has predicted that the economy will grow at a 3.5 to 4 per cent during the spring months.

The anticipated growth rate would be sufficient to keep unemployment from rising, but Thursday's report could indicate that the administration's target is too high.

Although economists caution that one month does not comprise a meaningful trend, the newest report fits into a pattern of other gloomy developments.

For instance, the Commerce Department said Wednesday that new orders placed with the nation's factories plunged 3.8 per cent during July, the steepest decline since December 1974.

That means that industrial production will almost certainly ease off in coming months which could, in turn, cause the layoff of some factory workers.

The unemployment figures for August will be made public by the Labor Department today.

The leading indicators index has 12 components that are used to measure changes in general economic activity and to anticipate future trends.

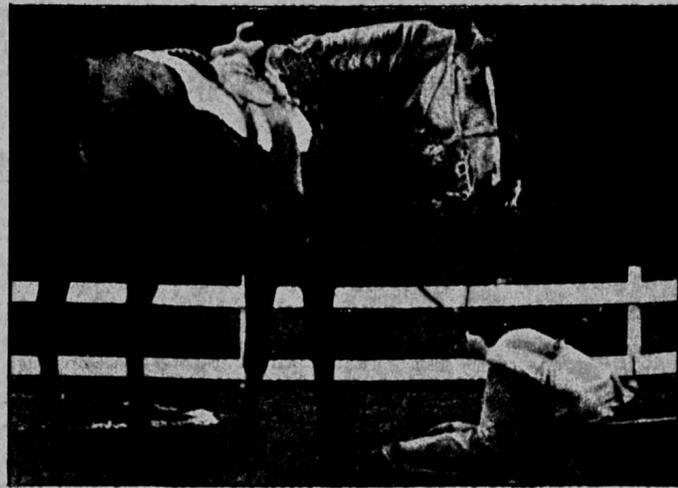
For example, residential building permits indicate the volume of homebuilding that can be anticipated in the months ahead.

The department said five of the 10 indicators available for July declined, two increased and three were unchanged.

U.S. steel: 'Import monitoring a failure'

WASHINGTON (UPI) — The American steel industry Thursday said the government's four-month-old system of monitoring foreign-made steel may be a failure because of excessive European imports.

Steel produced in Europe and sold in the United States soared to 748,000 tons last month, a 73 per cent increase from the June level, making European nations the main supplier of imported steel.



The least she could do is share

No, this young lady is not without a head, nor stealing water from a horse tank. She is merely bobbing for

apples, an activity in the West End Fair held recently in Gilbert, Penn. Competitors must ride to one end of the corral, bob for apples and then ride back.

This development has thrown the Treasury Department's so-called trigger price system into "chaos" and indicates the system may be "a failure," said Lewis Foy, chairman of the Bethlehem Steel Corp. and the American Iron and Steel Institute.

It was the strongest industry criticism yet of the steel monitoring system, begun May 1, that was devised by the administration to assist economically depressed American steel companies by halting the flood of low-priced steel imports.

Foy called on the Treasury to investigate European steel imports and to strengthen the overall trigger price system.

If no relief materializes, Foy said, "there is a very strong possibility" that Bethlehem will file a dumping complaint against the European nations, a

move that would undermine — and possibly destroy — the trigger price system.

"We cannot in this country afford to continue losing markets to our foreign friends when they violate the law as they are

right now," Foy said.

A Treasury spokesman said the government is "analyzing" the July import figures. No decision has been made on whether a special investigation is required, he said.

Material prices questioned

WASHINGTON (UPI) — The White House inflation monitoring agency said Thursday it will launch an investigation into the rapid escalation of prices in the building materials industry.

Government statistics show that the prices of such building materials as gypsum, cement, asphalt roofing and lumber products have far outstripped the overall rate of inflation this year.

"We want to find out why these prices have been rising so rapidly, how the increases affect the home-building indus-

try and what we can expect in the future," said Barry Bosworth, director of the Council on Wage and Price Stability.

Bosworth said the major manufacturers of building materials, trade associations and home builders will be called to testify on the matter before the council in early October.

Farm commodity prices decline again in August

WASHINGTON (UPI) — Raw food prices — the cost of farm commodities before they head to consumers — dropped another 3 per cent in the month ending Aug. 15, the government announced Thursday.

It was the second consecutive monthly decrease after a series of price hikes, and it still left farmers' prices 20 per cent above a year ago.

The Agriculture Department said lower prices for broilers, corn, potatoes, cattle and apples contributed most to the month's decrease.

Higher prices for hogs, milk and eggs partially offset the decrease.

The report by the department's Crop Reporting Board followed an announcement that supermarket prices fell 0.4 per cent during July, the first decline since July 1977. During the last six months food prices at home have gone up 17.1 per cent.

The fall in supermarket prices helped the Consumer Price Index to show only a 0.5 per cent increase in July, the smallest since December 1977.

Press Secretary Jody Powell told reporters the decline "does confirm our views that economic growth would slow in the third quarter" while not foreshadowing a worsening of the economy.

The department reported corn prices fell to \$1.99 a bushel in mid-August, compared to \$2.12 a month ago and \$1.63 a year ago. Soybeans dropped from \$6.37 a bushel in mid-July to \$6.21, compared with \$5.34 a year ago.

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Postscripts

Conversational Exchange Program

The Office of International Education and Services is looking for American and foreign volunteers to participate in the Conversational Exchange Program for the fall semester. The program is designed to familiarize foreign students with the English language and American idioms through conversation. For more information, call 353-6249.

Geography courses

There have been changes in time and location for the new course 44:131, Medical Geography, Section 1, Geographical Perspectives on Epidemiology, will now run from Sept. 1 through Nov. 8. Section 2, Access to Health Services, will run from Nov. 10 through Dec. 15. The class will meet at 2:30 MWF in Room 2131, Engineering Building.

HERA

HERA Psychotherapy has free walk-in rap groups from 7-9 p.m. Fridays.

Dance

Los Bailadores Zapatistas will present a night of Mexican-Folkloric dancing at 7 tonight in Macbride Auditorium.

Welcome-Back Party

The International Center invites all foreign and American students to a Welcome-Back Party to be held at 9 tonight at the International Center.

Link

Ed is into building homemade, steel-stringed acoustic guitars, but he needs help. Call 353-5465.

SUNDAY

Free meal, open house

The Lutheran Campus Ministry will sponsor a free meal and an open house at 6 tonight in the Upper Room, Old Brick.

Meeting

Gay People's Union will meet at 7:30 tonight at 10 S. Gilbert.

LABOR DAY

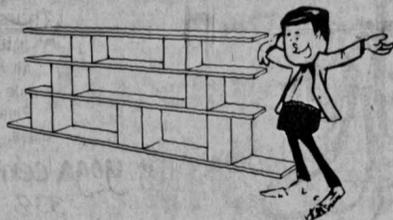
Art Museum

The Museum of Art will be open from 1-5 p.m. today. Admission is free.

Computer Center

The Computer Center will close at 11:30 p.m. Sunday; it will re-open at 11:30 p.m. today. During this time, all normal services will be suspended. Interactive systems (including ATS, CPS, CAI, all HP systems and the CYBER) will be available. No operators will be present, which means no setups, no printing, no punching, etc., will be done. The East Hall and Oakdale remote sites will be closed, and the Lindquist Center Measurement will be locked.

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Umpires still can't call strike

PHILADELPHIA (UPI) — With attorneys for both sides agreeing to the move, a federal judge Thursday continued for 16 days a temporary restraining order which bans a strike by 52 major league baseball umpires.

The ruling by U.S. District Court Judge Joseph McGlynn, Jr. came after he heard two days of testimony on a request by the American and National Leagues to make permanent the temporary ban he issued last Friday, halting a one-day walkout by the umpires.

The continuance, until another hearing on Sept. 15, came after attorneys for the Major League Umpires Association agreed they were willing to wait for the written opinion that would explain any decision the judge would make.

The judge had said he was willing to make his ruling on the ban immediately. There were

indications in the remarks McGlynn made during a closing argument by John Markle Jr., an attorney for the umpires, that he was prepared to rule against the association and continue the strike ban.

The umpires struck last Friday, claiming the leagues had failed to negotiate in good faith over job-related issues. The leagues charged that a five-year contract which does not expire until 1981 had a no strike clause and they went to McGlynn for the temporary restraining order.

Union attorneys called seven major league umpires, officers and members of the union's executive board. Testimony raised a question as to the validity of the five-year contract on the grounds that the former attorney for the association was not authorized to sign the agreement reached in

March 1977.

The umpires also said that the written agreement they received about a year later contains a number of discrepancies.

During negotiations in March, Markle made reference to what he said was a questionable contract agreement.

But McGlynn interrupted: "Several witnesses testified there was an agreement reached. There was an agreement. There might be a dispute as to whether it was written."

The umpires are demanding that the leagues renegotiate certain issues including requests for a one-week vacation, increase in the four-man crews, increase in the \$52 daily expense allowance and tenure.

They are not demanding a present increase in their salaries which range from \$6,500 to \$39,000 based on longevity. The average salary

presently is \$30,000.

During the morning session, National League umpire Robert Engel, president of the association, testified that his reaction was "incredulous" when he received a printed booklet in the mail in the spring of this year.

Richard Phillips, attorney for the umpires, said the booklet "purported to be" the agreement on a new contract reached in negotiations with Chub Feeney, president of the National League and Lee McPhail, American League president, in March, 1977.

Engel said he had continually pressed John Cifeli of Chicago, then attorney for the association, for a final draft of what had been agreed upon in the March 1977 negotiating session between the league presidents and the members of the association's executive board.

He said he had never given written or verbal authorization

to Cifeli to sign the agreement.

"I told him either myself or members of the board or whatever it took wanted to sign the agreement if we ever got to read it," Engel said.

Engel and other witnesses said the agreement in booklet form that they received in the mail was different from what they understood had been agreed upon in the March 1977 negotiations.

David Phillips, an American League umpire, and vice-president of the association, testified that after the final negotiating session, "we never had any document stating what was agreed to relate to our membership."

Jim Evans, another American League umpire and board member, said he told Cifeli "to be absolutely sure he did not sign anything because the members were giving me all kinds of heat."

Fans see Connors; don't see him play

NEW YORK (UPI) — U.S. Open fans were unable to see Jimmy Connors play Thursday night as an annoying, steady rain swept away the evening program but about 150 spectators got a glimpse of his bare derriere in the afternoon.

After a dreary day filled with gray skies and off-and-on showers, play was finally postponed in the middle of Vitas Gerulaitis' second round match with Victor Amaya.

Gerulaitis, the fourth seed, won the first set 6-2 but was trailing 5-6 in the second set to Amaya, who nearly toppled Bjorn Borg in the first round at Wimbledon.

The Gerulaitis-Amaya match was the feature of the afternoon card but it was not officially postponed until 9 p.m., some three hours after it started.

The scheduled night matches — Connors versus Australian Steve Docherty and ninthseeded Manuel Orantes versus Adriano Panatta — were also postponed until Friday.

In the only completed match involving a men's seed, No. 15 John McEnroe, the

argumentative 19-year-old NCAA champion, blew two match points in a second set tiebreaker against Chilean Jaime Fillol but hung on through a 20-minute rain suspension to notch a 6-4, 6-7, 6-1 victory.

Connors practiced on court 12 for about 20 minutes in a light sprinkle during the afternoon while about 150 spectators lined the fences around him. Play had already been suspended in the stadium and grandstand and Connors was the only player in action at the National Tennis Center.

Connors helped wipe the court dry by kicking a towel around with his foot, then practiced his groundstrokes for about 10 minutes. He and Chico Hagey, a fellow pro, began a mock-game and Hagey won the first point by drilling a forehand winner down the side.

Connors thought the shot was a lucky one and he showed everyone exactly what he meant.

Turning around, Connors pulled down his warm-up pants, exposing his bare bottom to Hagey and the crowd.

Yanks rally past Orioles

BALTIMORE (UPI) — Bucky Dent doubled and singled for two RBIs while Lou Piniella smashed his fourth home run and scored twice Thursday night, enabling the New York Yankees to extend their winning streak to seven games with a 6-2 victory over the Baltimore Orioles.

Trailing 2-0, the Yankees rallied for three runs in the sixth inning off loser Scott McGregor, 12-12, aided by a pair of Oriole errors.

Milwaukee - Indians split

CLEVELAND (UPI) — Andre Thornton belted a three-run homer and Tom Verryer and Rick Manning each drove in a pair of runs Thursday night to spark the Cleveland Indians to a 12-6 victory and a doubleheader split with the Milwaukee Brewers.

Ben Oglivie's 15th homer gave left-hander Mike Caldwell his 17th victory and the Brewers a 1-0 decision in the opener

despite a three-hit effort by Cleveland starter and loser Mike Paxton, 9-8.

The Indians ended a string of 27 scoreless innings by pushing across three runs in the first inning of the nightcap on a single by Paul Dade, a walk to Buddy Bell and Thornton's 27th homer into the left field stands.

Twins 4, Tigers 1

DETROIT (UPI) — Rich Chiles and Glenn Adams hit home runs to combine for three RBIs Thursday night and power the Minnesota Twins to a 4-1 victory over the Detroit Tigers.

Geoff Zahn needed seven outs of relief help from Mike Marshall to record his 10th win against 13 losses. Marshall earned his 17th save.

Padres 6, Expos 1

SAN DIEGO (UPI) — Jerry Turner drove in two runs Thursday, helping the San Diego Padres snap a threegame losing streak with a 6-1 victory over Montreal, the fifth straight loss for the Expos.

Scoreboard

NATIONAL LEAGUE				AMERICAN LEAGUE			
By United Press International (Night games not included)				By United Press International (Late games not included)			
East				East			
Philadelphia	71	59	546	Boston	84	68	538
Pittsburgh	66	64	508	New York	76	64	505
Chicago	66	65	504	Milwaukee	78	66	578
Montreal	61	73	455	Detroit	72	68	567
St. Louis	58	74	439	Baltimore	72	69	550
New York	53	79	402	Cleveland	56	75	437
				Toronto	55	80	407
West				West			
Los Angeles	79	64	594				
San Francisco	77	68	579				
Cincinnati	72	61	541				
San Diego	69	65	515				
Houston	62	70	479				
Atlanta	59	73	447				
Thursday's Results				Thursday's Results			
San Diego 6, Montreal 1				Milwaukee 1, Cleveland 6, 1st, twilight			
Cincinnati 11, St. Louis 1				Milwaukee at Cleveland, 2nd, night			
Friday's Probable Pitchers				New York at Baltimore, night			
(All Times EDT)				Minnesota at Detroit, night			
Houston (Richard 14-11) at Chicago (Kirkwood 6-2), 2:30 p.m.				Friday's Probable Pitchers			
Atlanta (Nieto 16-14 and Mahler 4-0) at Pittsburgh (Robinson 10-5 and Kison 4-5), 2, 8:10 p.m.				(All Times EDT)			
Cincinnati (Bonham 5-4) at St. Louis (Dwight 11-4), 8:35 p.m.				California (Hartsell 5-4) at Toronto (Jefferson 7-10), 1 p.m.			
Montreal (Grimsley 16-4) at San Diego (Jones 11-12), 10 p.m.				Chicago (Stone 10-10) and Baumgarten 2-1) at Baltimore (Palmer 16-15 and Britton 2-4), 2, 8:30 p.m.			
New York (Kosman 9-14) at Los Angeles (San 12-8), 10:30 p.m.				Seattle (Michael 5-15) at New York (Hunter 8-4), 8 p.m.			
Philadelphia (Carlton 13-11) at San Francisco (Barr 7-10), 10:35 p.m.				Oakland (Kough 7-11) at Boston (Tiant 8-4), 7:30 p.m.			
Saturday's Games				Detroit (Billingham 16-4) at Kansas City (Leonard 15-10), 8:35 p.m.			
New York at Los Angeles, 2				Texas (Jenkins 13-4) at Milwaukee (Sarason 10-4), 8:30 p.m.			
Houston at Pittsburgh				Cleveland (Clyde 5-4) at Minnesota (Ericsson 13-8), 1:30 p.m.			
Cincinnati at St. Louis							
Philadelphia at San Francisco							
Montreal at San Diego, night							

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KATHLEEN'S KORNER 532 N. Dodge OPEN: 11-6 Every Day Except Monday, Open Sunday.



By United Press International

Australian Wendy Turnbull fought off rain and a 40-minute delay to defeat Katja Ebbinghaus of West Germany, 6-2, 7-5, in yesterday's first round of the U.S. Open.

Rain delays U.S. Open Fiery McEnroe advances

By United Press International

John McEnroe, the argumentative 19-year-old NCAA champion, blew two match points in a second set tiebreaker against Chilean Jaime Fillol but hung on through a rain suspension to notch a 6-4, 6-7, 6-1 victory Thursday at the U.S. Open.

McEnroe needed only one more point after taking a 6-4 lead in the second set tiebreaker. Fillol, a 32-year-old Davis Cupper, won the next four points to take the tiebreaker 8-6. McEnroe doublefaulted to lose the set.

With a 3-0 lead in the third set,

McEnroe had to wait 20 minutes because of a rain delay to complete the second round win.

McEnroe, from nearby Douglaston, N.Y., should perhaps have been the favorite of those who remained in the crowd of 11,681 but his incessant complaints about calls turned the fans toward Fillol.

One crucial complaint by McEnroe brought a replay of a called ace by Fillol on the ninth point of the tiebreaker. Fillol then double-faulted to give McEnroe a 5-4 lead. An angry Fillol kicked the ball across the net, nearly hitting McEnroe. McEnroe went ahead 6-4 but didn't put away the clincher.

"I was kind of disappointed," McEnroe said of the fans booing him. "It seemed kind of odd. If I was in Chile, they wouldn't be rooting for me. But I'll find out about that in a couple of weeks."

McEnroe, who will be a member of the U.S. Davis Cup team in Chile in two weeks, added:

"Maybe it was because I was seeded and they thought he was the underdog, or maybe because I won the first set and they wanted to see a three-set match."

McEnroe was annoyed at himself for losing the tiebreaker.

Hawkeyes practice pass attack

The Iowa football squad ran through a two-hour workout Thursday with emphasis being placed on the passing game.

The Hawks ended the practice session with a 20-minute scrimmage involving passing situations.

Coach Bob Commings welcomed back defensive end Tom Woodland who had been sidelined the past three days with a minor groin injury.

In the central part of the state, the Iowa State Cyclones closed out their final full-scale two-day workout schedule Thursday on grass.

The Cyclones will participate in a light workout Friday prior to their final full-scale scrimmage — closed to the public.

Cyclone Coach Earle Bruce said he will narrow down the quarterback battle between

Terry Rubley, John Quinn and Walter Grant based on the results of the scrimmage.

Iowa State lost the services of wide receiver Vinny Cerrato for a few days following an apparent kidney bruise sustained Thursday. Bruce said

linebackers Cal Jacobs (knee strain) and Mike Leaders (recurring shoulder injury) would also be held out of Friday's scrimmage.

Now-famous Turnbull returns

NEW YORK (UPI) — Winning is best, but losing isn't always half bad.

Wendy Turnbull found this out last year when she returned to Australia and discovered she was a celebrity. And all because she lost to Chris Evert in the final of the U.S. Open Tennis Championships.

"I got a lot of publicity back home," Turnbull said Thursday after winning her rain delayed opening round match from West Germany's Katja Ebbinghaus, 6-2, 7-5. "They showed that match on prime time, and people began to recognize me, although they say I'm not as big as they thought I was."

"I went to the harness racing one night and I was standing with a couple of friends at the bar when a little girl came up to me and said, 'You're Wendy

Turnbull, aren't you?' The guy behind the bar said you can't be, you're too small." Then he told me he lost \$10 on me."

Wendy became big enough of a star in her tennis-conscious country that her doubles final at Wimbledon this year was telecast live even though it was the early morning hours in Australia.

Her 7-6, 6-2 loss to Evert even helped Turnbull improve her game.

"I've been playing with a lot more confidence since then," said the 25-year-old fourth seed. "I'm expected to win a lot of my matches now, and other people know I have more confidence."

Has she changed off the court as well?

Wendy smiled and said, "I probably buy more expensive things now. When I went home

last year I bought a house (in Brisbane), but I had been planning to buy one anyway."

Turnbull, a 5-3, 120-pounder with short brown hair, easily won her first set against Ebbinghaus, but then had to struggle in the second set following a 40-minute rain delay.

"I started off well and I think Katja was nervous," she said. "My plan was to attack as much as I could. I did that during the first set, but then after the break I lost my concentration and Katja started attacking."

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Sunday 7:15 & 9:15 Ill. Room

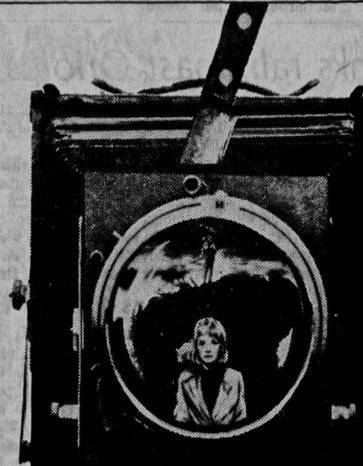
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Produced by SAUL ZAENTZ and MIKE HALLIDAY. Directed by MILOS FORMAN

Friday, Saturday & Sunday
7:00 & 9:30
Ballroom



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Captain Blood

The swashbuckler. Errol Flynn stars as Dr. Peter Blood, a physician sold into servitude who escapes from his island prison and leads a revolt of his fellow slaves. The slaves become his crew and he becomes CAPTAIN BLOOD. With Olivia de Havilland. Directed by Michael Curtiz. 99 min.

Sunday Matinee 1:00 & 3:00
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Jimmy Stewart, Marlene Dietrich
One of the best Western farces ever made. The plot concerns the wide open town of Bottleneck, which orders a new sheriff—the son of the ferocious and legendary peace officer Tom Destry. Destry (James Stewart) turns out to be an easygoing type who's opposed to the use of firearms and relies instead on hilarious exemplary tales with rather grim morals. Marlene Dietrich plays a troublesome saloon girl Frenchy who falls in love with him. Directed by George Marshall.

Monday & Tuesday
7:00

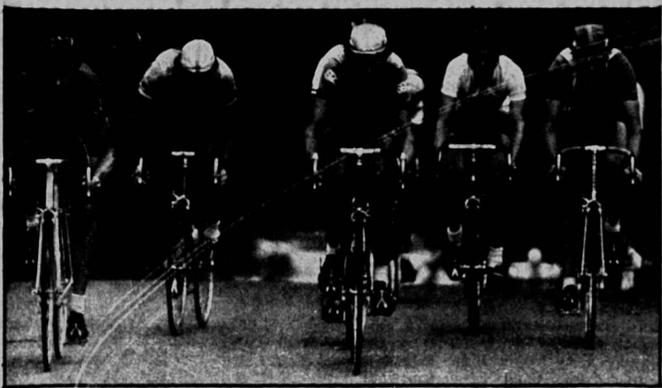
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More than \$1,525 in prize money will be on the line when the Second Annual Old Capitol Criterium gets underway Sunday, Sept. 3, at the Hancher Auditorium Parking Lot. Intramural races begin Sunday morning at 8:30 a.m. followed by the Criterium from 11:45 to 4:15. Novice races wind up the day of bicycling.

Criterium spins into town

The 2nd annual Old Capitol Criterium spins into town this weekend with over \$1,525 in prizes, plus plenty of hard-riding racing.

Jim Flanders will be back to defend his title in the Senior Category I race while the Senior III and IV bicyclists will compete in a special "Old Capitol Stage Race" scheduled for Saturday and Sunday. Each of the three stages will be timed and the cyclist with the best time from all three parts will walk off with the top prize.

The first stage is set for 9 a.m. on Saturday as the Senior III and IV cyclists will compete in a 10-mile time trial on County Road F-52, which is located five miles south of Highway 1. The

second stage is set for 3 p.m. on Saturday in which the cyclists will be fully taxed in a grueling 48-mile road race which begins and ends in Cosgrove.

The winner will be crowned following the final stage, which will be the Old Criterium, on Sunday, at 4:15 p.m. in the Hancher Auditorium Parking Lot.

Sunday's action begins with the UI Intramural bike race with men's heats scheduled for 8:30, 8:50, 9:10, 9:30 and 9:50 a.m. The women will race at 10:30 and 10:50 a.m.

The Criterium, which is sanctioned by the United States Cycling Federation (USCF), gets underway with a Midgets race at 11:45 a.m. followed by

the Intermediates, Women's and Veterans' races at noon and 12:30 p.m.

A special "novelty race" is planned by Schlitz and the UI Intramural department for 1:30 p.m. in which a team of ta naes and four females will switch bikes every half lap and perform stunts.

The afternoon features the Senior Men's I and II races, a junior race and the final stage of the Senior Men's III and IV "Stage Race" at 2, 3:15 and 4:15 p.m., respectively.

The day finishes with evening races for novices scheduled from 5:15 p.m. through 7 p.m. for girls 9-12, 13-17; boys 9-12, 13-17; women 18-39; open 18-39; and "old timers."

IOC board okays L.A. contract

LAUSANNE, Switzerland (UPI)—The executive board of the International Olympic Committee (IOC) Thursday unanimously recommended Los Angeles be awarded the 1984 Summer Games on terms designed to protect local taxpayers from shouldering any possible deficit.

The recommendation will be put to the IOC's 89 members in a mail vote and the contract must also be approved by the Los Angeles City Council before the site of the games becomes final.

Under the terms of the contract, Los Angeles will agree to abide by the IOC rules but will be indemnified from all responsibility and liability by the local Olympic organizing committee.

At a news conference that ended the nine-man executive board's two-day meeting at IOC

headquarters, IOC president Lord Killanin made clear that the organizing committee and not the city would be responsible for any cost overruns.

The formula for agreement reached by Los Angeles and the IOC, which had been arguing for more than three months over the financial responsibility for the Games, involved two contracts.

The first is between the IOC and Los Angeles, and the second is between the IOC, the U.S. Olympic Committee and the organizing committee.

The key paragraph in the first contract stated that the organizing committee would assume all commitments for the games "thus relieving the city of Los Angeles from responsibility and, or, liability for any obligations incurred in the organization or operation of

the Games".

Killanin said he was confident the IOC members would give the contract the 45 votes needed for ratification. "They have got 11 already — the executive board and the two U.S. IOC members," he said.

The mail ballot will be closed Oct. 7 but an announcement will be made in about 10 days when a majority is reached.

Bob Kane, president of the U.S. Olympic Committee, said he was confident the Los Angeles city council would sign the contract.

"Now that the financial risk for the city has been protected, I

don't believe the city council would be anything but overjoyed about having the world's greatest sports festival in their city," Kane said.

He added that Los Angeles Mayor Tom Bradley told him the contract would be put before the city council for a vote "immediately".

Killanin, asked if he thought the council would approve the contract, said: "My reply to that is thank God I'm not a mayor or city council member. I hope it will not be turned down because what has been worked out is in the best interests of Los Angeles."

Ali ready for fight; vows to regain title

NEW ORLEANS (UPI) — With his fight against heavyweight champion Leon Spinks less than three weeks away, Muhammad Ali arrived in town for training Thursday and vowed to "wind it up on top" by winning the crown for a third time.

"I'm three times as ready as I was the first time," Ali yelled. "He caught me off guard the first time, but this time I am ready!"

Spinks arrival is scheduled Friday. He originally was expected Thursday, but he was delayed. A television reporter told Ali he had heard Spinks was missing.

"I know they can't find him," Ali said. "He knows he's in trouble. I'm going to get him." The fighters begin training

Track coach named soon, Elliott says

A final decision on the hiring of a new men's track coach should be made within the next few weeks, according to Athletic Director Bump Elliott.

Advertisement of the position awaits a ruling by the staff committee of the Board in Control of Athletics on whether the job should include responsibility for the women's track program as well, he said.

"We're still in the same situation that we've been in all summer," he said. "What has held things up is the question of whether it should be a combined men's-women's job. That conclusion has not been reached yet."

The job has been open since July 1, the effective date of former coach Francis Cretzmeier's retirement. Cretzmeier had been coach since 1948.

The staff committee will meet with Edward Jennings, vice president for finance and university services, and Dr. Christine Grant, director of women's athletics. Once the committee decides on a job description, the position will be advertised. After a 14-day interviewing period, the job may be filled.

The full Board must approve the appointment.

Discussion of the possible merger of the men's and women's track programs began in June in anticipation of Title IX, which went into effect July 21. Title IX of the Educational Amendments Act of 1972 prohibits sex discrimination in federally-funded education programs and activities.

Only two of the Big Ten schools (Iowa and Minnesota) have separate athletic departments for men and women.

Friday at Municipal Auditorium.

Always a master showman, Ali clowned for photographers, signed autographs, bounced and jabbed at onlookers and shouted at the top of his lungs. "The whole world will be shocked! I will be dancing! I'll be already down to 220 pounds. I'll be the first man to do it three times, no trouble. He will go out! It will not go the distance!"

Angelo Dundee, Ali's trainer, predicted Ali would weigh between 220 and 225 pounds and be in "great shape" for the fight Sept. 15 at the Louisiana Superdome. He said Ali set his own pace in training and needed no encouragement.

"You know, this kid when he makes up his mind — he wants to win that title for the third time. He don't need no coaxing. He just does his own thing. He's just fantastic.... You'll love him. Spinks ain't gonna love him. He's gonna do a number on him."

Ali, dressed in a blue sweatsuit as he stepped off the plane with his wife Veronica, refused to predict in what round he'd win.

"I won't pick no round. It's my last fight and I'm going to wind it up on top," he said.

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Skywriters, Commings rehash Iowa injury problem

By HOWIE BEARDSLEY
Assoc. Sports Editor

Jeff Elliott, director of the Big Ten Sports Bureau, and his band of Big Ten Skywriters dropped by the Ironmen Inn Thursday morning as part of the tour's nine-day visit to Big Ten campuses and Notre Dame. And, as is usually the case, the major question to confront Coach Bob Commings was the topic of injuries.

"We do everything we know to prevent them (injuries)," Commings said. "We're trying to hit in controlled situations, like one-on-one drills, but we still come up with injuries. We have to do some hitting. The pros can do it in exhibition

games. But we have to it at practices.

"Since spring we've lost eight backs through injuries or academics," Commings said. "We've lost a letterman (fullback Jim Arkelpane, who has been asked to give up his football career due to a shoulder injury), Tom Renn had (knee) surgery and Dennis Martin will, and we've had some freshmen come in hurt and we lost John Thomas and Jesse Cook" by way of academics.

With Martin and his family's decision to have surgery to repair torn ligaments, and Renn ruled out for the season, the Hawks find the numbers dwindling at the tailback slot.

"Last spring we thought we had a fine tailback situation," Commings said. But at present, the tailback spot finds only Dennis Mosley, "as good as anybody in the league," according to Commings, and junior college transfer Milton Turner healthy. Freshman Kenny Burke is available but has been nursing a pulled hamstring since the initial day of practices.

The spring drills also found the wingback position alive and well with Jimmy Frazier showing signs of becoming what Commings described as "a budding star." But Frazier over-extended a knee before reporting to camp and is a doubtful starter in the Hawks' Sept. 16 home opener with Northwestern.

"I doubt if he (Frazier) will play. It doesn't look very encouraging," Commings said.

Those doubts have elevated letterman Rod Morton to the No. 1 wingback position with freshman Tracy Crocker running at his heels.

"Crocker is impressive," Commings said. "He looks like he's going to have a hell of a career here."

If the Wildcats were to come into Kinnick Stadium tomorrow, the starting signal-caller would be Bob Commings Jr., with Jeff Green, Pete Gales and Bill Dolan still in the battle. "I don't think we have any

Heisman Trophy candidates there (at quarterback), but they're all sound players," Commings said.

The big surprise, and a pleasant one for Commings, is the spirit in the offensive line, a problem area in past years due to injuries and lack of depth.

"This is the first time in a long, long time that we have competitiveness there in the offensive line," Commings said. "We have an offensive line that can be a well-oiled machine and big enough to play in our conference."

The most noticeable competition is at split end, where the hands of Mike Brady, the speed of Brad Reid and the size of Doug Dunham are vying for a starting berth.

"You put them (the split ends) in a bag and shake it up and they all look alike," Commings said. "All three are complete receivers. The one

who can block the best will be the one who'll start for us."

On the other side of the football, the defensive unit will be a more controlled team in 1978 as a result of added concentration on zone defense against the pass. The front line, a four-man line, is described by Commings as "sound and in-depth," with eight team members capable of playing there. The fifth-year coach also points a finger at Bryan Skradis, Jim Molini, Tim Gutshall, Tom Rusk, Levin Weiss and walk-on Jim Webb as the makings of an "awfully good" linebacking corps. But even though the defense is considered a strong one, Commings insists that penalties (the Hawks led the conference last year in penalties) will have to be cut to a minimum.

"To me it's logical that we have a chance to win each of our first five games," Commings said. "Logically, we can beat those people. It's the best conceivable chance I've seen in my five years here."

And what would a press conference with the Iowa coach be without a few questions pertaining to the "Iowa Bowl" between the Hawkeyes and the Cyclones from Iowa State.

"This year we haven't talked about it as much," Commings said. "But the emphasis will be there."

"I saw where (Iowa State Coach) Earle Bruce said he would like to beat us more than anyone else, although his players voted that they would like to beat Oklahoma," Commings added. "If I had one win coming, it sure the hell wouldn't be Iowa State. It would be somebody further east." Geographically in the Big Ten, that can only mean Ohio State.

Collegiate powers kick off 1978 season

By United Press International

In weather more properly suited for bathing beauty contests than helmets and pads, top-ranked Alabama and No. 10 Nebraska help kick off the college football season Saturday night in one of the earliest starts involving two major powers.

No. 3 Penn State makes its debut 24 hours earlier when the Nittany Lions take on Temple in Philadelphia Friday night.

Alabama, 11-1 last season, seeks to break a two-game loss to the Cornhuskers (9-3) in the nationally televised contest at Birmingham and extend an 11-game winning streak at home.

The Crimson Tide won the first two encounters with Nebraska in the 1966

Orange Bowl and the Sugar Bowl the following year. Nebraska routed Alabama in a 1972 Orange clash and tripped the Tide 31-24 last year at Lincoln.

Alabama, which traditionally fields top quarterbacks (Joe Namath and Richard Todd among them), has Jeff Rutledge directing traffic. His favorite receivers probably will be Bruce Bolton and Keith Pugh. Rutledge completed 64-of-107 passes last season from a wishbone offense, gaining 1,207 yards and throwing for eight touchdowns. He was intercepted five times.

The Tides' defense is keyed by defensive tackle Marty Lyons and ends Wayne Hamilton and E.J. Junior.

Nebraska Coach Tom Osborne was hurt

by the graduation of six offensive players from last year's Liberty Bowl squad, but still has guard Steve Lindquist and tackle Kelvin Clark to anchor the line.

Quarterback Tom Sorley and I-back I.M. Hipp are Osborne's main offensive threats. Their problem will be trying to crack the nation's second leading defender against the rush and fourth best against passing.

Penn State presents a balanced offense against Temple. The Lions were 11-1 last season as they averaged 214.6 yards rushing per game and 207.3 through the air.

Chuck Fusina, who holds or shares nine school passing records, returns at quarterback. He completed 142-of-246 throws in 1977 for 2,221 yards and 15 touchdowns.

Giants, Bucs begin Super Bowl chase

By United Press International

The Tampa Bay Buccaneers, praised around NFL training camps this summer as the most improved team in the league, put their new reputation to its first test Saturday night against the New York Giants in the NFL regular season opener.

Losers of their first 26 regular season games after coming into the league as an expansion team with Seattle in 1976, the Bucs became an easy target for jokes.

Even their own coach poked fun. "We couldn't score against a strong wind," John McKay once said.

The joking has been replaced by respect for a first-rate defense and an improving offense. The Bucs, winners in 3-of-4 exhibition games after taking

their final two games last year, allowed only 39 points in pre-season — third fewest in the league — in victories over Cincinnati, Baltimore and New Orleans.

The offense, weakest in the league last year, showed marked progress behind quarterbacks Gary Huff, Mike Boryla, and No. 1 draft choice Doug Williams. In something of a surprise, McKay announced Thursday that Williams would be the starter against the Giants. In making his first start as a professional, Williams will be the Bucs' eighth starting quarterback in three years. Gary Huff, the incumbent, and Mike Boryla, who sat out last season with a knee injury, are nursing minor leg injuries.

The Giants are expected to be without all-pro outside

linebacker Brad Van Pelt, who hyperextended his right knee in the pre-season finale last week against San Diego.

Giants Coach John McVay believes he has an adequate replacement for Van Pelt in third-year veteran Dan Lloyd. The Giants picked up veteran linebacker John Skorupan on waivers from Buffalo as backup help.

McVay confirmed Wednesday that third-year veteran Jerry Golsteyn would be his starting quarterback against Tampa Bay.

In pre-season, Golsteyn completed 35 of 68 passes for 520 yards and four touchdowns while Joe Pisarcik, last year's

starter for the final 11 games, connected on only 10 of 25 for 127 yards (no TDs) and missed one game with a bruised hand and thigh.

The Giants, 5-9 last year and 2-2 in exhibition play, beat Tampa Bay 10-0 last season in their only previous meeting.

In games Sunday, Oakland is at Denver, St. Louis at Chicago, Washington at New England, Los Angeles at Philadelphia, Miami at the New York Jets, Minnesota at New Orleans, Pittsburgh at Buffalo, San Diego at Seattle, Houston at Atlanta, San Francisco at Cleveland, Kansas City at Cincinnati and Green Bay at Detroit.

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Stevenson in U.S. debut

NEW YORK (UPI) — Teofilo Stevenson, the two-time Olympic heavyweight boxing champion, makes his United States debut at Madison Square Garden Oct. 6 when the Cuban national team takes on a U.S. team.

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We listen - Crisis Center
351-0140 (24 hours)
112 1/2 E. Washington (11 am-2 am)

LEARN macramé, tile, and decorative painting, stained glass, holiday decorating and more. Drop by for class schedule at Stiers Crafts, 413 Kirkwood Ave., 338-2919. 9-7

BOOKS - Thousands of good quality used books buy-sell. 337-2996. 10-12

"EVENNESS": The Episcopal Rite of Eucharist and Holy Communion, 5:45 pm, Sundays, Danforth Chapel. 9-1

DIEHL Stable - Horses boarded. Inside arena. Lessons. 354-2477 or 351-3809. 10-11

CRAFT Center non-credit class registration begins August 29 and continues until classes are filled or begin. We have the equipment and atmosphere for your creative work. Iowa Memorial Union Craft Center, 353-3199. 9-12

ARE you looking for good Bible teaching? Are you looking for Christian fellowship? We've got it. The Iowa City Bible Fellowship, 312 E. College (Masonic Temple Building), across from the Iowa City Public Library, 9:45 am and 6 pm Sundays. 9-12

ALCOHOLICS Anonymous - 12 noon Wednesday, Wesley House; Saturday, 321 North Hall. 351-9813. 10-10

HYPNOSIS for Weight Reduction/Smoking-Improved Memory-Self Hypnosis. 351-4845. Flexible Hours. 10-10

GAMEPERSONS: Seminar in strategic thought, weekly meetings, grad students welcome. See Profs Rohrbough/Schoenbaum, History Department, 205 SH, 353-4419. 9-5

BIRTHRIGHT/338-8665
Pregnancy Test
Confidential Help 9-22

HAWKEYE fans: The Workshop, 1066 William, is now taking orders for personalized Herky rubber stamps 25% discount until September 14. 337-7033. 9-5

PROBLEM pregnancy counseling for expectant single parents. No charge. Lutheran Social Service, 351-4880. 9-27

VENEREAL disease screening for women, Emma Goldman Clinic, 337-2111. 9-21

PREGNANCY screening and counseling, Emma Goldman Clinic for Women, 337-2111. 9-21

HELP WANTED

SCHOOL BUS DRIVERS

Part-time Work
7:8-30 am; 2:45-4:15 pm
apply at
IOWA CITY COACH COMPANY, INC.
Hiway 1 West

NEEDED: Experienced cook for med frat, tea meals per week, room and board included in salary. 338-7894. 9-13

PEOPLE to tend bar, cocktail servers and door personnel. Phone 354-5232 for appointment. 9-13

MESSAGE technician or receptionist needed. Good school hours schedule. \$150 plus weekly for part-time technician. Call 338-8423 or 338-1317 after 1 pm. 10-11

WORK-STUDY positions - 1. Office assistant (10 to 15 hours/week, start at \$3.75/hour). 2. Office maintenance (4 to 8 hrs/week, start at \$3.75/hour). 3. Drafting assistant (10 to 15 hours/week, start at \$3.75/hour). Work-study eligibility required. For information contact Johnson County Regional Planning Commission, 351-8556. 9-1

GRAPHICS DESIGNER
The University of Iowa Alumni Association is now accepting applications for a half-time assistantship in graphics. Must have experience in graphics, layout and pasteup, writing, editing, photography and be familiar with printing procedures. Qualifications: full-time student, 20 hours a week either morning or afternoon. Application deadline: September 8, 1978. Send resume to:
The University of Iowa Alumni Association
Alumni Center,
Iowa City, Iowa 9-8

WANTED - Lab dishwasher, work-study eligibility; good pay, working conditions and hours. Call 353-4949 or 356-2114. 9-5

PART-time evening help - Apply in person after 6:30 pm at George's Buffet, 312 Market. 9-6

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LOST & FOUND

\$200 REWARD for return of violin labeled "Jean-Baptiste Vuillaume a Paris, 3 rue DeMours-Ternes, 1844" and bow and case taken from a practice room in the music building at University of Iowa, Tuesday, August 15. Note unusual characteristics and/or serial numbers in call. No questions asked. Keep calling Jim at 351-5696 or 338-9682.

HELP WANTED

Excellent opportunity to earn money for school!
HAWK-I TRUCK STOP has immediate openings for waitresses; cooks; dishwashers; janitor; drive attendants and mechanics. Contact Jess or Al, 354-3335.

NEED graduate students or equivalent for note taking positions in the areas of botany, zoology, anatomy and physiology. 338-3039. 9-7

WANTED: Clarinet instructor for beginning student. Prefer music grad student. Call 337-7075. 9-7

WORK-STUDY student as typist proofreader, minimum typing speed 50 correct words per minute. Proofreading ability screening tests required. Minimum fifteen to twenty hours weekly. \$4.20 hourly. Call Dr. Wendell Boersma, 353-4477. 9-5

PIZZA Villa needs drivers. Must have own car. Call 338-7881 or stop in at 5 S. Dubuque. 9-7

DESK clerks, study while you work. Apply in person, The Clayton House. 9-7

HELP needed four afternoons a week, 3-5 pm. A variety of light household work, indoors and out. \$3.50 per hour. Occasional tutoring of 10-14 year olds, if desired. Vicinity of hospital and law school. Please call before 8 am or after 5 pm. 338-9623. 9-5

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HELP needed - Furniture delivery and warehouse work, weekday afternoons, 1 to 5 pm. Call 338-1151. 9-8

JOB Opportunities: The following positions are available at this time as a result of our summer employees returning to school.

One full or part-time nursing assistant, 7 am - 3 pm shift providing direct patient care. Will train if inexperienced. Certification program planned.

One full time nursing assistant, 3 pm - 11 pm shift providing direct patient care. Will train if inexperienced. Certification program planned.

Two part-time nursing assistants, 4 pm - 9 pm shift providing direct patient care. Will train if inexperienced. Certification program planned.

Salary range is \$2.70 to \$3.30 per hour depending on experience, certification and education. Eight time and a half holidays, medical and dental insurance, bi-monthly pay periods, and ongoing educational program.

Contact Tom Weller, Administrator, Lone Tree Health Care Center, 629-4255. 9-13

DISPATCHER
The Johnson County Sheriff's Department has an immediate opening for a full time radio dispatcher on a rotating shift. Duties include operating multi-frequency radio console, answering and routing phone calls, operating CRT and some typing. This is a demanding position which requires a person who can handle several tasks at the same time and who often must work in stress situations. Prefer a high school graduate with good grammar skills and acceptable radio voice; a working knowledge of the Johnson County area and prior police radio experience. Starts at \$800 per month with full range of benefits. Apply at Johnson County Sheriff's Department before 5 pm September 7. 9-7

NEEDED: Experienced cook for med frat, tea meals per week, room and board included in salary. 338-7894. 9-13

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DI Classifieds 111 Communications Center

HELP WANTED

WORK-STUDY openings at Alice's Daycare. Great resume experience. Debbie, 353-6714. 9-6

HELP wanted - Waiter/waitresses, lunches and evenings; lunch hostesses. Apply in person after 5, Bull Market. 9-1

WANTED an experienced salesperson to be a Fashion Consultant with Seifers, Iowa City's newest and most exciting fashion store. For an informal interview, contact Mr. Muller at Seifers, 9-1

THE DAILY IOWAN needs a truck driver to drop carrier bundles. 1 - 4 am. \$15/night, Mon.-Fri. Must be on work study. Apply in person to circulation 111 Communications Center.

THE DAILY IOWAN needs an addressograph operator. 1 - 4 am, \$15/night, Mon.-Fri. No experience necessary. Must be on work study. Apply in person to 111 Communications Center.

THE Alamo is now accepting applications for housekeepers and part-time laundry. Please apply in person, Alamo Inn, Coralville, Iowa. 10-13

MASSEUSE-masseur, no experience necessary, will train. Earn up to \$200 per week. Apply in person, Satin Doll Massage Studio, 1 1/2 blocks south of Wardway Plaza on 218. 338-9836. 9-13

Assistant Director of Medical Nursing DAYS

Immediate opening for registered nurse with demonstrated medical and clinical expertise to qualify for this challenging professional position in our expanding medical services. Applicants should have experience in primary nursing with two to five years management experience desirable. Stormont-Vail is an approved provider of continuing education by the Kansas Board of Nursing. We offer excellent starting salary and comprehensive fringe benefit program. For further information please contact the Personnel office, 913-354-6155 or 913-354-6159.

STORMONT-VAIL REGIONAL MEDICAL CENTER

1500 West 10th Street
Topeka, Kansas 66606
equal opportunity employer
M/F/H

WORK-STUDY opening for coordinator of support groups at the Women's Resource and Action Center, 130 N. Madison, fifteen to twenty hours per week. Call 333-6205 or stop by the center for more information. 9-5

MEDICAL assistant for plasma donor center. Apply in person 318 E. Bloomington, Iowa City. 9-5

CENTRIFUGE operator for plasma donor center - Full time, no experience necessary, some lifting involved, good company benefits. Call for appointment, 351-0148. 9-5

HELP and part time help, all shifts available. Apply Taco John's, Highway 6 West, Coralville. 9-19

JANITORIAL work (cleaning), must be able to work three or four hours a day between 8:30 am - 5 pm. Apply Roshek's, 118 S. Clinton. 9-5

PERSON for housework one afternoon a week, near campus. 337-9161. 9-6

RESEARCH assistants in Child Psychology necessary. No experience necessary. Good pay, flexible hours. **MUST BE ELIGIBLE FOR WORK-STUDY.** 353-7283. 9-5

FALL library jobs - Apply for work-study then see Bill Sayre at Main Library or call 353-4570. 9-12

DES Moines Register carriers needed in the following areas: Seaton's Grocery, 1125 Muscatine and Iowa, 1610; Burlington-Dodge, 1128; Burlington-Clinton, 1416; Fairchild-Church, 1148; Dubuque-Clinton, 1170. These amounts are approximate for four weeks. Call Connie or Joni, 337-2289. 10-5

WORK study lab assistant wanted - Hard working and conscientious individual needed beginning August 28. Two openings. (You must be qualified for work-study). Call Dr. Yoo's Office, VA Hospital, 338-0581, ext. 308. 9-12

WORK-STUDY office help, twenty hours a week, \$3.50 hourly. Must be conscientious. 353-7120. 9-12

HELP wanted - Full and part-time days and nights. Kitchen help and bartenders; cocktail waitresses - waiters. Apply in person. The Green Pepper. 9-5

TEMPORARY part-time job, one or two mornings a week for the next three weeks. 338-3039. 9-5

NEED graduate students or equivalent for note-taking positions in a variety of areas including: Sociology, chemistry, business, psychology, math, geography, philosophy and others. 338-3039. 9-12

COOK supper and care for 8 y/o boy Monday-Friday, 5-7 pm. Must have car. 351-6371 after 5 pm. 9-1

EXPERIENCED bartenders - Good wages, tips to the right person. Unique lounge opening soon. Apply today, 354-4240. 9-5

WORK-STUDY - Hiring three part-time assistants for CAC Book Co-op, twenty hours weekly, \$3.50 hourly. Apply in person at IMU. 9-5

CLASSICAL guitar instruction - For information, call 338-1822. 9-13

MIME with five years experience in a touring mime theatre will be offering instruction at bargain prices during the fall semester. Contact Robert at 354-2240 or 354-2098 for more information. 9-5

EL ESTUDIO DE GUITARRA - Classical, Flamenco, folk, etc. Professional instructors of 8 and 12-string guitar, mandolin, buy, sell, trade and service all types new and used instruments. 337-9216; leave message. 10-10

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TYPING

TYPING service - Supplies furnished, reasonable rates. Fast service. 338-1835. 10-13

REASONABLE, fast, accurate; papers, manuscripts, dissertations, languages. Ten years' experience. 351-0892. 10-11

ALL typing - theses, short papers, resumes. Self-correcting Selectric. Free Environment Typing Service, 353-3888-9-12

JERRY Nyall Typing service - IBM Pica or Elite. Phone 351-4798. 10-10

TYPING - Carbon ribbon electric, editing, experienced. Dial 638-4647. 10-10

TYPING - Former university secretary, electric typewriter; papers, theses, resumes, 337-3603. 10-10

TYPING: IBM Correcting Selectric. Experienced. Theses, manuscripts, papers. 338-1962, evenings. 10-10

EFFICIENT, professional typing for theses, manuscripts, etc. - IBM Selectric or IBM Memory (automatic typewriter) gives you first time originals for resumes and cover letters. Copy Center, too. 338-8800. 10-2

SEWING - Wedding gowns and bridesmaids' dresses, ten years experience. 338-0446. 9-22

CHIPPER'S Tailor shop, 128 1/2 E. Washington St. Dial 351-1229. 9-8

ANTIQUE shop - Downtown Wellman, Iowa. Three buildings full. 10-5

MARY Davin's Antiques
1509 Muscatine Avenue
Iowa City, Iowa 338-6891

I would appreciate the opportunity to help you find the antiques you desire for your home. 10-10

MUSICAL INSTRUMENTS
STRAD cello for sale - Repaired, good condition. Phone 337-4437, evenings. 9-6

MARTIN D-18 guitar, \$550. 351-7394 or 354-7386. 9-7

BICYCLES
MEN'S Dawes ten speed, 23 1/2 inch Reynolds 531 frame. Alloy wheels, Simplex 1110 or best offer. 337-9864. 9-1

FOR sale: 21 1/2 inch Raleigh Sports 3-speed. 338-6522 after 4. 9-7

NEW Peugeot PX10E bicycle, \$300. 354-7586. 9-14

CUSTOM Peugeot Priol with many extras. Nice. 338-7465. 9-6

OLD CAPITOL CRITERIUM



**2nd Annual
Old Capitol Criterium
September 3, 1978**

Iowa City, Iowa — Promoted by B.I.C.
Sponsored by the Daily Iowan,
the Downtown Association,
Univ. of Iowa Intramurals
and Schlitz.
Sanctioned by U.S.C.F.

Schedule of events:

The Great *Schlitz* Bike Race

8:30-11:30 University of Iowa Intramural Races - Over \$2,000 in prizes

Heat times for men: 8:30, 8:50, 9:10, 9:30, 9:50

Championship heat: 11:10

Heat times for women: 10:30 and 10:50

(Women's championship decided by time)

11:45-5:00 pm US Cycling Federation Races

Come see some of America's best bicycle riders race for cash prizes totaling \$1525.

Sanctioned by the United States Cycling Federation

	Distance	Laps	Places	Starting Time	Fee*
Midgets	1.8 mi.	3 laps	3/\$40	11:45 am	\$1.50
Intermediates	10 mi.	15 laps	3/\$85	12 noon	1.50
Women	15 mi.	25 laps	4/\$150	12:30 pm	1.50
Veterans	15 mi.	25 laps	3/\$100	12:30 pm	1.50
Special Novelty Race	(non U.S.C.F.)			1:30 pm	

Featured Events

Senior Men I & II	25 mi., 40 laps	7/\$450	2:00 pm	2.50
Junior	20 mi., 33laps	5/\$300	3:15 pm	2.50
Senior Men III & IV	20 mi./33 laps	10/\$400	4:15	2.50

5:15-7:00 pm Novices Races

Anyone in town can enter - trophies, ribbons, t-shirts

Girls 9-12	1 mi	2	5:15 pm
Boys 9-12	1.5 mi	3	5:30 pm
Girls 13-17	2.5 mi	5	5:45 pm
Boys 13-17	3.5 mi	7	6:00 pm
Women 18-39	3.5 mi	7	6:15 pm
Open 18-39	5 mi	10	6:30 pm
"Old Timers"	3 mi	6	7:00 pm

RESPONSIBILITIES OF THE SPECTATOR

Use common sense when crossing the course during the races. Make sure no bike racers are approaching. The bicycles will be moving very fast and will not have time to stop. Don't bring your dog. The last thing anybody wants is injured riders, pedestrians or animals. Parking will be available south of the course or in city park. If you can walk or ride your bike, please do.

OLD CAPITOL CRITERIUM T-shirts available all day long, \$4.00.

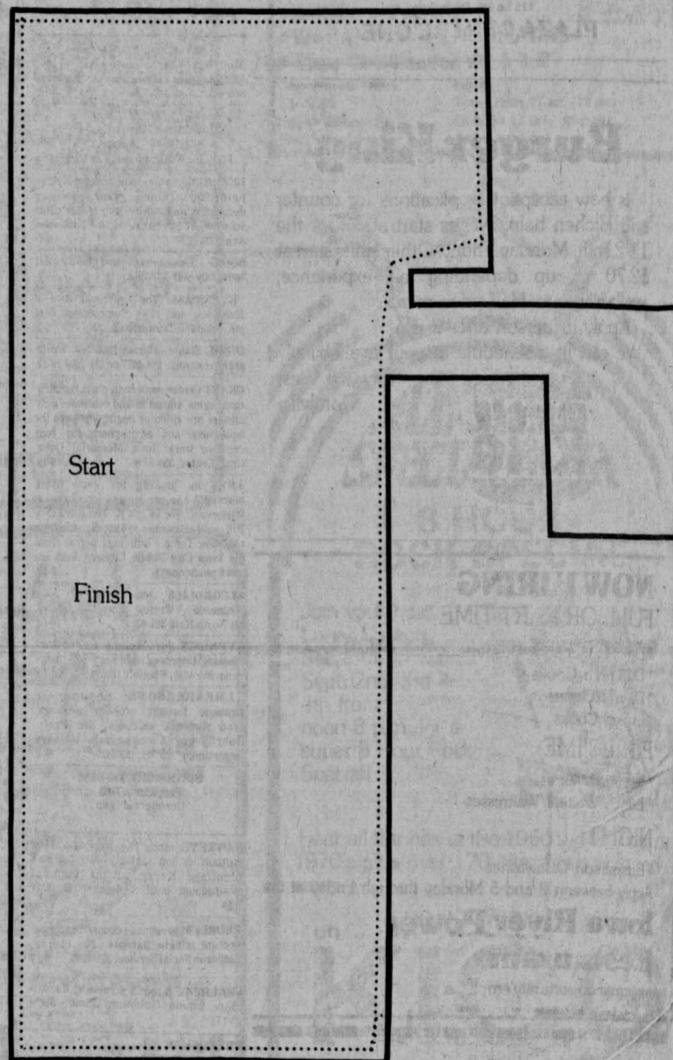
HANCHER PARKING LOT

A Whole Day of Bike Racing

Sunday, September 3

The course

USCF Course _____
Novice & Intramural



Parking
Available

Special thanks to:

THE DAILY IOWAN

BIKE SHOPS

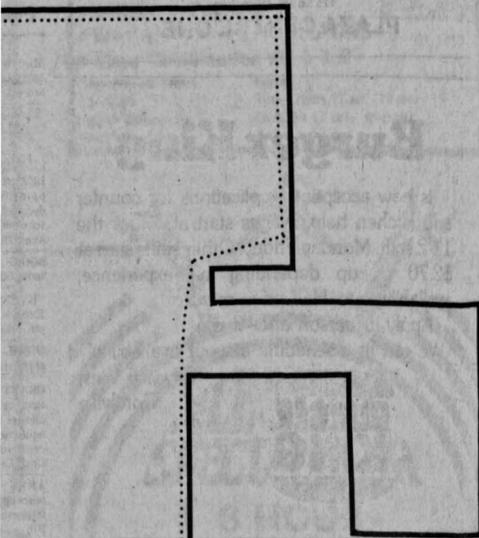
THE BICYCLE PEDDLERS
DON'S BICYCLE
NOVOTNY'S CYCLE CENTER
STACEY CYCLE CITY
WORLD OF BIKES

Prizes donated by local business and individuals will be recognized during the event. We would like to thank: IOWA NATIONAL GUARD, UNIVERSITY OF IOWA, EVERY BLOOMING THING, RIVERSIDE DAIRY QUEEN, AND INNER SPACE.

**ANCHER
KING LOT**
Whole Day
Bike Racing
September 3

course

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l thanks to:

DAILY IOWAN

BIKE SHOPS

- E BICYCLE PEDDLERS
- DON'S BICYCLE
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- FACEY CYCLE CITY
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NATIONAL GUARD, UNIVERSITY OF IOWA, EVERY
DAIRY QUEEN, AND INNER SPACE.

A National Arts & Entertainment Supplement to College Newspapers

**Back to
School
Again**



&

Ampersand

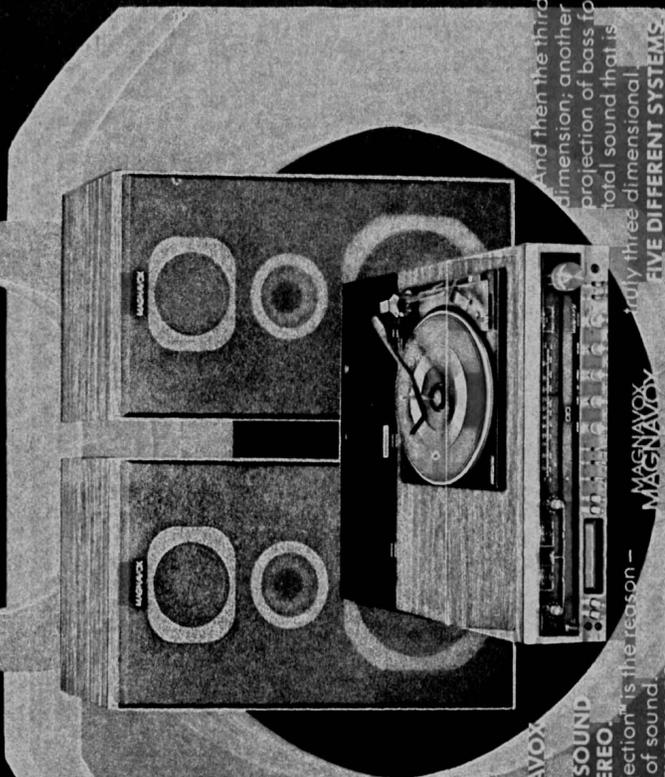
**TOM WAITS WITHIN
HOLLYWOOD'S BEST FRIEND
MIND-TWISTING LITERARY QUIZ
GUIDE TO CLASSIC FILMS**

Ampersand
September, 1978

**NEW
MAGNAVOX
MODULARS
WITH**

**TRICOUSTIC
PROJECTION**

**ADDS A THIRD DIMENSION
TO STEREO SOUND.**



**NEW MAGNAVOX
MODULARS ARE
CHANGING THE SOUND
OF COMPACT STEREO.**

Tricoustic Projection™ is the reason —
three projections of sound.
**A THIRD DIMENSION FOR
FULLER, RICHER SOUND.**

There's treble projection
to radiate the highs. Bass
projection for rich, bass notes.

And then the third
dimension: another
projection of bass for a
total sound that is

FIVE DIFFERENT SYSTEMS

each packed with a
wide range of exciting high
performance features and
specifications. You'll like
what you hear.

MAGNAVOX
QUALITY IN EVERY DETAIL

SONGS & STORIES

from
The Silverstein

cuts each, recorded between 1971 (an edited version of the Allmans "Statesboro Blues" from the Fillmore East album) through this May (a concert by the Dixie Dregs, Stillwater and Sea Level at an Atlanta theater). Though each group sizzles in its own fashion, the album serves mainly as a hint of what might have been if the label had ever issued full concert sets by the Marshall Tucker Band, Grinderswitch (a wonderful band; perhaps my favorite on the label, which they've since left) or the potent teaming of Bonnie Bramlett and Grinderswitch. They're all here, plus Gregg Allman, Elvin Bishop (a recycled "Travelin' Shoes"), Win Willie, and "Richard" Betts. The set could have been edited more smoothly; an announcer naming each act before they play becomes tedious quickly. But, since so much fine music is presented on this two-disc set, that quibble is small.

TE

Now that Dolly's sellout, sorry, crossover from country to middle-of-the-road pop singing seems complete, judging the results seems more fair than on the basis of her two trans- ton albums. This is hard-hitting, frequently intelligent, well-performed material. All of it's new, and a few of the songs are Paton compositions. Keeping in mind what they're aiming at, producers Paton and Gary Klein have done a commendable job.

When the bottom falls out of Dolly's current career she'll be able to go back to singing country and telling her old fans how heart-musts always been closest to her heart. And they'll probably let her get away with it. So who's to begrudge her a few bucks and a few stuns on *The Tonight Show*?

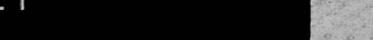
D.P.

ELVIS PRESLEY: Singing for Children and Grownups. Too

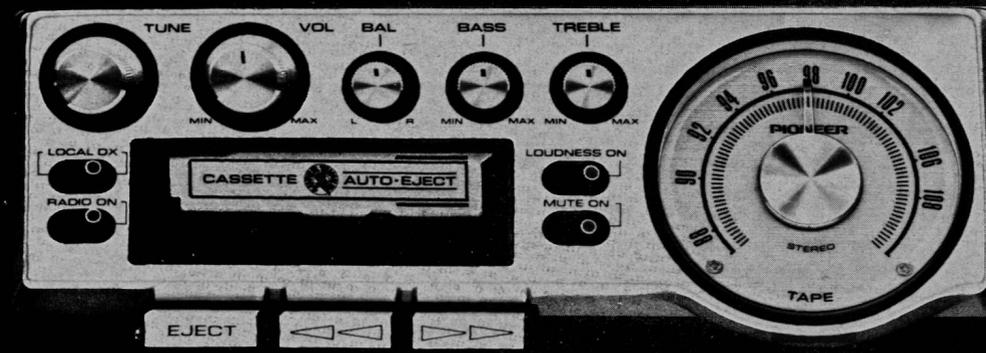
(Continued from Page 15)

DOLLY PARTON: Heartbreaker (RCA)

disc



September, 1978



PIONEER ANNOUNCES THE SAME, NEW STUFF.

About two years ago, we introduced this. The first *Supertuner*® car stereo in the world. With FM useable sensitivity of 1.1 μ V, selectivity of 74 dB, and a capture ratio of 1.7 dB. And to this day, no other manufacturer of car stereo has caught up with it. It pulls in stations like no other car FM. It gives you a stronger signal, for better sound. It comes with audiophile features like FM muting, to eliminate noise between stations. Loudness contour, for rich sound even at low listening levels. Separate bass and treble. And, of course, a built-in cassette deck. For us, the *Supertuner* is an old friend. But, for others, it seems to

be unattainable technology. And how could we attain it when others couldn't? Because Pioneer is one of the most respected audio manufacturers in the world. With superb design capability, engineering expertise, and manufacturing ability. Obviously, you get the benefit of all that leadership no matter which Pioneer products you buy. From our simplest tape decks to our incredible, new car-component *Supersystems*. So, why not give Pioneer a listen at your dealer's? And don't let a small budget hold you back. Some of our affordable old stuff represents newer technology than other people's unaffordable new stuff.

SUPER TUNER® BY PIONEER.
Pioneer Electronics of America, 1925 E. Dominguez St., Long Beach, CA 90810.

LENNY WILLIAMS IS OUT TO SET THE WORLD ON FIRE. AND HE'S STARTING IT WITH A

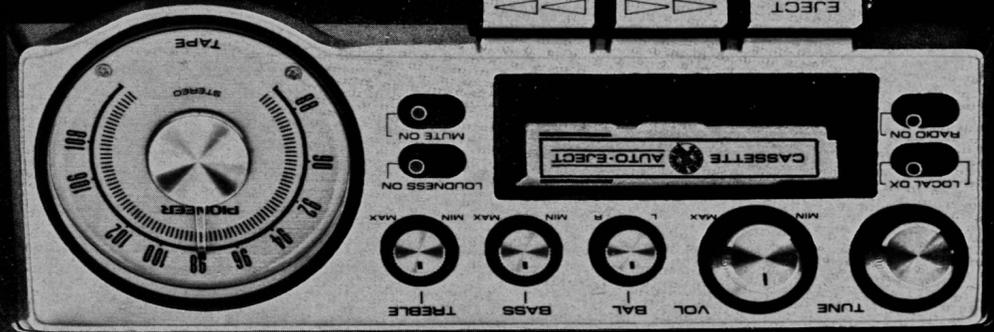
Spark of Love

Lenny Williams is a man whose got something to say. In fact last time he said it he had four hit singles. What he's saying is ENJOY. LOVE. And that's the kind of energy and compassion that comes through on his new album "Spark of Love." Lenny Williams' "Spark of Love." The new album from one of the warmest voices in music.



Produced and Arranged by Frank E. Wilson for Spec-O-Lite Productions On ABC Records and GRT Tapes
Personal Management: Sandra E. Newman
AA1073
ABC RECORDS
ABC DELIVERS

LENNY WILLIAMS IS OUT TO SET
THE WORLD ON FIRE
AND HE'S STARTING IT WITH A



34 **on disc**

(Continued from Page 15)

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Heartbreaker (RCA)
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ELVIS PRESLEY:
Sings for Children and Grownups, Too (RCA)

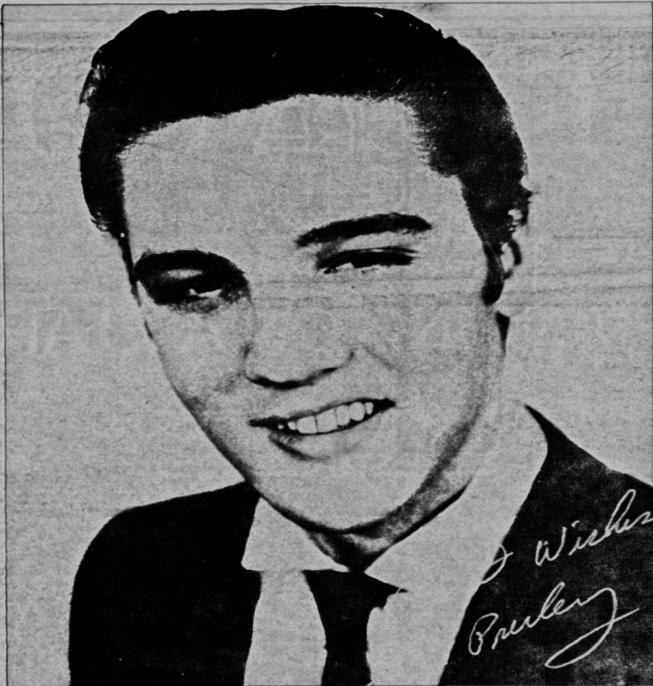
What must be the most outré album concept of the year reportedly resulted from Col. Parker's observation that record stores have whole sections devoted to kiddie discs. Virgin territory for Elvis exploitation! Though the concept might be laughable, the result isn't that bad. The songs range from "Teddy Bear" and "Old Shep" through a bunch of songs you've probably never heard—or paid much attention to—as they're drawn from those frequently terrible film soundtracks. Songs originally recorded in mono are here presented that way (hooray!), and the package shows more imagination than the vast bulk of Presley projects. There's even a special greeting card enclosed for use when you're presenting the album to your favorite very young prospective music lover.
L.M.

RADIO BIRDMAN:
Radios Appear (Sire)

This bunch of Australian and North American new wavers deserve a place in history if only for covering the 13th Floor Elevators' "You're Gonna Miss Me" (punk rock a decade ahead of its time) and for writing a knowledgeable song about the characters in "Hawaii 5-0." The music raves throughout, and the boys look properly dangerous. Radio Birdman is one of those bands that radio stations who don't play "new wave" except for Tom Petty ought to be playing.
L.M.

RANK STRANGERS
(Pacific Arts)

This sounds like a one-off band, formed by California country-rockers Chris Darrow, Robb Stradlund, Cindy Edwards, John Selk, and the fellow who bills himself variously as Max Buda, Templeton Parcele, Chester Krill and God-knows-what-else. He and Darrow were in Kaleidoscope, the well-thought-of band that somehow combined Arabian music, bluegrass, rock, and whatever else they put their minds to, frequently in the same song. "Rank Strangers" is more of the same; a follow-up, of sorts, to Kaleidoscope's reunion album of a couple of years ago (also on Pacific Arts), *When Scopes Collide*. This collection features somewhat strange (see above) but well-done and interesting versions of "Ragtime Cowboy Joe," "Ghost Riders in the Sky," "Do-Right Woman," "Starting All Over Again" (an r&b hit some years back for Mel & Tim, more recently revived by Don Gibson, but not like this!), and a few originals. Rick Griffin's cover art and lettering, though impossible to read, should dazzle Grateful Dead fans; the music should amaze them



Your Teddy Bear?

and everybody else with an ear for tasty eclecticism. Pacific Art Records can be reached at Box 5547, Carmel, CA 93921.
T.E.

ROLLING STONES:
Some Girls (Rolling Stones Records)

What a surprise. What a relief. The godfathers meet the punk head-on with essentially souped-up Ramones and on-ey-knees chauvinism to prove that life still exists underneath the Rona Barrett rave-ups. Poised instead of posed, but I wish they'd create their own fads instead of regurgitating existing clichés—this week it's disco and power chords; can Steely Dan covers be far behind? It's still good to hear that they haven't forgotten how to systematically rape a Stratocaster and write riffs that cause cancer in adult-oriented playlists. Here's hoping that they remember forever.
C.C.

KOKO TAYLOR:
The Earthshaker (Alligator)

This fierce, steaming Chicago blues is hardly intended for the fainthearted. The album is aptly titled: while subtlety is hardly Taylor's strong suit, her power is simply staggering. The folk at Alligator have surrounded her with some superior blues musicians including pianist Pinetop Perkins and guitarists Sammy Lawhorn and Johnny B. Moore, and created a rowdy, barroom atmosphere in the studio. Included are versions of standards like "Let the Good Times Roll" (the Louis Jordan/Ray Charles hit, not Shirley and Lee's or Sam Cooke's), "Spoonful," and Muddy Waters' "I'm a Man" (rewritten to accommodate Taylor, of course); and the lesser-known but excellent "Walking the Back Streets," "Cut You Loose," and "Please Don't Dog Me." Taylor's remake of her Sixties hit, "Wang Dang Doodle," is looser and less "arranged" than the original; her version of the obscure Irma Thomas record "You Can Have My Husband (But Please Don't Mess With My Man)" might—should justice

prevail—spur others to cover the fine song. Alligator Records can be reached at Box 60234, Chicago, IL, 60660.
R.C.R.

THIN LIZZY:
Live and Dangerous (Warner Bros.)

DADADADA... DADA... thunk, sputter, fizz. But I'll bet that your mother thinks it's Bruce Springsteen.
C.C.

VARIOUS ARTISTS:
Blue Note Meets the L.A. Philharmonic (Blue Note)

A year ago August, several musicians contracted to the Blue Note jazz subsidiary of United Artists Records appeared at a Hollywood Bowl concert with the Los Angeles Philharmonic. Calvin Simmons, who's at once young, gifted and black was at the baton. The headliners—at least, those present on this album—were vibist Bobby Hutcherson, acoustic guitarist Earl Klugh, and nonpareil vocalist Carmen McRae. The concert and album were aimed at a strong, pop crossover market, and there's nothing here that would offend your Aunt Ida. The orchestra isn't given much interesting to do by arrangers Dale Oehler, Bill Holman, and Dick Hazard. The strings usually saw away in the distant background, save for on McRae's "Sunday," when the brass section tries to sound like a swing band; and Klugh's "The Shadow of Your Smile," where all of the supporting musicians lay out entirely. Working against the album is its brief length (these artists could easily fill two discs; the performances are very nice); much surface noise, and UA's penny pinching abandonment of the plastic-lined innersleeves that were once a Blue Note hallmark.
R.C.R.

VARIOUS ARTISTS:
Hotels, Motels and Road Shows (Capricorn)

Eleven past and present Capricorn Records acts are here represented by one or two live

cuts each, recorded between 1971 (an edited version of the Allmans' "Statesboro Blues" from the Fillmore East album) through this May (a concert by the Dixie Dregs, Stillwater and Sea Level at an Atlanta theater). Though each group sizzles in its own fashion, the album serves mainly as a hint of what might have been if the label had ever issued full concert sets by the Marshall Tucker Band, Grinderswitch (a wonderful band; perhaps my favorite on the label, which they've since left) or the potent teaming of Bonnie Bramlett and Grinderswitch. They're all here, plus Gregg Allman, Elvin Bishop (a recycled "Travelin' Shoes"), Wet Willie, and "Richard" Betts. The set could have been edited more smoothly; an announcer naming each act before they play becomes tedious quickly. But, since so much fine music is presented on this two-disc set, that quibble is small.
T.E.

VARIOUS ARTISTS:
Rhino Royale (Rhino)

In the spirit of similar sampler albums previously issued here and abroad by such labels as Beserkley, Chiswick and Stiff, Los Angeles-based Rhino Records (owned by the folk who run a particularly hip record store) has come up with this set of oddities. All are rock and roll, one way or another, and each selection is funny in its own way. "Blassie, King of Men" by professional wrestler Fred Blassie has already gained repute in certain circles; there's a previously unissued cut by the Credibility Gap (a citizens' band anthem, "Hello World, This Here's Wrong Number"); and a former Frank Zappa protege, Wild Man Fischer, is heard singing what must be the Rhino commercial (there's an entire Rhino album available by this character; for anyone so disposed); and another Zappa "creation," Ruben Guevara (of Ruben and the Jets) and some friends dish up fair doo-wop readings of "The Star Spangled Banner" and "America the Beautiful." That's the stuff that might mean something to you already. Other selections, perhaps even funnier than the familiar stuff, include Gefilte Joe and the Fish's "Walk on the Kosher Side," Little Stevie Weingold's "Be True to Your Shul" (you don't have to be Jewish and from West Los Angeles to appreciate this album, but it sure makes things easier), and the album's *piece de something-or-another*, the alleged "Richie Balance" singing the answer song to "Rock and Roll Heaven." It's tasteless, but terrific. Between cuts are unbilled take-offs on various radio and TV commercials.

The production is not so slick as to get in the way of the music or satire, and the packaging's right up there with Big Label stuff. With the state of rock and roll satire down to where it is right now, these guys deserve a break and a hand. Maybe their hands should be broken. Hah!
Available from Rhino Records, 11609 West Pico Boulevard, Los Angeles, CA 90064.
D.P.

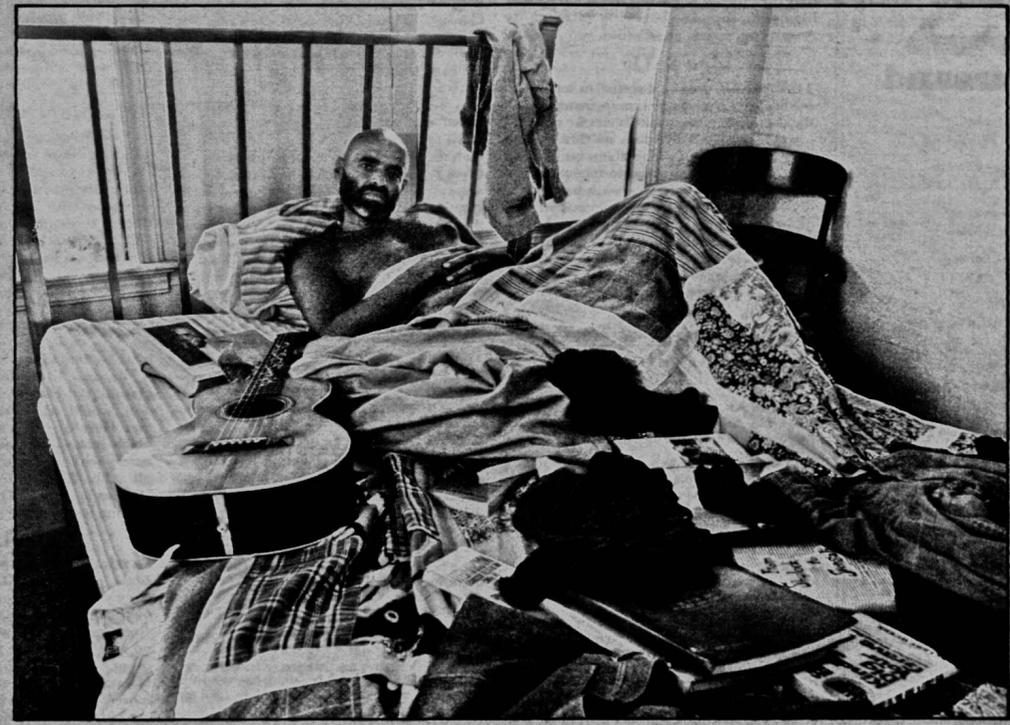
TAMMY WYNETTE:
Womanhood (Epic)

So sublime is Wynette's singing that even minor-league material—and there's some of that here—comes across sounding much stronger than it would in other vocalists' versions. So, when she gets ahold of something worthy—like Bobby Braddock's title number, or a cover of Barbara Mandrell's hit, "That's What Friends Are For," the results are devastating. She can also take a novelty like "I'd Like to See Jesus (On the Midnight Special)" and make it sound intelligent and sincere. Credit must be given, as usual, to Billy Sherrill's luxurious production, cushioning Wynette's voice without smothering it. While this isn't Wynette's best album ever, it's more than ample evidence that her standing as country music's premiere female vocalist will stand unchallenged for some time to come.
D.P.

September, 1978

SONGS & STORIES

from
Shel Silverstein



The author of the classic books *THE GIVING TREE* and *WHERE THE SIDEWALK ENDS* and songs, *THE COVER OF ROLLING STONE*, *A BOY NAMED SUE* and *QUEEN OF THE SILVER DOLLAR* comes this unique LP whereon Shel sings and tells us why *THEY WON'T LET US SHOW IT AT THE BEACH*, the unspeakable habits of the rock group *SCUM OF THE EARTH*, the dread fate of the *PEANUT BUTTER SANDWICH JUNKIE*, the sage of Pearly Sweet Cake who triggered *THE GREAT SMOKE-OFF* by boasting "I can smoke 'em faster than any dude can roll," why you should *NEVER BITE A MARRIED WOMAN ON THE THIGH* and how *THEY HELD ME DOWN AND PUT IT IN MY NOSE*...
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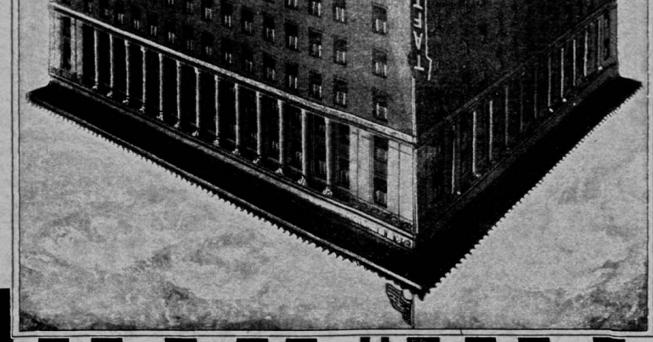
SONGS & STORIES
ON
PARACHUTE RECORDS

Distributed by Casablanca Record and FilmWorks
Produced by Ron Haffkine



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In Here	

QUICK FLICK FAX
FILMING PLAYERS in Cuernavaca, Mexico (a tennis flick starring Ali MacGraw and Dean Paul Martin). The Nasrasi made them his cinematic tennis match. Instead he de-rewrote the script because he refused to lose faults because of illness... *Big Wednesday*, John Mills' ode to surfing and the 60s, cost \$11 million to make and has not yet earned \$1 million at the box office; it's Warner Bros.' biggest clunker in 25 years... Meanwhile, 20th Century Fox is offering 43 films for sale to television, including *Turning Point* and *Julia* but not including *Star Wars*; the starting price for the package is \$100 million. Julie Christie joins John Travolta in *American*.



THE OTHER...

IN ONE EAR & OUT

What We Are
 An Ampersand is that squiggle on your typewriter that means "and" and looks like this: &. *Ampersand*, the magazine you hold in your hands, is a monthly entertainment supplement to 47 college and university newspapers across the country. This is our second year, and we celebrated by moving into new offices.

Where We Are
 Actually, the Taft Building is not new; it was erected in 1928 and feels as if Philip Marlowe might have cracked his crime cases in these halls. Our publishers have a view of Hollywood Boulevard (see photograph) and the Pantages Theatre, which still runs *Bea-lemania* (some people never learn). The editors have a view of the Brown Derby parking lot, while the art director merely has visions. Last year we were in a garage, this year Hollywood & Vine! Hot damn. Down on the street, visible among the winos, are all those pink granite stars you hear so much about—the ones implanted in the sidewalk. It may be of trivial interest to some to note that each corner of Hollywood & Vine has a big pink square honoring astronauts Armstrong, Aldrin and Collins.

Throwing Stones
MANY OF THE ACTIONS TAKEN BY THE ROLLING STONES and their minions during their recent U.S. tour have been nothing short of embarrassing. Fans at several stops have complained of short sets and no encore—even when those same fans had waited for several hours, sometimes in rain and mud, for the band to appear. And that's not counting time spent waiting in ticket lines, or money spent for the pricey ducats.

announced that Toshi had sold out the club for four sets. Some nerve, eh, and not likely to win fans for anyone involved. Except Toshi, who, somewhat surprisingly, managed to rouse the house before the suckers found out they'd been duped.

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And So On
 This space is usually devoted to letters received from our many literate readers, but the thousands of summer letters we received are now outdated. We have no threats from Kiss fans, no one bitching about our Rolling Stone reviews... so write to us; we need a good laugh, and we can always use a good cry. Make comments and suggestions, ask questions, whine, rage, show off your knowledge of basic English. Those we don't throw away we'll print. Send cards and letters (no bombs, please) to In One Ear, % Ampersand, 1680 N. Vine Street, Room 201, Hollywood, CA 90028.

The band's publicity crew spent most of their time, it seems, declining requests for interviews and spreading false rumors. Taking advantage of the Stones' decision to drop in unannounced at clubs along the way—frequently to jam with local musicians like Chicago's Muddy Waters and New Orleans' Clarence "Frogman" Henry—flacks and clubowners alike tried to convince fans that the band would play particular venues along the way. A typical example took place in Los Angeles, where a Stones representative called trade and consumer press, "tipping" them to the group's likelihood of appearing with Peter Tosh at the 500-seat Starwood. Most reporters didn't fall for it (the Stones' appearances along the way had been genuine surprises) but two daily newspaper music columnists did pass the rumor along. Several hundred Stones fans paid up to \$100 scalpers' prices to see... Peter Tosh and his raagga backup band do a warmup set. Later, Atlantic (which distributes Rolling Stones Records, for whom Tosh records)

The Same Old Characters
COLIN HIGGINS, RIDING HIGH IN THE WAKE OF Silver Streak, which he wrote, and *Foul Play*, which he wrote and directed, is reportedly planning to further capitalize on an earlier triumph, *Harold and Maude*. That film's screenplay constituted Higgins' UCLA Master's thesis, and the 1971 movie has gone on to become a college cult favorite, even more so thanks to a recent rerelease. You might think that a sequel would be difficult—octogenarian Maude (Ruth Gordon) having bit the dust, so to speak, at the end of her romantic fling with 20ish Harold (Bud Cort). Higgins says that he intends two films: one obviously, about Harold post-Maude. The other, to star Gordon, would relate Maude's life before she met Harold, when she associated with a black scalawag named Grover. That character, with no reference to Maude, was played by Richard Pryor in *Silver Streak*, and Higgins is supposed to think that Pryor and Gordon would strike sparks, teamwise.

Contributors
COLMAN ANDREWS (In Print & On Disc) is a suave Los Angeles writer with a discriminating palate, a good heart and an old Mercedes.
JOACOA ATLAS (On Screen & Literary Quiz) is a free lance writer, film critic, film expert, voracious reader and great cook; she is perhaps the only person in the world with 42 Book-of-the-Month Club book dividends.
CHRIS CLARK (On Disc), University of Colorado, wants us to believe that he bears an uncanny resemblance to Peter Frampton and likes blonde nymphomaniacs.
MARTIN CLIFFORD (In Both Ears) is one of America's best-known audio experts and *Ampersand's* regular columnist on such matters; he lives somewhere in New Jersey.
ED CRAY (On Disc) is an extensively credentialed Los Angeles-based free lance writer, specializing in classical music, politics, and the politics of classical music.
SAM EMERSON (On Tour) is a tall, good-looking L.A. photographer who's shot just about every famous rock group in the world.
BECKY SUE EPSTEIN (On Disc) received her M.A. in Middle English from the University of Bristol, England. There being little demand for Chaucerian scholars in Los Angeles (now they tell her!), Becky spends her time listening to music, reading books, and writing.
LEN FELDMAN (In Both Ears) besides writing on hi-fi subjects for *Circus Magazine* and other publications, is also technical Director of the Insti-

tute of High Fidelity, a leading hi-fi trade association.
JUDI LESTA (On Tour) is "the Bee Gees' Official Photographer" but still finds time to take other stars' pix. She's British but lives in L.A. for the nonce.
LYNNE MANOR (On Disc) lives in Los Angeles, refuses to dance, and wants her fans to know that she's "built like a brick something-or-another." She's been to more colleges than the Colonel has livers, majoring, she says, in Greeks.
J.C. NORTON (On Tour) is a psychologist at the University of Kentucky Medical Center which, so far, hasn't impaired his sense of humor or critical acumen.
DEL PORTER (On Disc) began his career writing ad copy for the Capitol Record Club in 1968 and hasn't looked back since.
RAY C. ROBINSON (On Disc) turned down a basketball scholarship at USC as "too obvious," choosing instead to study ornamental horticulture at California Polytechnic Institute. Flunking out after a year, he now pursues a career as music critic.
SOL LOUIS SIEGEL (On Tour), attends Temple University, studies piano, is getting "pretty good at Chopin," and has an expensive (or is that "extensive"?) record collection.
MICHAEL WARD from Long Beach, California (the comic strip *Bold*) tells us he's 25, a college graduate, a produced playwright, and "I've been funny all my life."

Inflation
PETER BENCHLEY'S NEXT BOOK/MOVIE, *The Island*, was sold to Universal for the most money ever paid out of a studio for words on paper: \$2.4 million. Well, Benchley's *Jaws* and *The Deep* were two of the biggest-grossing films of the past several years. *The Island*, should anyone care, is about piracy of yachts in the Caribbean. It has been rumored (though unconfirmed) that Jon Peters bid even more than the hefty \$2.4 mil, but, so goes the story, Benchley didn't want Peters messing with his prose. Benchley must have seen an advance screening of *Eyes of Laura Mars*.

Bandwagons
GANG WARFARE MOVIES are suddenly big business: Walter Hill (*Hard Times*, *The Driver*) is directing *Warriors* in New York, which is also the location for *The Wanderers* (based on Richard Price's novel); back in California, Venice to be precise, there is *Gang*, starring Robby Benson and the V-13 gang, which ran into real trouble when the film crew moved locations to Culver City, where the local Rincones gang, undaunted

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HANGING ON A STAR



OnScreen

(Continued from Page 7)
 objectivity is almost impossible. The movie has become a cause celebre, a rallying point for factionalism that has brought out the very worst in people who should know better: the pro-Palestinian defenders of the movie and the pro-Israeli dissidents.
The Palestinian, produced and financed by Vanessa Redgrave (ironically using her salary from *Julia*) has become the most controversial documentary since Leni Riefenstahl's celebration of Nazism, *Triumph of the Will*. The film's been characterized by many (including those who have not seen the movie and operate purely on hearsay) as a vicious attack on Israel and therefore, in that militant equation, on Jews everywhere. When the Jewish Defense League tried to stop *The Palestinian* from being shown in Los Angeles, a spokesman for the group defended the proposed censorship by stating emphatically, "Sometimes there is no other side."
 While I fully appreciate the passion which provoked that sentiment, I find the idea that a movie can be evil of itself a terrifying notion. To be sure, movies can operate as potent propaganda, but to do so they need the proper framework. For instance, the U.S. government's *Why We Fight* series worked brilliantly during World War II to define enemies and focus goals, but when viewed now, those movies no longer push audiences to kill Germans and round up Japanese. Ultimately a movie needs a proper context to be a rallying cry: show *Battle of Algiers* to a group of would-be revolutionaries and you'll have a training manual; show it to a group

of status quo capitalists and you'll have an argument. Exhibiting *The Palestinian* to Americans will not force pro-Israel supporters to abandon the cause and defect to the Arab side, although pro-Palestinian forces insist that's just what will happen; they maintain that the suppression of the movie is an Israeli plot to keep "the Truth" from the American public. Equally interesting is that the Jewish Defense League's attempts to keep the film from exhibition are so forceful, we're left with no other choice but to believe they too think the movie is potent propaganda.
 The two sides confront each other over the screening of this movie like cats in an alley. When I finally saw the documentary last June, it was after a major media confrontation between the Workers League (a Trotskyite organization based in New York), the Academy of Motion Picture Arts and Sciences, and the JDL. Briefly, the Workers League planned to show the film in Los Angeles at the Academy's prestigious Sam Goldwyn Theatre in Beverly Hills. They had secured the theatre for two screenings, only to have that arrangement cancelled at the last minute. The way the Workers League tells it, the Academy bowed to internal Jewish pressure groups; the way the Academy tells it, the League's insistence on selling tickets was in violation of a Beverly Hills ordinance prohibiting such activity at the Goldwyn Theatre.
 Another theatre, the Doheny Plaza, also in Beverly Hills, was then secured for the screenings. At 4:36 a.m. on the morning of its premiere, the theatre was bombed, causing a few thousand dollars in damage. A call to the police left the message "Never again," a well-known rallying cry for the JDL. The hysteria was again off and running.
 The Workers League called another press

conference and announced that Jews were scared to death of *The Palestinian* because it told the "Truth." Dave North, the League's spokesman, denied the League itself had masterminded the mix-up at the Academy and even bombed the theatre as a way of getting attention. That allegation is not so far-fetched as it might sound: during the "radical" 60's, many groups, often for good cause, provoked violent confrontations to make their side seem more righteous. North, however, wouldn't hear of any such speculation and condemned Jewish factions for keeping the American public in their narrow-minded grasp.
 That evening when I attended the premiere, the Jewish Defense League was out in force, giving support to the Workers League allegation of suppression of free speech. The JDL claimed that anyone seeing the movie was giving comfort and support to the enemy, and was in fact advocating the genocide of the world's Jewish population. When one well-known Jewish reporter emerged from the theatre, the JDL threatened her life and screamed outrageous obscenities.
 It was a toss-up that night, determining which made me more angry: being told by other Jews that I was betraying my people by seeing the movie, or realizing that the JDL was advocating the same sort of mindless censorship of opinion as the Nazis when they burned the books of Freud and Schopenhauer. The only thing that *didn't* make me angry was *The Palestinian* itself.
 I wonder if all the people clamoring to have the movie stopped have bothered to see it. The documentary is by no stretch of the imagination a masterpiece of propaganda, and I doubt if anyone but the most passionately motivated could sit through its three hours without becoming bored. *The*

Palestinian is a rambling, unfocused diatribe that can't make up its mind whether to instruct or to brainwash.
 The most effective documentaries have a potent point of view, but they put their message across with a certain amount of style. *The Palestinian* is so loaded, so clearly orchestrated to play on emotions, that an audience is put off by what it sees. What we get is a movie with no historical context, no concrete ideology. We see scene after scene of charred buildings, weeping men and women, and indoctrinated children, but we have no glimpse of the political climate in which all of this is happening. Vanessa Redgrave's narration is of no help; her questions are all so loaded, the answers become suspect. It's particularly annoying that the film never identifies anyone; Palestinian heroes are flashed on the screen to absolutely no effect, unless of course the audience is well schooled in Palestinian politics. Equally annoying is the pseudo-conciliatory attitude toward Israel, manifested by the children insisting that once they take over the country, they'll welcome the Jews with open arms. Where is Yasir Arafat's cry, that the duty of Palestinians is to kill Israelis?
 Finally, what's so frustrating is that Redgrave missed a golden opportunity to explain to the world, on some concrete level, what the turbulent Middle East situation is all about. If she had infused her film with perspective and information, we might be able to grasp the situation. Instead her noble under-dogs, the Palestinians, are short-changed. Those who are not already in their corner will be put off by the film. Propaganda can reinforce what is already believed; but it can also convince those who don't know. In that sense *The Palestinian* is a disappointing failure.

Jacoba Atlas

"Ka ka" through the open window. The horse obliges. Habakuk. Slip that knee. It's difficult to believe, but someone apparently endorses this credulous image of themselves; director Needham is himself a former stuntman, so he must think this is an affectionate tribute to those happy-go-lucky bozos. Personally, if I were a stuntman I'd sue for defamation of character.

U.S.

EYES OF LAURA MANS, starring Faye Dunaway and Tommy Lee Jones, written by John Cayton and Irving Kershner, directed by

On Screen



There's a moral to this story: don't do anything illegal unless you're really good at it. Michael Mortuary, a journalist dazed and corrupted by Viet Nam, initiates a heroin-smuggling scheme, setting his unwilling best friend (Noble) and unwitting wife (Weld) on a path straight to violence and disaster. Once Mortuary's plot is in motion he cannot control it; he's an amateur criminal, an actor

One out of Four Ain't Bad

Amperand September, 1978

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ON TOUR



Ray Davies: "What, me Kinky?"

Kinks, Memorial Hall, Kansas City

When one surveys the rock music scene in 1978, the names that stand out all seem to be new. Boston, Aerosmith, Cheap Trick, Journey, Springsteen—these are names of the 70's. Since all this began in the 60's, it is curious to note how very few bands remain intact from that era. The Rolling Stones, of course, the frequently collapsing Beach Boys and absurd Chicago come to mind, but there is another group of survivors, often overlooked but currently on tour, who deserve notice: The Kinks. One could make the case, I think, that for sheer creative imagination and diversity, Ray Davies and company are the best of the lot.

The current show is high energy almost all the way, drawing heavily from the new *Misfits* album, and from *Sleepwalker*, then jumping back over the years to the earliest Kinks hits like "A Well Respected Man" and, of course, "Lola."

The show was interesting almost as much for what was missing as for the fine material included. The *Preservation-Celluloid Heroes* period was passed over and the presentation lacked the looney operatic quality of Kink concept shows of recent years. This was up-front, straight-ahead rock n' roll, with furious and stellar guitar work by Dave Davies and absolutely inspired vocals by Ray. Every song was familiar. It was the sort of show that grabs you by your jazz-rock-fusion-music-mellow-yellow-now-people-lapels and says, "Listen, you, this is really what rock is all about." And it is just awesome to realize that the Kinks have been doing this for nearly two decades.

This is an extraordinary and important band historically, but they are much more than an interesting relic. *Misfits* is one of the better albums to appear this year, and

Preservation Act II is a work of pure genius, at once crazy, funny, and beautiful. That the Kinks are not only still at it, but may be better than ever is a fact to warm the hearts of rockers everywhere. God and Chuck Berry be praised, and go buy your tickets as fast as you can.

J. C. Norton

Vladimir Ashkenazy, Robin Hood Dell West, Philadelphia

Not everybody wants to be a conductor nowadays; it just seems that way. Barenboim and Rostropovich have long since established themselves on the podium and Placido Domingo has conducted opera performances. Even Dietrich Fischer-Dieskau has been getting into the act, in concert and on disc, so it should have come as no great shock that Vladimir Ashkenazy, possibly the finest pianist of his generation, had decided to join the crowd. In fact, Ashkenazy is making two conducting tours of the U.S. this year, one as guest conductor and soloist with the English Chamber Orchestra this fall.

His first podium appearance with the Philadelphia Orchestra, at their new summer home in Fairmount Park, left a mixed impression. The concert opened with a rendition of Weber's "Euryanthe" Overture that was harsh and noisy instead of big and grand, perhaps due to a lack of rehearsal time. That was followed by the Mozart Concerto No. 17, which Ashkenazy conducted from the keyboard. Ashkenazy is a marvelous phrase-shaper in this music, as soloist and conductor, but it took most of the first movement for the two elements to come together, perhaps as the result of his attempt to conduct and play this difficult piece simultaneously. The rest of the work, however, went much better, especially the finale,

which was as sunny and untroubled as the music itself.

The second half of the program was given over to the Rachmaninoff Second Symphony. Here's where the rehearsal time must have been spent; the performance was a stunner. This symphony is a big, gushy, glorious hour-long epic that requires excitement, breadth, melancholy and total belief on the part of its conductor, and Ashkenazy had all these qualities in abundance. (You don't have to be Russian to play it well, but it helps.) In addition, he was leading the great Rachmaninoff orchestra, the one the composer had specifically in mind for his later works, and the players responded wholeheartedly.

It's too early to predict, of course, just how far Ashkenazy will go in his new career; perhaps the ECO tour will give us some clues. At 41, he still has plenty of time to learn. But having come this far, he certainly isn't going to give it up now—much to the dismay of fans who would prefer that he stick to the piano. But if he can do it well, why shouldn't he try?

Sol Louis Siegel

The Rolling Stones Show, Anaheim Stadium, Anaheim, CA

Granted that most people don't go to these stadium shows to see music—thanks to distances and the difficulties of mixing outdoor sound, they're lucky to hear it—the Rolling Stones' first of two concerts at this suburban Los Angeles ballpark might land in the "success" column. Nature did her part, and the July weather was unusually balmy. The other acts were chosen well: blues singer Etta James opened, followed by reggae star (and Rolling Stones Records contractee) Peter Tosh and, penultimately, the Outlaws. All played well enough, and all doubtless own new fans. The Outlaws, particu-

larly, came off far better on a Sunday afternoon outdoors than their sometimes tedious southern boogies have in other local venues over the years; maybe the sun and fresh air are good for them.

Even for a ballpark concert, the sound was a hopeless muddle; so much so that not one local reporter sitting in the audience, myself included, would commit himself in print to what he thought the first three songs might have been. The addition of guest pianist Nicky Hopkins to a band that already included Ian McLagen and Ian Stewart on keyboards didn't help; three pianos and three guitars (Keith Richard, Ron Wood and, for several numbers, Mick Jagger) were simply too many instruments to be playing at the same time. Apparently the onstage monitor system wasn't any better than the audience-directed public address; the usually reliable rhythm section of Bill Wyman and Charlie Watts struggled manfully with the beat, but didn't even come close until halfway through the two-hour set.

The oldest song performed from the Stones' recorded repertoire was "Jumping Jack Flash" (1968); most of the set was taken from the band's current album. The fact that a couple of those—"Beast of Burden," coming off like an Otis Redding blues ballad and the jumpy, jivey "Respectable"—were among the set's best performances either speaks well for the new material or indicates how dreary things like a slowed-down "Honky-Tonk Women" can be. Jagger tried hard, jumping around quite impressively for a man of his age, but couldn't get the crowd stirred up until the closing number, "Flash."

The Rolling Stones' set started 1 1/2 hours after the Outlaws had finished, surely enough time to have made the sound function properly. The Stones had left the stadium complex and were well on the road back to their hotel by the time it became clear that there would be no encore, even if the crowd had shown an overwhelming desire for one, which they didn't.

If Richard does in fact go up the river for his alleged transgressions, this may have been the group's last appearance locally; it was a sloppy exit, indeed.

Todd Everett

Jagger: Spry for his age



SAM EMERSON

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 hour set.
 The record report was from the
 Stone's record report was from the

ON TOUR



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On Screen

One out of Four Ain't Bad

WHO'LL STOP THE RAIN, starring Nick Nolte, Michael Moriarty, and Tuesday Weld; written by Judith Rascoe and Robert Stone, based on Stone's novel *Dog Soldiers*; directed by Karel Reisz.

There's a moral to this story: don't do anything illegal unless you're really good at it. Michael Moriarty, a journalist dazed and corrupted by Viet Nam, initiates a heroin-smuggling scheme, setting his unwilling best friend (Nolte) and unwitting wife (Weld) on a path straight to violence and disaster. Once Moriarty's plot is in motion he cannot control it; he's an amateur criminal, an easy mark. It's up to Nolte to save his friend's ass, wife and heroin.

There are no conventional heroes or villains in this modern morality play; the "bad guys" are FBI agents, out to land the dope for themselves; Moriarty and Weld are unsympathetic weak-kneed fools, one without principles or guts, the other an incipient junkie. Only Nolte commands our respect; he has a hard core of strength and vulnerability, and he's the only one in the entire movie with something to lose. He's constantly in action, repairing, fixing, moving, fighting back, while all around him people just sit waiting for the next blow.

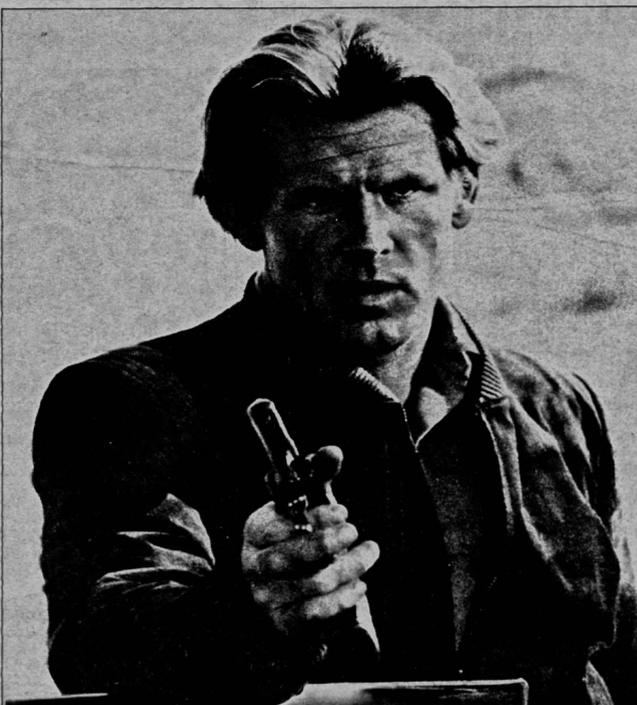
Moriarty plays the perfect wimp who says at one point, "I've waited all my life to fuck up this bad." Weld is disappointing; her usual spaced-out performance is certainly appropriate here, but it's flat. When Nolte expresses admiration for her courage and ladylike qualities, it's news to us. And there is a glaring omission in the film, a love scene. Nolte and Weld talk about "last night," and that's it. We're cheated of the one chance for affection in this otherwise bleak landscape.

The novel *Dog Soldiers* (the name change to an old Creedence Clearwater Revival song title is a mystery and a mistake) was populated with thoroughly unlikeable and ultimately uninteresting characters, although this may have held a certain appeal for director Reisz, who a few years ago wrote and directed *The Gambler*, a grim study of desperation and self-destruction; he also directed *Morgan!* in the 60s—a charming study of desperation and self-destruction. With *Who'll Stop the Rain* he continues exploring these themes, and that may keep some escapism-bent audiences away. A shame, since, for all its faults, this is the only seriously engrossing film to come along in months, and it should be prized for that and especially for Nolte's performance. The last image of Nolte, alone on a deserted railroad track in the middle of a desert, is one that will remain with me for a long time.

Judith Sims

HOOPER, starring Burt Reynolds, Jan-Michael Vincent, Sally Field and Brian Keith; written by Thomas Rickman and Bill Kerby; story by Walt Green and Walter S. Herndon; directed by Hal Needham.

With its flashy ads proclaiming "Burt Reynolds Is Hooper, the Greatest Stuntman—Alive!" this flick is determined to cash in on the good will and big bucks made last year by *Smokey and the Bandit*; why,



Nolte: Hard-core strength

it has some of the same stars and the same director. Hell, it's sure fire!

Except that it's awful. This movie portrays Hollywood's daredevils as witless rednecks who like nothing more than drinking, fighting, fucking and acting stupid. Occasionally one stuntman wonders why they do it—risk life and limb for a small piece of film and a large piece of money—but these

Reynolds: Hard-core stupidity



embarrassing moments are resolved in mumbles, deep stares or giggles. There are several plot tangents (subplot is too good a word) that involve Burt's deteriorating spine; his relationship with girlfriend Sally Field (she'd better stop making movies with her real-life boyfriend Reynolds and get on with her career); the insensitive self-important film director who exploits the stuntmen (well-played by comedian Robert Klein) and, of course, a threat to Burt's stunt crown in the form of the up and coming "kid," Jan-Michael Vincent.

The list of stuntmen working on this film is almost as long as the cast list; why, then, are the stunts so hokey? There is endless action, cars crashing, stagecoaches toppling, buildings burning, but very little of it is convincing. In the obligatory barroom brawl, fists miss chins by several feet, and when Burt is borne aloft by some combatants, the wires holding him up are right there for all to see. Reynolds (actually, stuntman A. J. Bakunas) pulls off one spectacular jump, from a helicopter to an airbag, but no one can save the Big Climactic Stunt. Vincent and Reynolds ride a rocket car, Knievel-like, over a 300-plus foot gorge, and it's about as believable as Fred MacMurray driving through the air in *Son of Flubber*.

But *Hooper* is a huge success. Everyone loves it. Just good fun, lotsa humor. Example: slightly miffed when the new "kid" upstages one of his stunts, Reynolds rides his horse over to the kid's car, and says,

"ka ka" through the open window. The horse obliges. Hahahaha. Slap that knee. It's difficult to believe, but stuntmen apparently endorse this cretinous image of themselves; director Needham is himself a former stuntman, so he must think this is an affectionate tribute to those happy-go-lucky bozos. Personally, if I were a stuntman I'd sue for defamation of character.

J.S.

EYES OF LAURA MARS, starring Faye Dunaway and Tommy Lee Jones; written by John Carpenter and David Zelag Goodman; directed by Irvin Kershner.

Jon Peters had better be very, very nice to Barbra Streisand; with this film, his first as producer for his brand new Jon Peters Company (and his first effort without girlfriend Barbra costarring), Peters proves he has no taste, no talent and no future in this business—unless Barbra bails him out, as she did with *A Star Is Born*. Barbra sings a sappy title song at the beginning and end of this dreadful dungheap, but it's a futile gesture. Peters, by the way, has about ten multi-million-dollar film commitments, while other producers, who do have taste and talent, go begging.

Once the Academy of Motion Picture Arts and Sciences gets a look at Dunaway's performance in *Eyes*, they'll probably ask her to give back her Best Actress Oscar from last year. She's terrible, but she's not the worst thing in the movie; the script probably takes top honors, although Kershner's direction is a strong contender (he was not always so inept—he directed *Luck of Ginger Coffey*, *Loving* and *Film Flam Man*, all of them infinitely better than this *Eyesore*). Tommy Lee Jones, a once respectable actor (*Jackson County Jail* and TV's *The Amazing Howard Hughes*) may be laughed out of the New York acting establishment.

Dunaway plays Laura Mars, a hotshot photographer who creates decadent portraits of murders, rapes and general violence (the photos were actually taken by real-life decadent photographer Helmut Newton, who should be ashamed of himself for associating with these jerks). Anyway, Laura begins to experience terrible visions; she sees her best friends killed, their eyes stabbed with an icpick, and sure enough, that's what happens. It happens often, so that by the end of the movie New York is littered with Laura's dead friends and there are only two suspects left for the less-than-startling climax. The preview audience was so convulsed with laughter throughout the movie that all pretense of suspense had dissipated by the end; most of us were checking our watches and chewing one more stick of gum to keep ourselves awake.

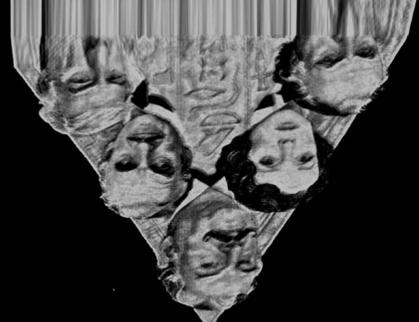
Eyes might get away with its abysmal dialogue and silly plot if only it looked good, but Dunaway has never looked worse. Cinematographer Victor J. Kemper has managed to age her ten years and add several pounds to her frame. The sets are self-consciously cold and chic; not for a minute do we believe anybody would actually live in them. As for the clothes by Theoni Aldredge, one Hollywood wit said, "Joan Crawford may have said lines this bad, but she never would have worn these clothes."

J.S.

THE PALESTINIAN, produced by Vanessa Redgrave. Campus screenings arranged through The Workers League.

The Palestinian, a three-hour documentary championing the cause of displaced Arabs in the Middle East, should be dealt with in a dispassionate and objective manner, but the hysteria surrounding the film is so intense,

The only thing that could follow "Murder" is "Death."
 First, AGATHA CHRISTIE'S "MURDER ON THE ORIENT EXPRESS"
 NOW, "DEATH ON THE NILE."



Amperсанд

September, 1978

Raised on Kane: A Connoisseur's Guide to Obscure Classic Films



The Hound of the Baskervilles



Freaks

BY MERRILL SHINDLER

THERE WAS A TIME, in the not at all distant past, when films like *Citizen Kane* and *Casablanca* were known best to television insomniacs and the sort of folks who spend afternoons in triple features on the wrong side of town. Films would have continued to vanish year after year into the backrooms of film societies and archives had it not been for a sudden rediscovery, somewhere in the mid-Sixties, of the American Film as an important and new art form.

This rediscovery was spearheaded by a group of French intellectuals who published a weighty magazine called *Cahiers du Cinema*, which would run long, involving critiques of the works of, say, Jerry Lewis or Jimmy Cagney. Thus, what America had long viewed as Hollywood trash was unceremoniously reintroduced to America as its highest art.

Leading the fight for an updated appreciation of classic American film was the New York *Village Voice's* film critic, Andrew Sarris, whose book, *The American Cinema*, amply proved that many of those movies that wandered across the TV screen at 4 a. m. were, if not exactly classics of cinema, at least classics of their various genres—crime, action, comedy, romance and pure fantasy. What Sarris ultimately proved was that many films do have silver linings, and few should be off-handedly ignored as nothing more than chewing gum for the mind.

With that in mind, we'd like to take you a step beyond well-known film classics like *Gone with the Wind* and *Birth of a Nation*. What follows are a dozen great films, each long overlooked. Each one has held up more than well to the tests of time and oddball, latenight triple features. And each is well worth stalking at your local revival house.

FURY—The best of Fritz Lang's American films (Lang is better known for his German films including *M.*, *Metropolis* and *Dr. Mabuse*), *Fury* stars Spencer Tracy as an innocent man driven to become a genuine criminal by the fury of a lynch mob. A genuinely terrifying film, still relevant 40 years after it was made.

CUL-DE-SAC—One of the strangest films ever made by one of today's strangest directors, Roman Polanski, *Cul-De-Sac* is a rarely shown oddity, starring Shakespearean actors Jack MacGowan and Donald Pleasance as a pair of wounded gangsters who terrorize a middle-aged milquetoast and his beautiful young wife (played by Jacqueline Bisset). Not as successful as Polanski's *Repulsion*, but just as intriguing.

THE FRONT PAGE—The quintessential newspaper movie, about

some hardboiled, early 1930s reporters on the now-defunct *Chicago Daily News*, who create a murder case and then have to rescue the innocent whose guilt they've created. Fast moving, funny, even touching.

SULLIVAN'S TRAVELS—Preston Sturges' 1942 comedy about a film director who decides to hit the road to research how the other half lives. Sullivan, played by Joel McCrea, learns fast and hard that a bum's life is not one to be trivialized, which in turn makes this a far from trivial film.

THE SCARLET EMPRESS: Director Josef von Sternberg made some 12 films with Marlene Dietrich, most of which are brilliant, lush and ever-so-slightly depraved. One of the best (the others include *The Blue Angel*, *Morocco* and *Shanghai Express*), and probably the least seen, is *The Scarlet Empress*, (1935)

in which Dietrich plays Catherine the Great to Sam Jaffe's halfwitted Grand Duke Peter, amidst a setting of art nouveau icons and Eisensteinian evil.

THE HOUND OF THE BASKERVILLES: The first pairing of Basil Rathbone as the highly astute Sherlock Holmes and Nigel Bruce as the blundering Doctor Watson, this 1939 film is considered the best of the Sherlock Holmes series. This is probably because it's the only film in the series to follow the story as written by A. Conan Doyle; because of World War II, the films that followed had Holmes chasing Nazis and muttering Churchillian platitudes about how England will always endure.

WILD BOYS OF THE ROAD: A little known Depression-era drama by William Wellman (who also made *Public Enemy* and the first *Beau*

Geste), this powerful film details the plight of young boys who take to the hobo jungles of the early Thirties. A more disturbing film than the far better known *Grapes of Wrath*.

THE GREAT DICTATOR: The late Charlie Chaplin is best known as the Little Tramp, but his finest film work came years later, well after the advent of talkies had driven the silent tramp into retirement. In *The Great Dictator* (1940), Chaplin plays a double role—a Jewish tailor and a disconcerting Adolf Hitler lookalike. The film is both disturbing and touching; after all, who but Chaplin could portray Hitler doing a balloon dance with a world globe?

THE KILLING: This is Stanley Kubrick long before *Dr. Strangelove* and *A Clockwork Orange*, when filmmaking was still something of an innocent art for him. *The Killing*

(1956) has Sterling Hayden as the leader of an extraordinary group of incompetent robbers who somehow manage to knock off a race-track for several million dollars. Kubrick being Kubrick, however, this classic robbery film has the shaggiest of all possible endings.

BEAT THE DEVIL: One of Humphrey Bogart's last films, directed by John Huston, in which Bogie costars with heavies like Peter Lorre and Robert Morley in what turns out to be essentially a satire of films like *The Maltese Falcon*. The film also stars Gina Lollobrigida who winds up giving (unintentionally) one of the funniest performances of her career.

THE KNACK...AND HOW TO GET IT: This is the film Richard Lester directed between the Beatles' *Hard Day's Night* and *Help!* Obviously in high spirits from working with the Beatles, Lester turns his exuberance to this tale of a young man's desire to become a playboy, of sorts, and his hilarious and slightly surreal comeuppance. This is the sort of film that leaves you smiling for days afterward.

NORTH BY NORTHWEST: Alfred Hitchcock's 1959 thriller is generally considered to be the quintessential Hitchcock. All the elements that made him the master of suspense are here—an innocent (Cary Grant) pursued by ruthless forces, a beautiful but deadly female (Eva-Marie Saint) and a genuine cliffhanger ending (literally—hanging from Mount Rushmore).

FREAKS: Tod Browning directed this extraordinary film the year after he made *Dracula* (in 1932). *Freaks* vanished soon after and wasn't seen again until a print was discovered in the late Sixties. Essentially a horror film, *Freaks* is also a strikingly sensitive look at the world of the circus sideshow freak. All the roles in this movie were played by genuine freaks, from the bearded lady to the pinheads.

Merrill Shindler, a former editor at Rolling Stone, is the proud owner of a master's degree in film aesthetics and criticism, which means that he's spent much of his life in dark rooms with complete strangers.

The Knack... and How to Get It



September, 1978

Amperсанд

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There was a time when Tom Waits coveted publicity and coddled the press. That time was late 1974, when the sultan of sleaziness really was "a rumor in my own time—or is it a tumor in my own brain?"

"I'm still pimping, I'm just on another corner," Waits told me late into the bowels of that December night, as we hunched in an orange Naugahyde booth at Hollywood's Copper Skillet. "When you got a record (at that point he'd had two, *Closing Time* and *The Heart of Saturday Night*), you're just thrown into another arena, with the thousands of other cats who have records just like you."

Since then Waits has released three more albums: *Nighthawks at the Diner*, *Small Change* and *Foreign Affairs*, with his sixth, *Blue Valentines* due soon; he's had cross-country tour after cross-country tour, appearances on *Fermwood 2-Nite* and *America 2-Nite*, a role in Sylvester Stallone's upcoming *Paradise Alley*. And, of course, press. You can't keep a good quote down, so Tom's had his shot in *Newsweek* ("I've got a personality that an audience likes... A victim, just a victim."), the *New Yorker* ("I know every flop in every town."), *Penthouse* ("Everybody I like is either dead or not feeling very well") and *New Times* ("I've been drinking anything, man, slurping down Janitor in a Drum").

He's been interviewed by "All of 'em 'cept Jet," Waits mumbles. For now it's July, 1978, and we are back together in the most inglorious of settings, Waits' bungalow "home" at West Hollywood's Tropicana Motor Hotel. Waits eyes me as if I were an eternal flame to his Smokey the Bear. We sit in his impossibly cluttered kitchen, Tom next to his book-topped piano, me sandwiched between a table groaning with ashtrays that look like forests, papers and assorted junk; and a desk that obscures the stove (and this is the *easiest* room to negotiate in; the "living room" is wall-to-wall records, boxes and trash). Tom is steadily rocking his upper torso, as if in pain: "It only happens when I'm talking to magazines."

"I've talked to so many people," he continues, speaking so slow and low that my hands impulsively want to grab for his nose or ears to wind him up. "I got so accessible. Even the high school papers started comin' around: 'I hear you give free interviews.' It's a game I have to be sucked into."

I make a stab at an angle for the article, reading aloud his pinging quote of 1974: "Are you still pimping?"

Pause. "There's a lot more work now." Pause. "I don't have a lot of time."

I try again: "Are you bothered by the fact you don't sell more records?" (None of his LPs have passed the 200,000 mark.)

"I don't look at a tote board." Pause. "I don't think I'm gonna sell like Wishbone Ash." So much for that angle.

Tom starts in on the album. "I'm working with an organ player, guitar player, harmonica player. It'll be basically a rhythm and blues album, urban blues. No strings. I'll have my sax player Frank Vicari, my drummer."

"One song's called 'Romeo's Bleeding.' It's about a Mexican kid bleeding a gas station. There's another called 'Sweet Bullet from a Pretty Blue Gun.' That's a suicide song. One called 'Wrong Side of the Road.' One called 'Whistling Past the Graveyard.'"

"I've been getting better as a songwriter. I've been shaving away a lot of stuff. I'm not afraid to write about things that people don't want to write about. I'm starting to write a lot about murder. It's getting difficult to drown out the sirens around here, so it's something I think about a lot."

Now that Waits is up to all of 18 rpm, I figure I'll keep this semblance of momentum going by feeding him more questions about his projects.

On the role of Mumbles in *Paradise Alley*: "The screenplay called for a 'Tom Waits-like character.' So Stallone called me here. He wrote a part around me... it's this drunk piano player in this Irish bar in Hell's Kitchen in New York City in 1946. It wasn't like playing an axe murderer or anything."

"He gave me a couple of lines and I wrote three songs. One of them 'Paradise Alley (Hello Sucker, Merry Christmas).' I was still a kid as far as movies go. I'd never even been on a Universal Tour, so that's kinda what I got."

Any more movies in the works? "I'm writing a screenplay with a guy named Paul Hampton (an actor and songwriter) called *Gordon Gordon*. It's about a loser piano player. He's the piano player. I play Lapel Corsage, who's a hustler posing as this cat's manager."

On his book collaboration with artist Guy (*Rock Dreams*) Peellaert:

"He called my manager from Paris, so I flew over to talk with him. The book's called *Vegas*. I do the text, he does the portraits of people like Jimmy Durante, Marlene Dietrich, Lenny Bruce, Meyer Lansky, Bugsy Segal. He sends me slides and I have them for reference while I write little emotional profiles."

On friend *America 2-Nite* host Martin Mull:

"When he finds a spot for me on the show he calls me. I've known him for quite a while. When I did nightclubs, I used to run into him on the road."

"I drive over to his house in Malibu. Malibu, very imaginative. He walks on the beach in his shorts and sandals. I stay in the living room in a little dark corner. I'm not a beach guy."

On his popularity in Japan and his tour there earlier this year:

"They must see me as Cantinflas or somebody. I think they think that everybody in America looks like me. As audiences they're real attentive. If I laugh they'll laugh. So every now and then I just laugh."

There are three questions to which Tom Waits would exhaust his inexhaustible store of metropolitan doubletalk before he'd dish out a straight answer. I put them to him anyway:

What do you do with your money? "I spend it all on clothes. I own a lot of slums in downtown Los Angeles. I own half of the San Fernando Valley. Ever hear of Texaco?"

What's your personal life really like? "I have friends. Adam Clayton Powell was here the other day. Everett Dirksen, Audie Murphy drop by."

What's a goal of yours down the line? "I think about buying a used car lot. I wouldn't sell any of 'em. I'd just have a different car every day."

Pause. I wonder if I should bat my head one more time against his verbal smokescreen and ask him about his past, before he began living this character of his. But then again I know pretty much what I'd be poking for: born Dec. 7, 1948, in Pomona, Calif., parents divorced (father a high school science teacher in L.A.); raised by mother in San Diego; high-school all-night worker at Napoleon's Pizzeria; an early devotee of Kerouac and the Beat poets, Ray Charles, Miles Davis and James Brown ("Papa's Got a Brand New Bag" was the first record he ever bought); doorman at the Heritage, a now-defunct San Diego folk club; Monday night hooter at the "last resort" Troubadour, where "I'd get up and slump in a semiprofessional thing, doing songs about internal hurt." And, then, in 1972, with a \$300 advance from Herb Cohen, his manager to this day, the beginning of the Transformation.

The pause is too long this time, even for Waits' liking. "What else do you want to talk about?" he says, with the hint of a ticket-taker's smile.

I opt for an offbeat question instead: Did anyone actually take up your *Small Change* LP offer for the lyrics to "Step Right Up" by sending along "a photo of yourself, two dead creeping charlies and a self-addressed stamped envelope?"

"Did they? It shows you how many suckers there really are. I mailed a couple back. It's not a mail order house here. I just wanted to know how many people are that gullible. That's what the tune was all about—suckers. So all these suckers wrote me letters."

Our parting is brief. I wish Tom a speedy recovery from his tic. "Oh, it'll be all gone by the time you get to your car," he replies.

One last pause. "I'm really on the cover of this sucker," he asks. *Songwriter, managing editor and free lance writer Rich Wiseman says he's "still pimping; I'm just on more newsstands."*

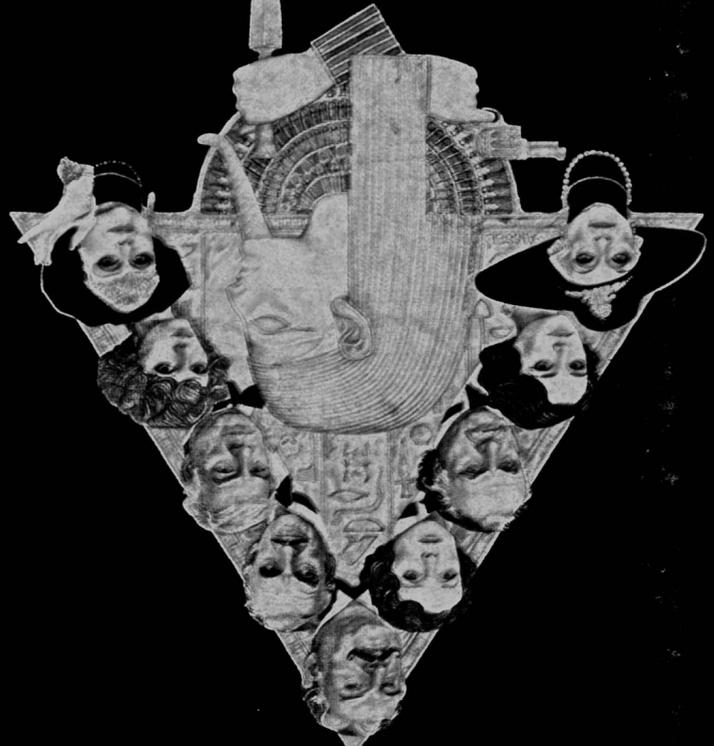
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AGATHA CHRISTIES
DEATH ON THE NILE

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The only thing that could follow "Murder" is "Death."
First, AGATHA CHRISTIE'S "MURDER ON THE ORIENT EXPRESS"
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September, 1978

Raised on Kane: A Connoisseur's Guide to Obscure Classic Films



(1956) has Sterling Hayden as the leader of an extraordinary group of incompetent robbers who somehow manage to knock off a race-track for several million dollars. Kubrick being Kubrick, however, this classic robbery film has the shaggiest of all possible endings.

BEAT THE DEVIL: One of Humphrey Bogart's last films, directed by John Huston, in which Bogie costars with heavies like Peter Lorre and Robert Morley in what turns out to be essentially a satire of films like *The Maltese Falcon*. The film also stars Gina Lollobrigida who winds up giving (unintentionally) one of the funniest performances of her career.

THE KNACK...AND HOW TO GET IT: This is the film Richard Lester directed between the Beatles' *Hard Day's Night* and *Help!* Obviously in high spirits from working with the Beatles, Lester turns his exuberance to this tale of a young man's

September, 1978

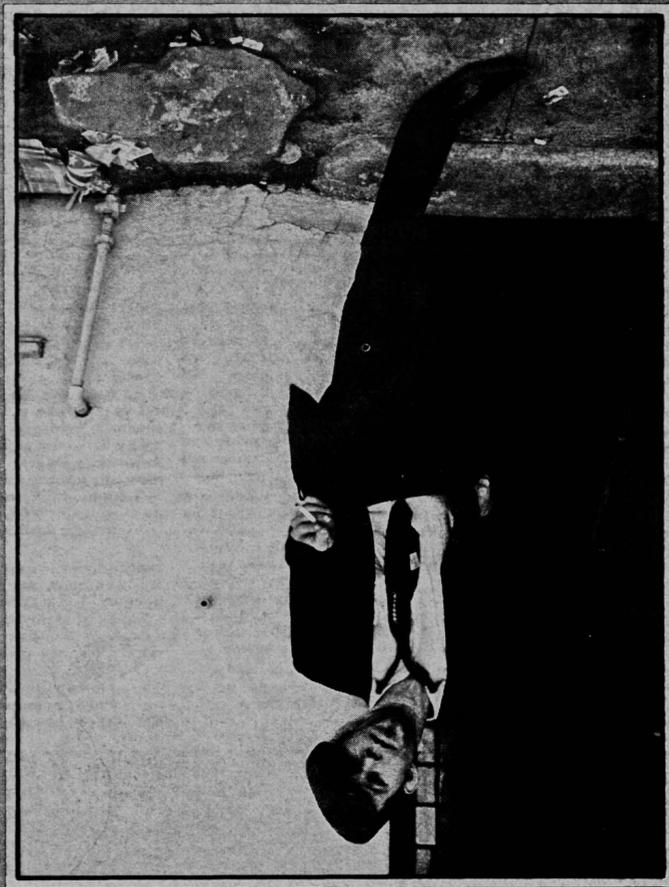
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Amperсанд

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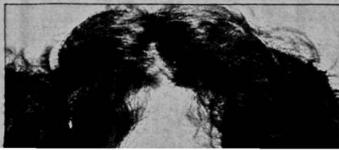
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THE TROPICANA MOTOR HOTEL IN HOLLYWOOD.
TOM WAITS
BY RICH WISEMAN



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This Face
Before



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PART I

In the October issue of PLAYBOY now at newsstands you'll meet several beautiful, intelligent women. From Playmate Marcy Hanson, shown here, to the dynamic duo herself, Dolly Parton. Ms. Parton discusses her innermost feelings about her hillbilly childhood, today's country-music scene, her hairstyle and her celebrated natural endowments in an outspoken interview. Meanwhile, super-model Cheryl Tiegs confesses all in a game of 20 questions. Does someone up there really like Leon Spinks? Or is he being used? PLAYBOY tells you. We also pick up where we left off last month with Part II of our eye-popping crash course on the *Girls of the PAC 10*. Reason enough to rush out to buy the October PLAYBOY, and there's more.

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— Charles F. Kettering

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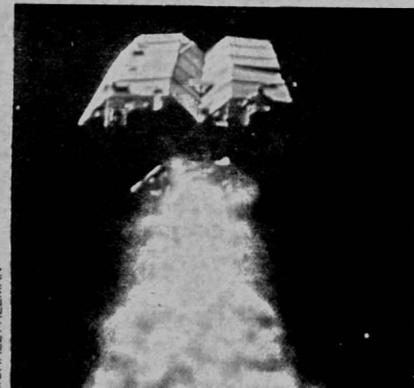
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FUTURE DRUGS

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You've Seen This Face Before



Melanie Mayron Is Everyone's Favorite Best Friend

By Lawrence Bassoff

A funny thing usually happens to people on the way from being a college graduate, full of impatience and ambition, to becoming a well-adjusted, seasoned member of The Real World. They get confused. And depressed. And elated. And confused and depressed again. It's a phenomenon called Growing Up, and now there's finally a film that speaks to that post-graduate crisis-around-the-corner; it's called *Girlfriends*. In studiously non-Hollywood terms, *Girlfriends* plots the agony, the ecstasy, and the where-the-hell-is-all-this-suffering-taking-me feeling experienced by an aspiring young New York photographer who is abandoned in the nest when her best friend and apartment-mate from college moves out and marries. In the 25-year-old star of the film, Melanie Mayron, seems especially right in the role of fledgling adult, Susan Weinsblat, it's because she's been there herself.

"Susan Weinsblat is the closest character to me that I've ever played," remarks



Mayron, who made her motion picture debut as Ginger, the hitch-hiker in *Harry and Tonto*. "I had never read a script before which was concerned with those first years after school when you struggle to relate to your job, who you are or aren't living with, that whole painful transformation. My friends and I had been through all that. But, I suppose you never stop growing. At least I don't want to."

Girlfriends was originally conceived as a short film when production began in December, 1975, but when producer-director Claudia Weill (who also produced the Shirley MacLaine documentary on China, *The Other Half of the Sky: A China Memoir*) and screenwriter Vicki Polon saw the footage, they decided to raise money to make the film a full-length feature. The start-again stop-again production took three years, injecting more than enough real life drama into the question of whether or not Mayron's first starring role would ever reach the big screen. "It was one thing when we started to shoot the short three years ago," recalls the now-triumphant Mayron, who is an accomplished photographer herself. "But then when we'd get together after a full year and start production again, the final outcome of all our efforts became important to me. And then last winter, when *Julia*, *The Turning Point* and *An Unmarried Woman* were so well received, I prayed that Claudia would complete the film. We had begun our 'women's film' three years ago and now the timing was perfect."

Girlfriends was acclaimed at the Cannes and Los Angeles Film Festivals, and one of the things critics liked most about it was Mayron. This did not pay her rent; like Susan Weinsblat, who paid her bills by

photographing weddings and bar mitzvahs until she could generate enough interest in her "serious" photographic works, Mayron has earned her living as an actress-and-other-things while awaiting her breakthrough to "name" status. On screen the long layoffs in *Girlfriends'* shooting schedule allowed her to develop her reputation as Hollywood's Favorite Best Friend. "When Paul Mazursky picked me for *Harry and Tonto*, he couldn't get over how 'real' I looked. And that's the way casting directors have seen me ever since. They always need a 'real' best friend for leading characters and I get the call."

Mayron broke into the best friend business as Jill Clayburgh's best friend, the tragic young prostitute, DeDe, in the acclaimed movie-for-television, *Hustling*. Then she was a best friend, of sorts, as Clayburgh's secretary in *Gable and Lombard*. After her first production stint in *Girlfriends*, she played the buxom cashier in *Car Wash*, Brenda's best friend in three episodes of television's *Rhoda*, and still another best friend, this time to Didi Conn, in *You Light Up My Life*.

But a part-time, big-screen best friend has full-time, Real World responsibilities, like eating, so Mayron had to resort to offering her services as a cut-rate photographer to struggling actors seeking pictures for their portfolios and to selling sandwiches in office buildings for Los Angeles' Moveable Feast caterers. "Art Carney had won the Oscar for *Harry and Tonto*, *Hustling* had reached the top of the Nielsen's, and I was selling apples and sandwiches. People in the offices would say 'Haven't I seen you somewhere before?' and I'd say 'How about a corned beef on sprouted wheat bread?'"



Mayron got her start in acting by cavorting for her father and his home movie camera during her childhood in the suburbs of Philadelphia. "I used to live inside my 'Popeye' and 'Zorro' costumes, so my folks knew they had a little ham on their hands. Writing was always my first love, though."

After concentrating on just that, writing, as the editor of her high school newspaper, Mayron opted instead for a two-year program at the American Academy of Dramatic Arts in New York, where she supported herself in part by working as a cocktail waitress. Lengthy tours with both the national and bus-and-truck companies of *Godspell* brought her to San Francisco's ACT production of the show and later to the promised land, Los Angeles. During her stints of unemployment, she re-acquainted herself with writing. The result has been the sale of a treatment for a two-hour movie for television which she co-authored and the screenplay itself, also co-authored, which she hopes will be produced as a vehicle starring you-know-who.

Mayron refuses to allow her talent as a "character" to define the parameters of her acting range and she's recently staged a gutsy hold-out against lucrative offers to star in a series for television. "I've been offered the title role in the pilot for *Sheila Levine* and the Barbra Streisand role in a pilot for *What's Up, Doc?* but I've turned them both down. If I click as Sheila Levine, it will take me years to outgrow that association in the minds of the public. The money is fabulous but I don't need a new Mercedes or a house in Malibu so fast. I want people to say 'There's Melanie Mayron', not 'There's Sheila Levine' when they mean me."

For an actress who has made a career so far out of baggy clothes, frizzed-out hair, and under-sized eyeglasses, Mayron is actually a well-proportioned fashion maven. "My mother called me when *Annie Hall* first came out and we both had a good laugh—and cry. I'd been going out on interviews in vests and ties and boots-over-the-pants since I was in high school and there was Diane Keaton making that into 'The Annie Hall Look.' Soon, the stores were full of those old-fashioned mix-and-match clothes—in polyester and cotton, of course—and I didn't want to be caught dead in that stuff anymore."

Lawrence (never Larry) Bassoff, a graduate of Cornell University, is now a free lance writer in Los Angeles.



September, 1978

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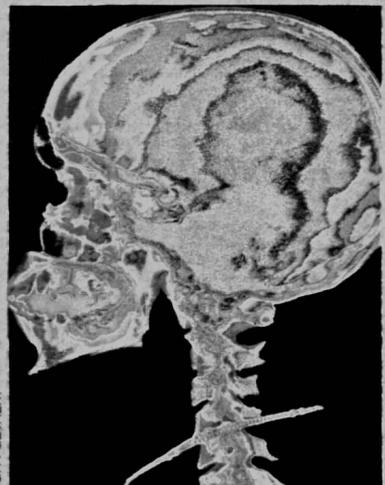
PAINTING BY ERNST FUCHS

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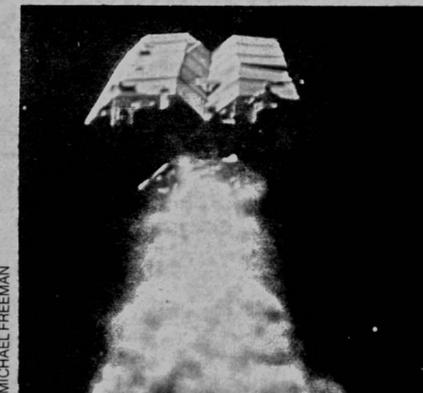
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HERE SHE COMES AGAIN

Ampersand

September, 1978

Break into the

BIG TIME



to sudden musical peaks quickly enough to register over-recording distortion levels. Other tape deck manufacturers have installed peak-reading lights which flash when recording levels are set too high. Still others have substituted banks of instant-responding indicator lights for the (slower) meters.

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Some of the manufacturers who have come up with such three-head designs of cassette decks are Fisher, Hitachi, IVC,

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September, 1978



TRAVELS ON THE CONSPIRACY CIRCUIT

Ampersand

September, 1978

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Reviewers, though, were mostly kind. *Publisher's Weekly* called the novel, "a gas of a read." *Rolling Stone's* reviewer said it was "the longest shaggy dog joke in literary history," and added, "I loved it." *The Village Voice* declared it "the ultimate conspiracy book." *Green* said, "In the end it becomes a pure, ecstatic joy to see it all unfolding before you." And Dr. Timothy Leary, then in prison, a man not given to understatement, called it, "More important than *Ulysses* or *Finnegans Wake*."

Perhaps provoked by Leary's praise for *Illuminatus!* a disgruntled former associate of his spread the story that *Illuminatus!* was actually written by Leary and that Wilson and I were mere front men. At that time I was working as an editor at *Playboy*, and Leary's erstwhile friend wrote letters to Hugh Hefner, warning him against me. What he didn't know was that it was part of my job to read all the peculiar mail addressed to Hefner, so the warnings against me ended up on my desk. Later our detractor told the same story to *High Times*, which graciously published our letter stating that much as we liked Leary (how can you help liking a man who compares you favorably to James Joyce?) we were not about to let the credit for our years of work go to anybody else. Since then Wilson threatened to file a million-dollar libel suit, and this interesting slander has not been reported.

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JOURNEY

A secret society called the Bavarian Illuminati, whose origins go back to the lost continent of Atlantis, rules the world and is behind all the bad things that are happening: wars, economic disasters, acts of terrorism and the infestation of the New York City sewer system by blind, albino alligators.

So goes the version of history offered in the novel *Illuminatus!* by Robert Anton Wilson and myself, which we were inspired to write by two friends, Gregory Hill and Kerry Thornley, who founded a loose network of zanyes called the Discordian Society, dedicated to Discordia, the Roman goddess of chaos. Our Discordian friends discovered an extensive literature, mostly produced by the John Birch Society but supplemented by other reactionary and occultist groups, which claims that the Ancient Illuminated Secs of Bavaria, founded in Ingolstadt, Bavaria on May 1, 1776 by one Adam Weishaupt, are responsible for everything the Birchers loathe; from the Russian revolution to rock 'n' roll. To spread this wonderful nonsense would certainly help the cause of chaos, so the Discordians sent the books and pamphlets on to Bob Wilson and me. We, in turn, conceived the idea of writing a colossal spoof.

Published in three volumes: *The Eye of the Pyramid*, *The Golden Apple* and *Lertathan*.

After the books came out, I suddenly found myself being billed as a "conspiracy expert." One night I participated in a radio talk show with two other guests, one of whom ran a recorded-message telephone hot line providing local paranoids with their daily fix of stories about CIA infiltration of massage parlors and the like. He was convinced that the Bavarian Illuminati (or Ancient Illuminated Secs of Bavaria, to give them their official name) are as real as the Dallas Cowboys. The other guest was from the Chicago Council on Foreign Relations and was there to deny the rumor, widely favored in right-wing circles, that his organization is an Illuminati front. The hot-line man agreed with that, explaining that it's the *New York Council on Foreign Relations*, which boasts such distinguished members as Nelson Rockefeller, Henry Cabot Lodge and Robert McNamara, that is the real Illuminati front.

The Danger of Writing Satire Is That You'll Be Taken Seriously

BY ROBERT SHEA

September, 1978

Ampersand

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HERE SHE COMES AGAIN

Break into the

BIG TIME



Last year *Ampersand* paid out some \$10,000 to free lance contributors—writers, artists and photographers—and this year we'd like to double that sum. This is *real* money, not Monopoly paper; we pay 10¢ per published word, \$25 per black & white photo, more for color. Think of it, your name in print. Your mother will be so proud.

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to sudden musical peaks quickly enough to register over-recording distortion levels. Other tape deck manufacturers have installed peak-reading lights which flash when recording levels are set too high. Still others have substituted banks of instant-responding indicator lights for the (slower) meters.

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Some of the manufacturers who have come up with such three-head designs of cassette decks are Fisher, Hitachi, JVC, Kenwood, Marantz, Nakamichi, Pioneer, Tandberg and Aiwa. In some of these units, the record and playback head coils are mounted in a single "head" package that is no larger than a standard single-purpose head while in others, a narrow record head is fitted so that it contacts the tape via one of the supplementary openings at the front of the tape package that Philips never dreamed would be used for that purpose.

Wow and flutter, the wavering and undulating speed variations that plagued earliest stereo cassette decks, have been reduced thanks to the use of more sophisticated tape transport systems. Just a few years ago, a wow-and-flutter figure of 0.2% (speed variation) was considered pretty good. These days, there are a goodly number of machines that have figures of 0.08% wow-and-flutter or even lower.

Another early problem with cassette decks was residual tape "hiss" or noise which intruded upon the recorded music. Here, improvements have been made on many fronts. For one thing, cassette tape manufacturers have improved the tape itself enormously over the years. In the tape decks themselves, record and playback electronics have been made more noise-free, using state-of-the-art transistors in critical circuit points and other refinements. Dolby noise reduction systems (or other, similar electronic encode/decode noise reduction schemes) have become standard with all machines that are intended for stereo high fidelity applications, providing another whole order of magnitude of noise reduction, regardless of the grade of tape used.

For all the improvements in cassette performance that we have witnessed over the past fifteen years, the end doesn't seem to be in sight. Just recently, one company broke with the traditional slow speed and introduced a two-speed cassette which can operate at 3 3/4 ips as well as the standard 1 7/8 ips. It had long been thought by most of the industry that the 1 7/8 inch speed was conditioned by the licensing arrangement which Philips has with all cassette deck manufacturers. Not so, says B.I.C./Avnet, who unveiled no less than three models of decks which operate at the higher speed. With that higher speed comes even better frequency response, lower distortion and a bit more improvement in the signal-to-noise ratio of cassette recordings. Of course, with the higher speed comes doubled use of tape, but serious audiophiles will not be too concerned with that if the overall result is better-sounding recordings.

Even more recently, the 3M company, makers of "Scotch" recording tape, announced late 1978 availability of a brand new kind of tape, called "Metafine," which uses pure metal particles as the magnetizing medium instead of metal-oxide particles previously used. The new tape can accept higher recording levels than any other tape variety, at all audio frequencies. Its chief problem, however, is that it *cannot* be used for recording purposes on present-day cassette decks. Such present decks cannot supply the high signal currents and high-frequency bias currents (bias is an extra signal which must be applied to all magnetic tape) at which the new tape will operate best. Erasure is also much more difficult with the new tape, so that while pre-recorded metal-particle tapes could be played back on existing machines, completely new designs will be needed in order for decks to be able to *record* using the new tapes. The first such new cassette deck to be announced is one produced by Tandberg, the Norwegian-based electronics firm, and will be marketed at just about the same time as the new metal particle tapes become available. Nakamichi Research, another leading designer of high-performance cassette decks, has already demonstrated a couple of prototype machines which can also handle this new tape. At the rate this segment of the audio industry has been moving, it is reasonably certain that once the new tape is readily available, many other tape deck manufacturers will follow suit and we will see even better-performing cassette tape decks than the marvelous machines we know today.

Len Feldman

Literary Quiz Answers



Herman Melville

1. B-Midsummer Night's Dream; 2. C-Jane Eyre; 3. B-Catcher in the Rye; 4. A-The Stranger; 5. A-Moby Dick; 6. B-The Great Gatsby; 7. A-A Farewell to Arms; 8. B-Raise High the Roofbeams, Carpenters; 9. C-The Big Sleep; 10. C-Six of Sixes; 11. A-Golden Market (Christina Rossetti); 12. B-Long Day's Journey into Night; 13. A-Merchant of Venice; 14. C-Don Juan (Byron); 15. A-In His Own Write (Paul McCartney, in the Introduction); 16. B-Crome and Parishman; 17. All three; 18. B-Spencer's Fourth Quarter; 19. C-Far from the Madding Crowd; 20. B-The Frogs; 21. B-Fathers and Sons; 22. B-Maria (For Whom the Bell Tolls); 23. B-Phillip Bosinay (The Forsyte Saga); 24. C-Narcissus; 25. B-Lovborg; 26. B-Sandra Finchley (An American Tragedy); 27. Any will do (Fear of Flying); 28. A-Trigwin (The Sea Gull); 29. A-Meg (Little Women); 30. B-The Second Mrs. De Winter; 31. B-Isadora Duncan; 32. A-Tiffany Case (Diamonds Are Forever); 33. D-The Hunching of Hill House; 34. C-Play It As It Lays; 35. B-Sylvia Plath; 36. B-Collette; 37. B-James Joyce; 38. B-W. B. Yeats; 39. A-T.S. Eliot (Ash Wednesday); 40. A-Herzog; 41. C-Eugene Debs; 42. A-Sigmund Freud, but who knows who else; 43. A-Elizabeth Gaskell (Fanny); 44. C-Jay Gould; 45. B-James Baldwin; 46. A-Brecht; 47. B-Camus; 48. A-Emerson; 49. B-H.L. Mencken; 50. B-George Bernard Shaw.

Score

- 46-50 Excellent! You remember the same things we do.
- 35-45 Pretty good, all things considered.
- 20-34 Marshall McLuhan keeps writing about you.
- 10-19 Too many Kiss albums.
- below 9 You belong in Fahrenheit 451.

TRAVELS ON THE CONSPIRACY CIRCUIT

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I seem to have bad luck with talk shows. Another host assured me that his studies showed that the Illuminati were a force for good and scolded me for having written a book maligning them.

Reviewers, though, were mostly kind. *Publisher's Weekly* called the novel, "a gas of a read." *Rolling Stone's* reviewer said it was "the longest shaggy dog joke in literary history," and added, "I loved it." *The Village Voice* declared it "the ultimate conspiracy book." *Cream* said, "In the end it becomes a pure, ecstatic joy to see it all unfolding before you." And Dr. Timothy Leary, then in prison, a man not given to understatement, called it, "More important than *Ulysses* or *Finnegans Wake*."

Perhaps provoked by Leary's praise for *Illuminatus!* a disgruntled former associate of his spread the story that *Illuminatus!* was actually written by Leary and that Wilson and I were mere front men. At that time I was working as an editor at *Playboy*, and Leary's erstwhile friend wrote letters to Hugh Hefner, warning him against me. What he didn't know was that it was part of my job to read all the peculiar mail addressed to Hefner, so the warnings against me ended up on my desk. Later our detractor told the same story to *High Times*, which graciously published our letter stating that much as we liked Leary (how can you help liking a man who compares you favorably to James Joyce?) we were not about to let the credit for our years of work go to anybody else. Since then Wilson threatened to file a million-dollar libel suit, and this interesting slander has not been repeated.

We got delightful fan mail. We got letters from people starting new religions, from aficionados of H.P. Lovecraft who noticed we'd incorporated some Lovecraftian monsters into our tale, from people who wanted to give us more information about the Illuminati, from people who had stories to tell about the number 23, which has mystical significance in *Illuminatus!* and from people who wanted to entice us onto their own religious, political or magical paths.

Buried somewhere in *Illuminatus!* is a post office box number. Most people assume it is fictitious, but a few write to it out of curiosity and are rewarded with a packet of Discordian literature.

We got phone calls. People found out I worked at *Playboy* and called me there, invariably on my busiest days. One clever conspiracy buff even managed to deduce, from clues in the books, my home phone number and call me there on a Sunday afternoon.

The biggest and best thing that happened began with a cablegram from England, from Ken Campbell, director of the Science Fiction Theatre of Liverpool, asking about stage rights? For a three-volume novel with hundreds of characters spanning all of world history and prehistory from the days of Atlantis? The guy must be crazy. We finally met Campbell and decided that he *was* crazy, but in a way that we thoroughly approved. We gave him our blessing.

Illuminatus! first saw the light of stage in a coffee house called the Liverpool School of Language, Music, Dream and Pun on Mathew Street, just down the block from where the Cavern had been, where the Beatles used to play. At first it was done as a cycle of five plays that took 12 hours to perform from start to finish. Eventually it was turned into an eight-and-a-half-hour play and staged in London at the National Theatre of Britain, which is owned and operated by the British Government. Sir John Gielgud did the voice of the computer, First Universal Cybernetic Kinetic Uni-Programmer.

Wilson and I flew over, attended some of the rehearsals, fell in love with the whole cast, including the goat, and sat ecstatically front-row center on opening night. The actors said they could see our eyes glowing in the dark. For me it was an experience that could compare in grandeur only to an LSD trip or witnessing the birth of my son.

In a later performance Bob Wilson appeared on stage in the Black Mass scene. Alas, I was busy at the time giving an interview to a British journalist. Wilson thus had the unique experience of cavorting naked on a stage in London under the patronage of Her Majesty the Queen.

The same production has been staged in Amsterdam and Frankfurt (where the cast learned that the mere mention of Ingolstadt sends German audiences into gales of laughter). It is due to be performed in Seattle and in Adelaide, Australia this year.

George Harvey Webb, actor and Latin teacher, who played Padre Pederastia in the Science Fiction Theatre of Liverpool's production, is working on an index to the three volumes. And in Houston, a group of scientists and engineers, some of whom work for NASA, has adopted the name Lone Star Illuminati.

My co-author has written an entire book, *Cosmic Trigger, the Final Secret of the Illuminati*, about the experiences he has had since we finished writing the book together—some tragic, some funny, some exceedingly mysterious. He has lately come to believe that he is in telepathic communication with inhabitants of the system of Sirius, the Dog Star.

The Discordian Society has gained impetus from *Illuminatus!* and is spreading all over the land, producing newsletters, posters, stationery, T-shirts and Illuminati buttons. On the other hand, anti-Illuminati groups around the country have denounced *Illuminatus!* as an attempt to lead the faithful astray and have accused Wilson and me of being high-ranking Illuminati.

Recently the *Chicago Tribune* interviewed John McManus, director of public relations for the John Birch Society. The *Tribune* reported:

McManus says the Communist conspiracy "actually predates communism, since it was begun on May 1, 1776, in Bavaria by a college professor named Adam Weishaupt, who founded the Order of Illuminati or 'enlightened ones.'" The conspiracy, he says, currently is led in the United States by such men as "the Rockefellers, Henry Cabot Lodge, and Robert McNamara."

It's nice to know they're still at it.

Robert Shea lives in Glenview, Illinois; is a gentleman and a scholar; and likes to save those little slips of paper that come in fortune cookies. Harold "Hal" Vettika, a journeyman typesetter in Burbank, California, has mysteriously disappeared since illustrating this article.

Congratulations PURDUE UNIVERSITY . . . You've Won a JOURNEY You'll Never Forget!

Last year *Ampersand* Magazine and CBS Records sponsored a public service contest with a free Journey concert as the first and only prize.

Thanks to David M. Huxhold and his curb-cutting project to benefit the handicapped, Purdue will get the concert.* David (and a friend) will get an all-expense-paid trip to the Caribbean. It's CBS Records and *Ampersand's* way of saying thank you for caring.

In addition, all those people who submitted projects for consideration will receive a complimentary copy of Journey's *Infinity* album from CBS Records.

JOURNEY INFINITY including: Anytime/Lights/Wheel In The Sky Feeling That Way/Winds Of March



*As Journey is embarking on a European tour, the date of the concert at Purdue will be advertised in a future *Ampersand*.

ABC DELIVERS
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ARABESQUE IS NEW AND ALIVE
John Klemmer's new album Arabesque is aggressive, passionate and yet has the sensuality and romance that you've learned to expect from this premier saxophonist. Soaring melodies, pulsating Latin rhythms, powerful and forceful emotions, John Klemmer's Arabesque makes you feel NEW AND ALIVE.
Produced by Stephen Goldman and John Klemmer
On ABC Records and GRT Tapes

JOHN KLEMMER

It was the Deltas against the rules... the rules lost!

Opening soon at a theater near you.

NATIONAL LAMPOON'S ANIMAL HOUSE

THE MATTY SIMMONS - IVAN REITMAN PRODUCTION
A comedy from Universal Pictures

Original Motion Picture Soundtrack on **MCA RECORDS**
MCA 3046
Produced by Kenny Vance in association with Universal Pictures and Red Giant Productions

JOHN BELUSHI
and stunning vocals by:
STEPHEN BISHOP
Composed and performed by
Song "ANIMAL HOUSE"
ELMER BERNSTEIN
Music is by
because:
the funniest album of the year
NOW
the greatest
best
The funniest movie of the year.

NATIONAL LAMPOON'S ANIMAL HOUSE

O.K. You're back. Here comes all the sweat—books, classes, tests, your roommate who snores, dirty laundry, overcooked food—Wanna get away from it all? Spend an idyllic couple of hours at your nearest theatre watching

hours at your nearest theatre watching

NATIONAL LAMPOON'S ANIMAL HOUSE

Listen for the new single **LOUIE, LOUIE** by **John Belushi!**

Original sound tracks on MCA Records & Tapes
A UNIVERSAL PICTURE TECHNOLOGON
Song "ANIMAL HOUSE" Composed and Performed by STEPHEN BISHOP
Written by HAROLD RAMIS, DOUGLAS KENNEY & CHRIS MILLER - Directed by JOHN LANDIS
Produced by MATTY SIMMONS and IVAN REITMAN - Music by ELMER BERNSTEIN
VERNA BLOOM - THOMAS HULCE and DONALD SUTHERLAND as DENNIS
NATIONAL LAMPOON'S ANIMAL HOUSE starring JOHN BELUSHI - TIM MATHESON - JOHN VERNON
THE MATTY SIMMONS - IVAN REITMAN PRODUCTION
A comedy from Universal Pictures

Read Any Good Books Lately?

BY JACOBA "SPEED READER" ATLAS

Here is *Ampersand's* first, but not last, literary quiz. Take it at your own risk; only you will know the thrill of success, the agony of defeat.
Some of the references are so simple they're embarrassing. Other questions, we're reasonably certain, will be very difficult, if not impossible.

English Lit majors shouldn't have much of an edge, unless they also read Russian novels and plays. We've thrown in an actual quote or two from a once-living person just to keep history students from turning the page.
No need for good luck . . . but remember, *Ampersand* is on the honor system. No peeking at the answers.



- From Whence It Came . . .**
- "I know a bank whereon the wild thyme blows . . ."
(a) *The Tempest* (b) *Midsummer Night's Dream* (c) *The Faerie Queene*
 - "Reader, I married him."
(a) *Pride and Prejudice* (b) *Middlemarch*
 - "That was in the winter of the senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with . . . and was so happy for a time."
(a) *Our Town* (b) *Long Day's Journey into Night* (c) *Picnic*
 - "I would not have given it for a wilderness of Monkeys . . ."
(a) *Merchant of Venice* (b) *Jew of Malta*
 - Isadora Wing loved
(a) *Bennet* (b) *The Zipliss Fuck* (c) *Herself*
 - Nina loved
(a) *Trigorin* (b) *Turgenev* (c) *Pavel*
 - "Once upon a time and a very good time it was, there was a moocow coming along the road and this moocow that was down along the road . . ."
(a) *John Lennon* (b) *James Joyce* (c) *Ezra Pound*
 - "Love is like the lion's tooth . . ."
(a) *T.S. Eliot* (b) *William Butler Yeats* (c) *Robert Graves*

Famous Last Words

InPrint

Having a Böll

I was sitting at the bar with my agent. I felt as if the bottles, many colors but mostly shades of amber and light hazel, were watching us as we talked. "I'm reading the new Heinrich Böll," I told her.
"Are you?" she replied, above the din of earnest, misspent conversation that seemed to dance around us.
"I like it very much," I said. "It's not very long."
She took this as an accusation, as I knew she would. "Short novels don't sell," she said, and as she spoke, I thought I could detect the first glow of a flush of anger creeping

activity, vacuous term papers, sham horoscopes, etc., etc. All the usual stuff. Some of it is funny (a take-off on language texts, for instance, or a photo feature called "Metamorphosis of a College Room"); some of it is not ("A Guide for Foreign Students," for example, with jokes like "to charm a Radcliffe girl, slowly rub her breasts counterclockwise over a cup of capuccino and then introduce yourself"). None of it is particularly brilliant or particularly original. And at its best, it seems to be a kind of humor that comes from a world in which college is itself the world—and I don't think a world like that exists in 1978.

Ampersand of the Month

"fears of going out into public places such as streets, shops or vehicles . . ." Dr. Marks also discusses social and illness phobias, animal phobias, phobias in children, obsessive-compulsive problems, and sexual anxieties, reprinting case histories and treatments—often in the patients' and therapists' own words, which is fascinating reading. He does point out the value of supportive relatives and friends (and the effectiveness of a therapist, in some cases); however, because it advocates self-help for what can be serious, socially debilitating conditions, and because the final chapter invites one to follow a guide to self-treatment, this book must be considered with caution. There could be danger here in one untrained person attempting to cure another (i.e., parent and child) without recognizing the exact nature of the disorder they are dealing with.
Dr. Marks' style is very matter-of-fact, embodying a reassuringly common sense approach. Sometimes he is startlingly candid as in reports of dealing with sexual anxieties. His sense of humor is apparent, if very British, when in talking about the ef.

September's *Ampersand of the Month* was created by Lauritz C. Olson of Macomb, Illinois, a Finance Major at Western Illinois University.
Each month we feature an original

JOHN KLEMMER



ARABESQUE IS NEW AND ALIVE
 JOHN KLEMMER'S NEW ALBUM ARABESQUE IS
 AGGRESSIVE, PASSIONATE AND YET HAS THE
 SENSUALITY AND ROMANCE THAT YOU'VE LEARNED
 TO EXPECT FROM THIS PREMIER SAXOPHONIST.
 SCORING MELODIES, PULSATING LATIN RHYTHMS,
 POWERFUL AND FORCEFUL EMOTIONS,
 JOHN KLEMMER'S ARABESQUE
 MAKES YOU FEEL
 NEW AND ALIVE

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From Whence It Came . . .

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 (a) *The Tempest* (b) *Midsummer Night's Dream* (c) *The Faerie Queene*
- "Reader, I married him."
 (a) *Pride and Prejudice* (b) *Middlemarch* (c) *Jane Eyre*
- "If you really want to hear about it, the first thing you'll probably want to know is where I was born . . ."
 (a) *On the Road* (b) *Catcher in the Rye* (c) *Catch 22*
- "Mother died today, or maybe it was yesterday."
 (a) *The Stranger* (b) *No Exit* (c) *Journey to the End of the Night*
- "Call Me Ishmael."
 (a) *Moby Dick* (b) *Jaws* (c) *Treasure Island*
- "Do you always watch for the longest day of the year and then miss it? I always watch for the longest day of the year and then miss it."
 (a) *Tender Is the Night* (b) *The Great Gatsby* (c) *The Far Side of Paradise*
- "I'm afraid of the rain because sometimes I see me dead in it."
 (a) *Farewell to Arms* (b) *Elmer Gantry* (c) *Grapes of Wrath*
- "One night some twenty years ago, during a siege of the mumps in our enormous family, my younger sister . . . was moved, crib and all into the ostensibly germ free room I shared with my eldest brother Seymour . . ."
 (a) *Franny and Zooey* (b) *Raise High The Roofbeam, Carpenters* (c) *Being There*
- "What did it matter where you lay once you were dead? In a dirty dump or in a marble tower on top of a high hill. You were dead . . ."
 (a) *The Big Fix* (b) *The Glass Key* (c) *The Big Sleep*
- "That lusty pioneer blood is tamed now, broken and gelded like the wild horse and the frontier settlement. And I think I shall never see it flowing through human veins again as it did in my Uncle . . . riding a lathered horse across his saggy range, or standing in his massive ranch house, bare of furniture as a garret, holding together his empire of grass and cattle by the fire in his eyes . . ."
 (a) *The Hanging Tree* (b) *The Virginian* (c) *Sea of Grass*
- "She sucked and sucked and sucked the more/Fruits which that unknown orchard bore/She sucked until her lips were sore/Then flung the emptied rinds away/but gathered up one kernel stone/And knew not was it night or day . . ."
 (a) *Goblin Market* (b) *Don Juan* (c) *Paradise Lost*

- "That was in the winter of the senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with . . . and was so happy for a time."
 (a) *Our Town* (b) *Long Day's Journey into Night* (c) *Picnic*
- "I would not have given it for a wilderness of Monkeys . . ."
 (a) *Merchant of Venice* (b) *Jew of Malta* (c) *Volpone*
- "Let us have wine and women and mirth and laughter/Sermons and soda water the day after."
 (a) *Dante's Inferno* (b) *Faust* (c) *Don Juan*
- "At Wollton village fete I met him. I was a fat schoolboy and as he leaned an arm on my shoulder, I realized he was drunk."
 (a) *In His Own Write* (b) *Portrait of an Artist as a Young Man* (c) *Billy Liar*

I know you: match the characters and the titles

- Raskolnikov and Sonia
 (a) *The Idiot* (b) *Crime and Punishment* (c) *The Lower Depths*
- Vivien, Elaine and Sir Gawaine
 (a) *The Once and Future King* (b) *Idylls of the King* (c) *Le Mort d'Arthur*
- Gloriana, Red Cross Knight, Una
 (a) *Beowulf* (b) *Spencer's The Faerie Queene* (c) *Evangelina*
- Gabriel Oak, Bathsheba, Sgt. Troy
 (a) *Middlemarch* (b) *Sense and Sensibility* (c) *Far from the Madding Crowd*
- Bacchus, Xanthias, Hercules
 (a) *The Illiad* (b) *The Frogs* (c) *Ulysses*
- Arkady, Bazaroff, Anna
 (a) *Anna Karenina* (b) *Fathers and Sons* (c) *A Hero of Our Time*

Lovers Are Very Special People: Match Them Up

- Robert Jordan loved
 (a) *Anna* (b) *Maria* (c) *Sonia*
- Irene loved
 (a) *Soames Forsyte* (b) *Phillip Bosinny* (c) *Sidney Carton*
- Echo loved
 (a) *Orpheus* (b) *Dionysus* (c) *Narcissus*
- Hedda Gabler loved
 (a) *George Tesman* (b) *Eilert Lovborg* (c) *Oswald Gabler*
- Clyde Griffiths loved
 (a) *Stephanie Salland* (b) *Sandra Finchley* (c) *Gloria Goldsmith*

- Isadora Wing loved
 (a) *Bennet* (b) *The Zipless Fuck* (c) *Herself*
- Nina loved
 (a) *Trigorin* (b) *Turgenev* (c) *Pavel*

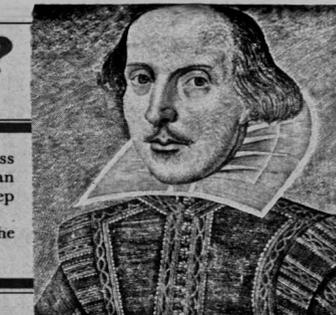
Famous Last Words

- "Christmas won't be Christmas without any presents . . ."
 (a) *Meg* (b) *Jo* (c) *Beth*
- "We can never go back, that much is certain."
 (a) *Rebecca de Winter* (b) *The second Mrs. de Winter* (c) *Jane Eyre*
- "Adieu, je vais ma gloire"
 (a) *Colette* (b) *Isadora Duncan* (c) *Simone de Beauvoir*
- "It reads better than it lives."
 (a) *Tiffany Case* (b) *Pussy Galore* (c) *Tuesday Weld*



William Faulkner

- "One thing in my defense, not that it matters: I know something Carter never knew, or Helen, or maybe you. I know what 'nothing' means and keep on playing."
 (a) *Jill* (b) *Bed/Time/Story* (c) *Maria* (d) *Play It As It Lays*
- "Every woman adores a Fascist/The boot in the face, the brute? Brute heart of a brute like you . . ."
 (a) *Anne Sexton* (b) *Sylvia Plath* (c) *Adrienne Rich*
- "Among all the forms of absurd courage, the courage of girls is outstanding. Otherwise there would be fewer marriages and still less of the wild ventures that over-ride everything, even marriage."
 (a) *George Sand* (b) *Colette* (c) *Edith Wharton*



- "Once upon a time and a very good time it was, there was a moocow coming along the road and this moocow that was down along the road . . ."
 (a) *John Lennon* (b) *James Joyce* (c) *Ezra Pound*
- "Love is like the lion's tooth . . ."
 (a) *T.S. Eliot* (b) *William Butler Yeats* (c) *Robert Graves*
- "Because I cannot hope to turn/ because I cannot hope . . ."
 (a) *T.S. Eliot* (b) *Yeats* (c) *William Carlos Williams*
- "If I'm out of my mind, it's all right with me"
 (a) *Herzog* (b) *Yossarian* (c) *Holden Caulfield*

They Said It All: Not to Be Confused With Fiction

- "While there is the working class, I am from it. While there is a man in prison I am not free."
 (a) *Big Bill Hayward* (b) *Leon Trotsky* (c) *Eugene Debs*
- "What do women want?"
 (a) *Sigmund Freud* (b) *Norman Mailer* (c) *John Travolta*
- "We want bread and roses."
 (a) *Elizabeth Gurley Flynn* (b) *Judy Collins* (c) *Jane Fonda*
- "I can hire one half of the working class to kill the other half."
 (a) *J.P. Morgan* (b) *John D. Rockefeller* (c) *Jay Gould*
- "I left America because I doubted my ability to survive the fury of the color problem there . . ."
 (a) *Harlan Ellison* (b) *James Baldwin* (c) *Paul Robeson*
- "Art addresses all alike and would confront the tiger with his song"
 (a) *Bertolt Brecht* (b) *Oscar Wilde* (c) *Joseph Papp*
- "Does the absurd demand that I kill myself?"
 (a) *Sartre* (b) *Camus* (c) *Johnny Rotten*
- "All change begins with a healthy discontent."
 (a) *Emerson* (b) *Susan B. Anthony* (c) *Elizabeth Cady Stanton*
- "The man as artist, I fear, is extinct."
 (a) *Oscar Wilde* (b) *H.L. Mencken* (c) *George Bernard Shaw*
- "History is written by the victors."
 (a) *Napoleon* (b) *G.B. Shaw* (c) *Shakespeare*

Answers on Page 24

ANIMAL HOUSE

O.K. You're back. Here comes all the sweat—books, classes, tests, your roommate who snores, dirty laundry, overcooked food—Wanna get away from it all? Spend an idyllic couple of hours at your nearest theatre watching

In Print

Having a Böll

I was sitting at the bar with my agent. I felt as if the bottles, many colors but mostly shades of amber and light hazel, were watching us as we talked. "I'm reading the new Heinrich Böll," I told her. "Are you?" she replied, above the din of earnest, misspent conversation that seemed to dance around us. "I like it very much," I said. "It's not very long."

She took this as an accusation, as I knew she would. "Short novels don't sell," she said, and as she spoke, I thought I could detect the first glow of a flush of anger creeping up her neck towards her finely etched chin and jaw. "Still," I answered, "this one is very good. Very plain, very precise, very powerful. Chilling, one could say."

She was unimpressed. "You're too literary," she said, her eyes beginning to burn with the slightest flame of distrust, I thought, of my commercial potential. "It's about a couple who have been married for 15 years, but don't live together anymore. He waits for her in cheap hotel rooms above restaurants and thinks about death. He drinks too much. He tells his wife, 'The lucky ones were those who did not love each other when they got married. It is terrible to love each other and to get married.'"

My agent sighed. She was growing weary. I noticed that she seemed to be looking back, perhaps too earnestly, at the bottles. "What I need," she said vaguely, as if she were talking to the spirit of some dead relation, "is a first-person historical novel told from a woman's point of view. No real sex, but a lot of kissing and sweeping people off their feet."

"It's called *And Never Said a Word*," I replied, growing weary myself. "McGraw Hill published it, and even though it's a short book, it's \$8.95. Not much happens in it, but the blunt, rugged strength with which Böll describes what does happen makes one know about things he never mentions. His economy is stunning. It is a beautiful book."

I realized that the woman sitting next to me was more at ease now. "You know, of course," she began, "that the book was originally published in Germany in 1953 under the title *Und sagte kein einziges Wort* and has already appeared in English in another translation as *Acquainted with the Night*."

Suddenly the room seemed to grow silent. "You're wonderful," I said to her. "So are you," she replied. "And when you get to be a famous writer, you can write short novels, too."

Colman Andrews

The Sophs Are at It Again

The Harvard Lampoon Big Book of College Life (Doubleday Dolphin, paperback, \$5.95) is proof enough that collegiate humor is, after all, still collegiate humor. Here we have letters from Mom, convoluted lectures on rela-

"fears of going out into public places such as streets, shops or vehicles . . ." Dr. Marks also discusses social and illness phobias, animal phobias, phobias in children, obsessive-compulsive problems, and sexual anxieties, reprinting case histories and treatments—often in the patients' and therapists' own words, which is fascinating reading. He does point out the value of supportive relatives and friends (and the effectiveness of a therapist, in some cases); however, because it advocates self-help for what can be serious, socially debilitating conditions, and because the final chapter invites one to follow a guide to self-treatment, this book must be considered with caution. There could be danger here in one untrained person attempting to cure another (i.e., parent and child) without recognizing the exact nature of the disorder they are dealing with.

Dr. Marks' style is very matter-of-fact, embodying a reassuringly common sense approach. Sometimes he is startlingly candid as in reports of dealing with sexual anxieties. His sense of humor is apparent, if very British, when, in talking about the effect of alcohol on (failure of) erection he says, "the English phrase 'brewer's drop' paints the picture clearly."

Becky Sue Epstein

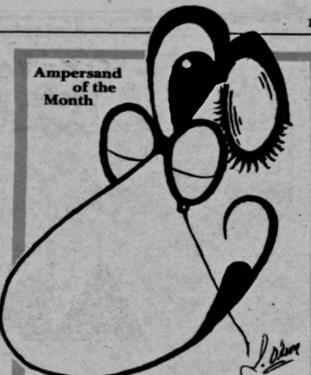
Wain Waxes Eloquent

John Wain is a cool, elegant poet and a rather mannered literary critic, who nevertheless is easy to read and full of useful insight. *Professing Poetry* (Viking, \$14.95—which is quite an astonishing price for this small volume of essays) is a collection of pieces on poets from Auden to Emily Dickinson to William Empson. There also is an excellent discussion of "Alternative Poetry" (which speaks, among other things, about the Fenian Cycle as clearly as it has ever been spoken about), and a lucid discussion of the work of Philip Larkin. "I do not expect to live to see the literary critic mount again to the throne which he occupied when my world was young," Wain wrote in an essay published in an earlier collection of his, *A House for the Truth*. I'm sure he's right. But the professor's chair Wain sits in now is more than sufficient for his purposes, and, happily, for ours.

C.A.

More Ugly Americans

Desmond Wilcox's point is that the world's stereotypical notions of what Americans are like are perfectly valid. The BBC executive, who has spent some years in the U.S. as a correspondent, made a television series last



Ampersand of the Month

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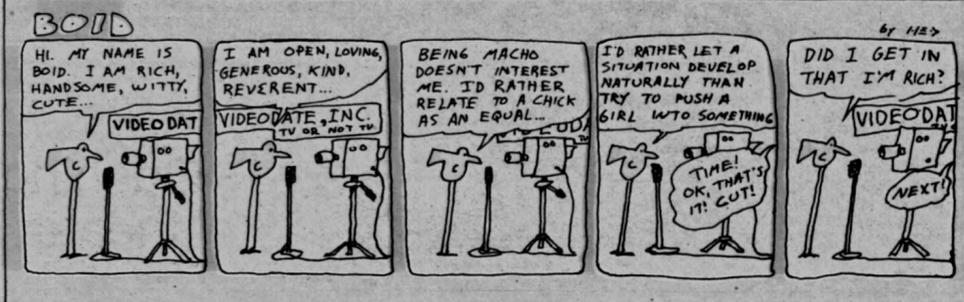
year called *Americans*. He has now produced a book based on that series, also called *Americans* (Delacorte, \$14.95). Included are profiles of 13 of our number—Rosalynn Carter and Jodie Foster among the better-known, a Washington-state Indian chief and a black female schoolteacher from the Bronx among the less famous. Wilcox writes floridly but with obvious affection for his subjects; Paul Hyman's photographs, which are supplemented by miscellaneous documentary material of all sorts, are solid but not particularly distinguished.

C.A.

Choice Chow

Even if you're up to your cloud ears in Chinese cookbooks and Chinese-restaurant chic, I strongly urge you to obtain a copy of *Henry Chung's Hunan Style Chinese Cookbook* (Harmony, \$10). Chung owns the Hunan Restaurant, which Tony Hiss (who edited this book and wrote the introduction) described in *The New Yorker* as "the best Chinese restaurant in the world". Well, now . . . But let's not get into that. The thing is that Chung's book is superb. The recipes are presented articulately, one to a page, and the five or six I've thus far tried have been extraordinary. (I don't even want to think about the beef shreds with picked hot peppers.) And Chung's folksy comments on foodstuffs and on Hunan Province in general are warm and captivating and not the least bit cutesy-pie.

C.A.



MICHAEL WARD

Briefly

Telethon

Iowa City residents contributed more than \$17,000 to the record \$29,074,405 registered in the Jerry Lewis Labor Day Muscular Dystrophy telethon.

The national figure, which was the tally in pledges when the 21½-hour show went off the air Monday afternoon, surpassed last year's total of \$26.8 million.

A representative of KRNA-radio in Iowa City said the local efforts amounted to more than \$13,000 in pledges and \$4,000 in fishbowl contributions, which include checks and cash not pledged during the telethon. These figures are slightly less than the approximately \$18,000 collected in Iowa City last year.

This was the 13th year for the telethon to provide funds for research and treatment for victims of the disease which cripples and kills — primarily affecting children.

Anti-Shah protests

TEHRAN, Iran (UPI) — Hundreds of thousands of Moslems, some tossing flowers and chanting, "Soldier, why do you kill your brother?" staged anti-shah marches throughout Iran Monday, demanding a new regime based on strict Islamic tenets.

Black-veiled and chanting, thousands marched through the hot afternoon and into the evening in Tehran, Qom, Ilam and other towns and cities.

At least five people were killed in two clashes between troops and demonstrators in Iran's provinces earlier in the day. Two demonstrators and two policemen were killed in Ilam, in southwest Iran, and one was shot to death by police in the holy city of Qom, south of Tehran.

Postal talks resume

WASHINGTON (UPI) — Special federal mediator James Healy said Monday face-to-face negotiations would begin Tuesday morning between the Postal Service and three major unions threatening a nationwide mail strike.

Healy, a Harvard University professor working against a 15-day strike deadline, met separately with the two sides for the third day Monday and said afterward joint negotiations would begin at 10:30 a.m. Tuesday in the offices of the Federal Mediation and Conciliation Service.

The union negotiators are headed by Presidents Emmet Andrews of the American Postal Workers Union, J. Joseph Vacca of the National Association of Letter Carriers and Lonnie Johnson of the National Post Office Mail Handlers Union. Deputy Postmaster General James Conway tops a five-man government negotiating team.

2-minute warning

CHICAGO (UPI) — Police were investigating an incident Monday in which a woman spectator at the Chicago Bears football game was slightly wounded by a stray bullet hours after an operator received a call threatening running back Walter Payton.

Before the game Sunday, a Chicago Park district operator reported receiving a call from a man claiming to be a member of the American White People's Party, police said.

The caller said the party was "tired of blacks getting things" and claimed an armed squad would shoot Payton, who is black, or, if that was not possible, any other black in the crowd, police said.

Police said at about 3 p.m. a shot rang out from above Soldier Field, hitting Donna Fantozzi, 39, in her right arm.

Ms. Fantozzi, who is white, was taken to Mercy Hospital and treated for a gunshot wound and released, police said.

'Impulsive behavior'

PITTSBURGH (UPI) — A 12-year-old boy patient Monday climbed an outside wall of the 12-story St. Francis General Hospital and perched on the roof for about three hours, threatening to jump.

Officials said Reginald Harberger, under treatment for "problems of impulsive behavior," finally was persuaded by a woman doctor to climb through a window to safety.

A hospital spokesman said the boy was in a courtyard for a recreation period when he broke away from a child care worker.

Weather

Your DI staffers, plucky and talented one and all, showed why they're the No. 1 area media softball players last Friday by soundly embarrassing the Pressed-Citizen upstarts from uptown, 21-1. The game wasn't nearly as close as the score indicates. To celebrate being No. 1, your boys of summer have ordered the summer weather to continue for the next two days: temperatures in the upper 80s to low 90s and clear skies. Enjoy it with us.



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By TOM DRUR
Staff Writer

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Our front-panel controls will impress your friends. Our specs will impress you.

Introducing Technics new belt-drive turntables. While their styling makes a big impression on your friends, their prices make a small impression on your bank balance.

But don't think that means you'll only get Technics reputation. You'll also get Technics specs. Wow and flutter is a mere 0.045% WRMS, while rumble is an incredibly low — 70 dB/DIN B.

That puts belt-drive performance up near our famous direct-drive turntables. And this is what did it: Technics frequency-generator, servo-controlled DC motor. With the reliability of an IC design, it automatically detects and then corrects even the slightest deviation in turntable speed.

To eliminate any deviation that mechanical speed switching may cause, Technics eliminated the mechanical-speed switch. Now it's done electronically. And that's not all.

Once you've experienced the convenience of

Technics front-panel controls, you'll wonder why you ever put up with anything less. Not only is everything within easy reach, but every function can be operated with the dust cover closed.

Each new Technics belt-drive turntable also comes with the accuracy of an S-shaped, gimbal-suspension tubular tonearm, so you can use the highest compliance cartridges. An anti-skate force control. And viscous-damped cueing in both directions.

With all that, what more could you want in a turntable? How about an illuminated strobo-scope. Variable pitch control for each speed. And a hinged, detachable dust cover.

Technics new belt-drive turntables: the SL-210 manual, the SL-220 semi-automatic, the SL-230 fully automatic with Memo-Repeat (shown below), and the SL-235 changer with Memo-Repeat.

Take a good look and a good listen. Either way you'll be impressed. So will your friends.

Technics

Technics
Frequency Generator Servo
Automatic SL-230

