

Briefly

Reprimand proposed

WASHINGTON (UPI) — The House ethics committee Wednesday recommended the full House reprimand Rep. John McFall, D-Calif., for accepting and failing to report a \$3,000 cash campaign contribution from Korean businessman Tongsun Park.

The reprimand was the mildest disciplinary action available in the committee's arsenal of punishments. The committee in a divided vote sustained one allegation of misconduct against McFall, the former No. 3 Democrat in the House, and dropped two others.

"I feel my reputation for integrity and honesty have been upheld by the committee action, and I've been completely vindicated," McFall said.

He said the reprimand related only to "a technical matter" — the failure to report the campaign contribution — and predicted his constituents would take that into account in next month's elections.

The ethics panel also planned to make a decision later in the day in the case of Rep. Edward Patten, D-N.J., the fourth and final House member facing disciplinary action following an 18-month investigation of Korean influence-buying on Capitol Hill.

ERA 'killer' clause defeated by Senate

WASHINGTON (UPI) — The Senate defeated a so-called "killer" amendment Wednesday, virtually assuring that Congress will give states an additional three years and three months to ratify the Equal Rights Amendment.

Rejected by the surprising margin of 54-44 was an amendment by Sen. Jake Garn, R-Utah, who wanted to give states which already have ratified the ERA an opportunity to reverse themselves.

This cleared the way for the Senate to give final congressional approval Friday to a House-passed bill extending the ratification deadline to June 30, 1982 — a big legislative victory for the women's rights movement and for President Carter.

Otherwise, ERA would have been doomed. Only 35 of the constitutionally mandated 38 states have accepted it to date, and there was no chance for an additional three to ratify before the initial seven-year period expires next March.

Mr. Smith comes to Washington

WASHINGTON (UPI) — The United States eased its standoff treatment of Rhodesian Prime Minister Ian Smith Wednesday, granting him and members of his transitional government visas to explain their case directly to the American people.

The State Department, in announcing the decision, said Secretary of State Cyrus Vance was prepared to meet with Smith and his black and white officials during their visit to Washington.

But officials made clear Washington's policy of not recognizing the Salisbury regime remained in tact.

Sen. S.I. Hayakawa, R-Calif., spokesman for the 27 senators who had invited the Rhodesian leaders, said he was "extremely gratified" over the decision.

Corporate dealings

WASHINGTON (UPI) — The Justice Department said Wednesday it will seriously consider granting leniency to corporations that provide prosecutors with evidence of price-fixing conspiracies.

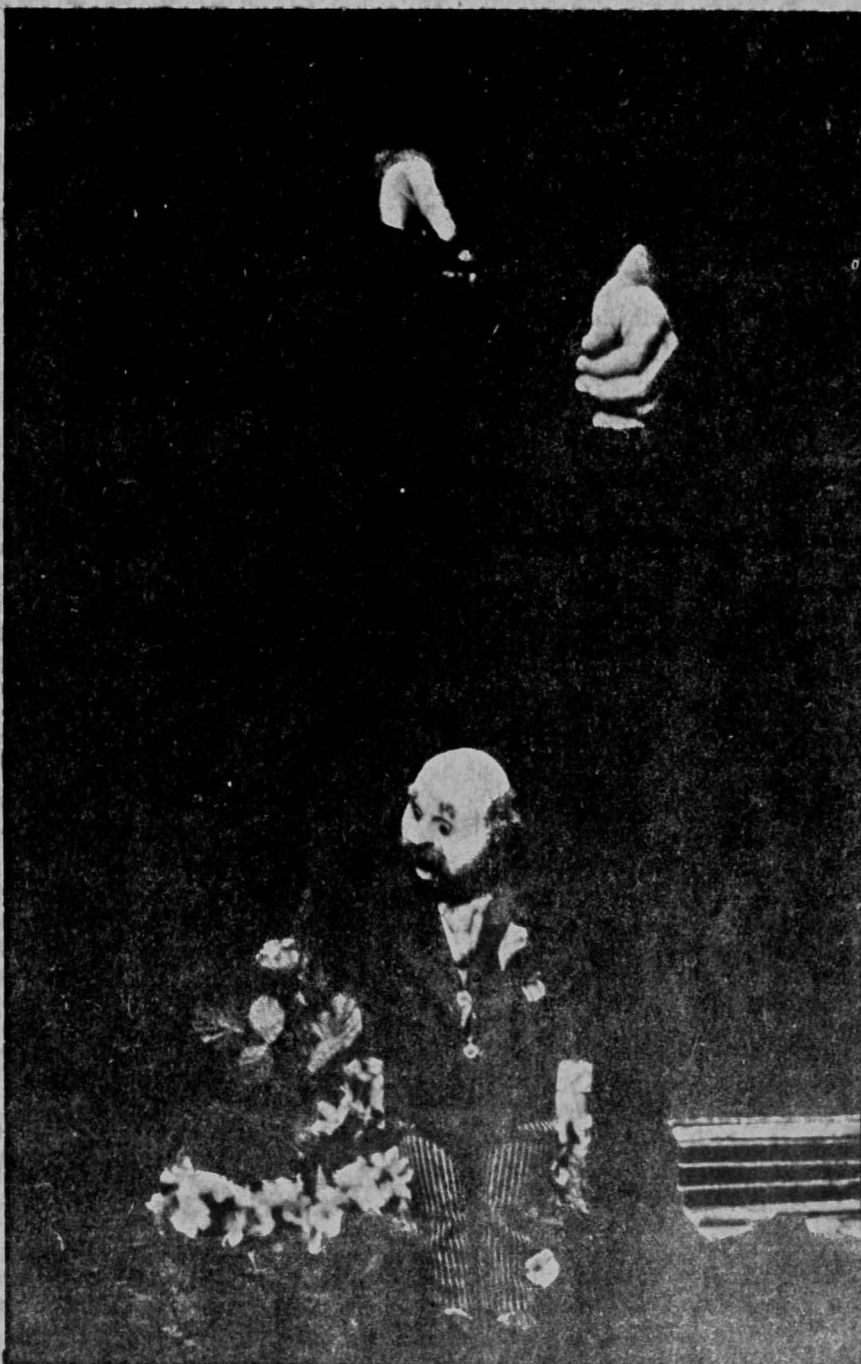
John Shenefield, assistant attorney general in charge of the antitrust division, told an organization of corporate lawyers in Chicago he hopes the policy change will "tilt the balance" in decisions by corporations on whether to report wrongdoing.

The policy change resulted from what Shenefield termed "a novel occurrence" several months ago: a firm voluntarily disclosed its role in a previously undetected price-fixing scheme.

Justice Department officials identified the company as Titanium Metals Corp. of Pittsburgh. As a result of its cooperation, four other firms that produce titanium were indicted last week. Titanium Metals was named as an unindicted co-conspirator.

Weather

If you thought last fall was dreary and wet, wait until you see this year's model: We're going to end this first week of October with highs in the 50s accompanied by drizzle and rain. And that's not to mention the lows in the 30s. See you on the analyst's couch.



Wooden it be nice

The gentleman in the striped trousers is one of the troupers in the National Marionette Theatre. The group will give a free workshop at 10:30 a.m. today in the Union Ballroom and a performance at 8 tonight in the same place.

Consumer advocate, Leach aide disagree on charges

By TOM DRURY
Staff Writer

A representative of the largest U.S. consumer group came to southeastern Iowa Wednesday and unleashed a scathing attack on 1st District Congressman Jim Leach's voting record.

"He has consistently, given the opportunity to vote for the fat cats or the average consumer, come out four-square for the fat cats," said Kathleen O'Reilly, executive director of the Consumer Federation of America (CFA).

But the case against Leach, given by O'Reilly, who was in Bettendorf, Iowa City and Coralville campaigning for

Leach's Democratic challenger, Dick Myers, apparently contained two inaccuracies.

O'Reilly told a group of reporters at Myers' campaign headquarters in Coralville that while Leach voted against the Office of Consumer Representation in February 1978, he responded to a summer questionnaire put out by the federation by saying that he favored identical legislation.

"I think the kindest thing that any consumer can say about Jim Leach in this district is that he's a hypocrite," O'Reilly charged.

But Leach's response to the questionnaire apparently did not indicate

Israelis may support Christians

Shelling intensifies

BEIRUT, Lebanon (UPI) — The heaviest fighting of the war between Syrian troops and Christian rightist forces raged unchecked in Beirut Wednesday, reducing much of the city to blackened rubble and raising once again the possibility of Israeli intervention on the side of the Christians.

The presidential palace was shelled and Christian shore batteries were reported dueling with a Syrian naval vessel off the coast. A burning oil storage tank sent thick, black smoke over the city for the second day.

Accurate casualty figures were not immediately available in the duels with heavy rockets, mortars and artillery. The right-wing Christian Phalangist radio said about 500 persons had been killed or wounded in the past 24 hours. It said the Syrians suffered very heavy losses.

The fighting went on despite international efforts to arrange a cease-fire and prevent any possible Syrian-Israeli confrontation that could endanger the Camp David peace accords.

The United States Wednesday urged both Syria and Israel to exercise restraint in the situation and announced its support for a French plan to remove Syrian troops from Beirut, to set up a buffer force of Lebanese army troops and to set up an international commission to oversee a cease-fire.

Secretary of State Cyrus Vance conferred Tuesday with Lebanese officials in New York and held urgent conferences Wednesday with U.N. Secretary General Kurt Waldheim. An emergency Security Council meeting was under discussion.

Syrian Information Minister Ahmed Iskandar Ahmed said in an interview with the Syrian Arab news agency that his country "does not fear any threats by Israel, and we are ready for any eventuality."

Rocket, mortar and artillery fire

thundered over a 20-mile radius north and east of the capital. The devastating artillery barrages of the past four days deprived large sections of Beirut and its suburbs of utilities, food and water. Damage was estimated in the hundreds of millions of dollars in the eastern Christian sector alone.

The heaviest battle was for control of a key bridge commanding the northeast approaches to the city but the Christian Phalangist radio also reported a rain of shells hitting eastern sectors of the city. One broadcast said, "We are still under Syrian volcanoes."

An Armenian automobile mechanic who fled the industrial suburb of Dora with his family, told UPI, "The artillery shells were coming in faster than my heartbeat — it was like a machinegun."

A gigantic fire raged out of control at an oil storage depot on the northeastern fringe of the capital for the second day, sending a thick smoke cloud over the entire Christian eastern half of the capital.

The Beirut domestic radio reported, "Some shells fell on the presidential palace this morning, wounding three members of the Republican guard. The palace building also suffered some material damage."

The heavy shelling knocked out the capital's entire electrical power grid, plunging the city into darkness and cutting off almost all communication with the outside world.

The Phalangists said a Syrian naval vessel entered the fight, shelling coastal positions and that Christian shore batteries opened up on the ship and forced it away.

The Lebanese cabinet met in urgent session and Beirut press reports said Christian cabinet ministers threatened to resign if Sunni Moslem Prime Minister Selim al Hoss remained in office after October 12, the date set by President

Elias Sarkis, a Christian, for formation of a new government of national unity.

The Phalangist radio reported Tuesday that some other Christian army commanders were prepared to join the militias against the Syrians, thus enlarging the civil war. However, it reported Wednesday that army commanders had appealed to their men not to join the fray.

There was no sign yet of Palestinian or leftist Lebanese involvement in the Syrian-Christian conflict which erupted last February.

Vance, Waldheim to confer on Lebanon

UNITED NATIONS (UPI) — Secretary of State Cyrus Vance Wednesday met for the second time in three days with Secretary General Kurt Waldheim, seeking ways to lend U.S. prestige to international attempts at arranging a ceasefire in Lebanon.

Following the one-hour meeting, Vance said "it is essential for humanitarian reasons that there be an end to the bloodshed and a ceasefire immediately."

The U.N. Security Council also met in closed session Wednesday and afterwards Council President Jacques LePretre of France joined Waldheim in issuing an appeal for a cease-fire.

The appeal expressed alarm over the "large-scale destruction" in Lebanon and called on "all those involved to put an end to the acts of violence without further delay and to observe the utmost restraint."

Diplomatic sources said Waldheim planned to send a special representative as intermediary to Beirut to help end the fighting between Christian militias and Syrian peacekeeping troops.

Fire department stops answering false dorm alarms

By DENNIS FITZGIBBON
Staff Writer

Because of the high incidence of false alarms, the Iowa City Fire Department no longer responds to fire alarms at the UI dormitories unless a fire has actually been confirmed.

City Fire Marshal Larry Kinney said Wednesday that virtually all false alarms received at the department come from the dorms. He said the decision not to respond to dormitory fire alarms was made last year after consulting UI officials.

Thirty-six false alarms have already been reported at the dorms this semester, Kinney said. "Burge was our trouble spot last year, but we've been getting them (fire alarms) from all the dorms pretty much equally so far this fall," he said.

When an alarm goes off in a dorm, one of the resident assistants on duty immediately phones the fire department, according to Battalion Chief Ray Wombacher. After the tripped alarm box is located, the RA again calls the department to report whether or not a fire actually exists.

"The cooperation by the RAs has been great," Kinney said.

In the event of a real fire, the department receives many phone calls, Wombacher said. Some of the calls come through even before the fire alarm, he said, so the department is not taking a risk by not dispatching trucks to the scene immediately after receiving the alarm.

Kinney suggested that part of the problem of numerous false alarms is the fact that alcohol is allowed in the dorm rooms.

"We never had a huge problem with fire alarms when alcohol wasn't allowed in the dorms," he said.

But Mitchel Livingston, director of the UI Residence Services, disagreed with Kinney's assessment. "Although there is a high correlation between alcohol abuse and mischievous behavior," he said, "I really don't think allowing alcohol in the dorms is a real cause (of the fire alarm-

s), since it's so readily available outside the dorms."

Instead, Livingston said the problem is caused by persons who "choose not to exercise responsibility." He said it's "a major problem for any residence hall in America, and definitely one that's hard to cure."

Livingston said a new type of alarm was installed in Burge two years ago at a cost of approximately \$10,000. The alarm must be held down for about 15 seconds before a general alarm sounds throughout the building.

But, according to Kinney, "It didn't take long before they (students) figured out a way to beat the new alarm." He said it can be tripped by merely placing something on the alarm to hold it down, such as a beer can or a brick.

Livingston agreed that the new alarm system has only helped "a little bit."

He said most students are still evacuating the dorms during fire alarms. "There has been a fairly decent rate of compliance this fall," he said.

Livingston cautioned, however, that with an increase in the number of false alarms, more and more students will fail to leave the building when the alarm sounds.

During a meeting last week with his staff, Livingston said several possible solutions to the problem were discussed. Among these are removing unnecessary alarm boxes, relocating the boxes in the resident assistants' rooms, changing the mechanical equipment used and initiating a crackdown on offenders who are caught.

Kinney said that under the new Iowa Criminal Code, pulling a false fire alarm is a Class D felony, punishable by up to five years in jail, a maximum fine of \$1,000, or both.

Livingston said, "It's clearly an offense that would lead to a person being suspended from the university."

approval for the Office of Consumer Representation that he voted against.

According to Leach administrative assistant Chris Hurst, a July 5 letter from Leach to O'Reilly pointed out that

Election '78

the freshman congressman "co-sponsored the Glickman-Leach substitute to legislation which would have created a Consumer Protection Agency."

The substitute bill that Leach sponsored with Dan Glickman, D-Kan., would

have created offices of consumer counsels in 23 existing federal departments and agencies.

O'Reilly went on to say, "Jim Leach, who says that he's a friend of the family farmer, proved that that is not the case when he voted against an amendment that would have assured that agribusiness corporations would not be able to be part of federal government subsidies and that the money would be preserved for the family farmers."

Earlier, O'Reilly had told *The Daily Iowan* that the amendment she spoke of was to House Resolution 7171, and it banned corporations whose majority interests are not in farming from

receiving federal subsidies.

But Hurst said Leach voted for the amendment apparently in question.

Hurst said O'Reilly was seemingly referring to the bill for the Agricultural Act of 1977, which was voted on July 20, 1977. Leach, she said, voted for the amendment that "sought to prohibit non-farm corporations from receiving payments on farm production."

"There could have been some other vote, but that looks to us like the closest one we could find (to the vote O'Reilly mentioned)," Hurst said. "Her (O'Reilly's) comment on Jim's response to the (consumer) questionnaire, and this statement here (on the agriculture amendment) are both inaccurate."

The difference between O'Reilly's account of the farm subsidy vote and Hurst's is "quite probably a result of our data collection being erroneous," CFA legislative director Kathleen Sheekey said in a telephone interview.

She said that the vote in question did not come from the CFA's voting records, but from a different group.

were 55 false alarms in the dorms. Last year, the number more than doubled to 116.

Iowa City Fire Chief Robert Keating said the rash of fire alarms represents an "unnecessary inconvenience," for

dormitory students.

"The system has to be changed and improved," he said, "for the sake of the 99 per cent of the students who don't tamper with the alarms but are inconvenienced by the 1 per cent who do."

Regents to consider financial aid hike

By NEIL BROWN
University Editor
and ROD BOSHART
Staff Writer

The state Board of Regents will consider a \$468,000 increase in UI student financial aid requests to offset a 1979-81 tuition hike at their meeting today in Ames.

The board tentatively approved the tuition increase at their September meeting and will consider final approval today.

UI administrators and student leaders requested a comparable increase in student financial aid to keep the UI accessible to students affected by the tuition hike.

Approximately 3,200 UI students are currently receiving financial aid and 800 additional students are expected to qualify when the tuition increase goes into effect, according to Edward Jennings, UI vice president for finance, in a letter to the regents.

The tuition hike, on the average, will cost students currently on aid an additional \$105 — boosting the need for financial assistance by \$336,000 — according to Jennings' letter.

Jennings' figures also indicate that an additional \$132,000 in aid will be required to meet the needs of the 800 students who will qualify for assistance after tuition is raised.

The two categories of students combined represent the need for an additional \$468,000 in financial aid funds. The UI and the regents, however, disagree over how the funds should be requested from the state legislature.

UI administrators project that the financial aid base budget of approximately \$3 million will receive a general fund increase of 5 per cent, or approximately \$156,000. Consequently, Jennings has asked the board to request approximately \$311,000 in special needs funding from the legislature to arrive at the \$468,000 increase in student aid.

R. Wayne Richey, executive secretary to the board, predicts that the financial aid base budget may be increased by 7 per cent or approximately \$219,000. He has recommended the regents ask the legislature for \$249,000 in special needs funding to reach the desired level of UI student aid.

Philip Hubbard, UI vice president for student services, said the UI's difference with the regents is not important as long as the legislature allocates the additional student aid.

"We want the total and we're not choosy about where we get it," Hubbard said.

He said that financial aid is the top priority in UI funding requests and he added that if the money is not appropriated by the legislature the funds will come from the increase in mandatory student activity fees that will come from the tuition hike.

Hubbard was optimistic that the

legislature will appropriate the financial aid money, but said the additional funds earmarked for student organizations might be withdrawn if the legislature does not adequately support the needed increase in student aid.

"It's conceivable because they (the legislature) are going to be beset by requests from many other state agencies," Hubbard said. "But we're optimistic."

The board will also consider whether to approve capital improvement requests from all regents institutions totalling more than \$39 million. Last month the board tentatively approved a total of \$43.6 million in capital improvement requests, \$12.7 of which were made by the UI.

The proposed UI funds will cover the planning and construction costs of improving the College of Law facilities, the proposed Communications and Performing Arts building and part of the Chemistry-Botany building's safety modification and remodeling project.

Inside

Student Senators consider censoring ex-official

Student officer paid for no work

Senate may censure

By TERRY IRWIN
Staff Writer

The UI Student Senate tonight will tangle with a bill calling for a formal censure of the group's former secretary-treasurer for accepting pay for work he did not do this summer.

But the former official, Kevin Finkel, said Wednesday he admits he did not do the work, he plans to repay part of his summer salary, and he doesn't understand why he should be censured.

Sen. John Moeller has submitted a bill that states that Finkel "acted irresponsibly, unethically, and perhaps illegally by accepting paychecks for work not completed and hours not worked."

The bill states that the senate executives, in addition to formally censuring Finkel, should also "research and consider legal action to recover the money unjustly collected" by Finkel. If needed, the bill further states, \$100 should be allocated to cover the legal fees.

The senate executives would report the results of their research and confer with senators before making a decision, according to the bill.

Finkel said he will voluntarily return \$45, one month's summer salary of \$285, and \$60 that he received by accidental overpayment. His resignation, effective Sept. 1, was due to academic commitments, he said.

Student Senate executives are paid "time and a half" during the summer months to conduct research and to provide them with enough funds so that they can stay in Iowa City for the summer, Finkel said.

"The only thing I can honestly say is that I stopped doing the work for which I was still receiving money, and I have decided to return the money that I wasn't entitled to," Finkel said. "If anyone wants to interpret that as irresponsible and unethical and illegal, that's fine, but I don't think that's the case."

"I'm happy to give the money back because I'm not the kind of person that would try to pull the wool over somebody's eyes. And I think that using those terms for what I'm doing in giving the money back if wrong. I think if I was keeping those checks and spending them, he (Moeller) might certainly have a valid point, but I don't think he does because those don't describe me."

Finkel said he will be returning the money sometime before registration for the spring semester.

The bill also states that Senate Vice President John Frew "has been unable to reach and maintain a satisfactory agreement with Mr. Finkel concerning the overpayment" and that Finkel has been notified and was given the opportunity to respond to these "charges."

At last week's senate meeting, Frew

stated that "negotiations" with Finkel had stalled and that "the burden of proof is now on him to explain why he's not giving back what he said he would."

Finkel said he and Frew have now reached an agreement, but there had been a "misunderstanding" over the amount of funds that should be returned. Finkel told *The Daily Iowan* on Sept. 13 that he would be returning his August salary of approximately \$195, but he said Wednesday that \$285 and the \$60 accidental overpayment is the correct figure.

Senate President Donn Stanley called the situation "unfortunate" and said he is glad to see that it appears Frew and Finkel have been able to agree on the amount that should be returned. He said Frew will submit a report on the incident at the tonight's senate meeting.

"I don't think John wants to see the body censure me," Finkel said. "I think he thinks it's an extreme measure. I've been totally cooperative with John and Donn. I don't understand what the deal with the censure is."

Neither Frew nor Moeller could be reached for comment Wednesday.

Finkel said he will be turning in reports on his summer research into senate budgeting procedures and UI discipline policies within two weeks.

Finkel called the attempt to censure him "an irresponsible act and a kind of petty vengeance."

'Post' settles, strike goes on

NEW YORK (UPI) — The New York *Post* and the Newspaper Guild reached a tentative contract Wednesday, leaving a ratification vote by the union as the only real obstacle before the afternoon tabloid can resume publication.

The *Post* and the Guild announced the settlement following an all-night bargaining session.

Harry Fisdell, Guild president, and Barbara Yuncker, representative for the *Post's* 350 Guild-covered reporters, editors and commercial personnel, said the union negotiating the committee's decision to accept the *Post* offer was not unanimous, but said the tentative pact would be recommended for approval.

A ratification vote was set for 5 p.m. at Guild offices.

The details of the settlement were not immediately available, but sources said the pact was comparable to the agreement the Guild negotiated earlier with the New York *Times* and *Daily News*.

"The contract has the mechanisms in it to give the people the job protection they deserve," Fisdell said. Job security had been a major issue in the dispute.

If the Guild endorses the agreement, the *Post* could be back on newsstands today — 57 days after the *Post, Times* and *News* were shut down by a pressmen's union strike.

The *Post*, with a circulation of about 600,000, reached contract agreements with the pressmen, machinists and paper handlers unions Tuesday.

A tentative agreement was reached early Wednesday between the *Post* and the stereotypers' union, which had not been on strike. Details were

not announced.

The pressmen overwhelmingly ratified a so-called "me-too" contract which makes resolution of the critical issue of press room manning — the issue that precipitated the strike on Aug. 9 — dependent on the contract that the pressmen negotiate with the *Times* and *News*.

William Kennedy, president of Printing Pressmen Union, Local No. 2, said it will be about two weeks before the union reaches a settlement with the *Times* and *News*.

In the meantime, the *Post*, which claims to have lost millions of dollars in the past two years, will be able to make inestimable millions in advertising while the *Times* and *News* remain shut down.

Between Columbus Day and Christmas is the single largest advertising period of the year. But *Post* publisher Rupert

Murdoch said, "That's no consideration whatsoever. We'll have plenty of advertising as soon as we're back on the street."

Officials of the *Times* and *News*, at least publicly, have said the virtual certainty of the *Post* resuming publication before them poses no particular threat to their papers.

Joseph Barletta, vice president and general manager of the *News*, said he would have to consider the *Post* "as just another strike paper. It's no different than Mr. Murdoch's *Metro* at this point."

"His so-called settlement, which I think is more in the nature of a bribe of the unions to let him go ahead and publish, really puts him in that category and won't affect the negotiations."

House approves defense bill

WASHINGTON (UPI) — The House Wednesday overwhelmingly passed a \$35.2 billion defense bill replacing the one President Carter vetoed after killing an anti-abortion amendment.

The vote was 367-22.

Final House approval of the defense authorization measure, covering weapons purchases research and development, will help free \$2.3 billion in new defense programs left in limbo by Carter's veto of the original legislation.

The Senate has passed a similar bill, but there are some relatively minor differences between the two that must be worked out in a conference committee unless the Senate decides to accept the House version.

No amendments — except for minor technical changes — were added to the bill during its last day of deliberation. The bill had been considered piecemeal over several other days when other amendments were added.

Rep. Robert Dornan, R-Calif., lost a key anti-abortion amendment on a voice vote. He failed to convince the necessary 20

members to stand in supporting him for a roll call vote which he probably would have won because members generally do not like to vote against anti-abortion amendments in an election year.

Dornan said he offered the amendment because it was "a very tragic irony here to use defense dollars to snuff out human life."

Rep. Thomas Downey, D-N.Y., said he was not coming out in favor of abortions, but he found it "absurd" for Dornan to make such a statement "when there are ample funds here to snuff out the lives of two-thirds of the world's population."

The Dornan amendment was designed to block use of Defense Department funds for abortions for military women and for wives or daughters of military men unless the life of the mother was at stake.

Dornan got a similar anti-abortion amendment attached to the companion weapons and research spending bill, which passed the House Aug. 9 and is now awaiting Senate action.

Although he won by a 226-163 margin in that vote, aides said

in advance of Wednesday's showdown they expected a fight from defense advocates who believe the abortion issue should be thrashed out elsewhere than in national security legislation.

Wedding Invitations and Supplies

CARDS ET CETERA
109 S. Dubuque

Economical Upholstery Advice Column

Question

Although I understand that leather upholstery is very economical, my neighbor had a leather chair less than two years before the upholstery cracked behind the head. Plus, if you sat in it to watch a half-hour T.V. show, it was hot and sticky.

Answer

From the description, your friend most likely had a vinyl chair — not a genuine leather one.

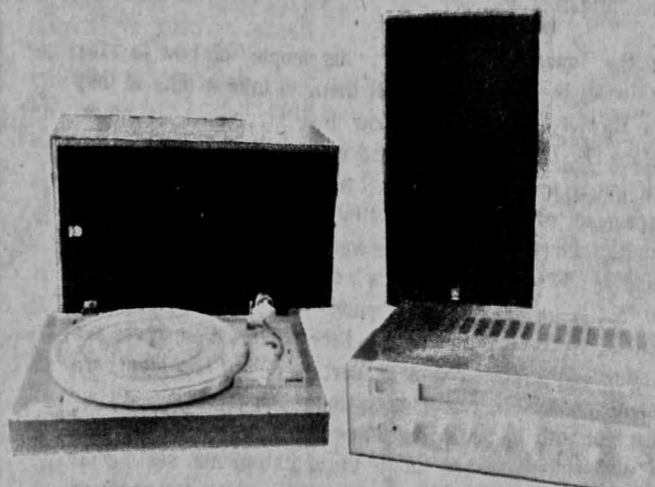
Genuine leather is comprised of literally millions of fibers, each of which acts like a pipe to carry off heat. Leather adapts to its surrounding temperature. (It works the same way for cold, also. If you have leather seats in your car, you've probably noticed the difference on a cold morning.)

Today's modern leathers don't crack. They're soft and supple. There's no treatments either — No saddle soap or special oils — ideas left over from when this was open range country. Today's modern leathers need nothing but a damp rag.



DOWNTOWN CEDAR RAPIDS

Now you can buy an All-Yamaha system for only \$519.



When you choose a Yamaha stereo system, you have settled for nothing less than the finest in natural, realistic stereo music. Yamaha's tough standards of performance measurement, and unique features, make it the most wanted brand in stereo components today.

Now we can offer a new, lower-priced Yamaha stereo system. It begins with the new CR220 receiver which features low distortion as well as the recording flexibility and tonal adjustments that have made Yamaha receivers famous.

We add a pair of Yamaha NS-5 acoustic suspension speakers which bring Yamaha's natural sound to a reasonable price range. The turntable is the Yamaha YP-211 - a semi-automatic belt-driven model that will treat your records with care. The YP211 has a hinged dust cover and we've included the Ortofon FF15XEII cartridge to complete the system.

These components combine to make a system with the performance you'd expect from Yamaha at a cost that will amaze you.

90 DAYS SAME AS CASH
OR
\$104.57 down/\$38.80 per month
12 months
\$35.60 finance charge
annual percentage rate: 15%
with approved credit

519.

The **STEREO** Shop

338-9505

409 Kirkwood

ONLY DUNCAN HINES GIVES YOU BOTH



A traditional cake... moist and light
DELUXE II

SO LIGHT, SO DELICIOUSLY MOIST, THEY MIGHT NOT WAIT 'TIL IT'S FROSTED.



A pudding-in-the-mix cake... extra moist new
PUDDING RECIPE

SO MOIST, SO FLAVORFUL, IT ALMOST BELONGS IN A PUDDING DISH.

TRY 'EM BOTH...GET ONE FREE!

Get a coupon good for one Free Duncan Hines Cake Mix

Offer expires November 5, 1978

BUY: One package (any flavor) Duncan Hines Deluxe II and one package (any flavor) Duncan Hines Pudding Recipe Cake Mix.

MAIL: The net weight statement cut from one box of Pudding Recipe and one box of Deluxe II cake mix plus this required certificate to the address on right. Tell us which cake you like and why.

RECEIVE BY MAIL: A coupon good for a free box of your favorite Duncan Hines layer cake mix. Enclosed is the net weight statement from one Pudding Recipe package and one Deluxe II package. Please mail my coupon good for a free box of my favorite Duncan Hines layer cake mix to:

Duncan Hines Coupon Offer Certificate (cash redemption value 1/20 of 1¢)

NAME _____

ADDRESS _____
(Print Clearly—proper delivery depends on a complete and correct address)

CITY _____

STATE _____ ZIP CODE _____

AREA CODE _____ TELEPHONE _____
(Used only if more delivery information is needed.)

Place in a stamped envelope and mail to: DUNCAN HINES CONSUMER'S CHOICE COUPON OFFER
PO. BOX 9889 CLINTON, IOWA 52732

Please Note these additional terms: 1 Offer good only in U.S.A. 2 THIS CERTIFICATE MAY NOT BE MECHANICALLY REPRODUCED AND MUST ACCOMPANY YOUR REQUEST. 3 Limit one coupon per name or address. 4 Your offer rights may not be assigned or transferred. 5 Offer expires November 5, 1978. 6 Please allow 4-6 weeks for delivery.

ROCKS at its BEST

When accompanied with **COMFORT**

Play it smooth: just pour Comfort® over ice and have your own rocks concert. Neat! A great performer with cola, 7UP, tonic, orange juice, milk, etc., too!

Nothing's so delicious as Southern Comfort on-the-rocks!

SOUTHERN COMFORT CORPORATION, 100 PROOF LIQUEUR, ST. LOUIS, MO. 63132

Opinions expressed on these pages are the opinions of the signed authors and may not necessarily be those of The Daily Iowan.
Published by Student Publications, Inc., 111 Communications Center, Iowa City, Iowa 52242, daily except Saturdays, Sundays, legal holidays and university vacations. Second-class postage paid at the Post Office at Iowa City under the Act of Congress of March 2, 1879.

Viewpoints

Democrats driving on bald tires

It's a funny thing about the Iowa Democrats. For eons they were the rarest of political fauna in the Hawkeye state; on an average day, before 1968 or so, you probably could have found as many Whigs as Democrats in a random sampling of Iowa voters. But beginning with the advent of the Harold Hughes era, Democrats multiplied so fast some Republicans suspected they were cloning. In case you haven't noticed, they presently hold both Iowa Senate seats, four of six House seats and control both houses of the state legislature. And while they aren't in the habit of engineering landslides, they have reached the point where they can put up a credible fight for any office in the state (as long as they don't have to run against Robert Ray). And since they can't seem to come up with any huge margins of victory, one would think the state Democratic high muckademucks, the state chairman in particular, would be loathe to offend any potential Democratic voters. But if Democrats didn't go out of their way to provoke each other, they wouldn't be Democrats (and God only knows what they would be). So Democratic state chairman Ed Campbell is doing nothing terribly unusual by telling Democratic voters who intend to split their tickets — which means the majority of them — and vote for one or more Republican candidates to "...get out and go on over and join them — and stay out!" It's still a funny thing, though.

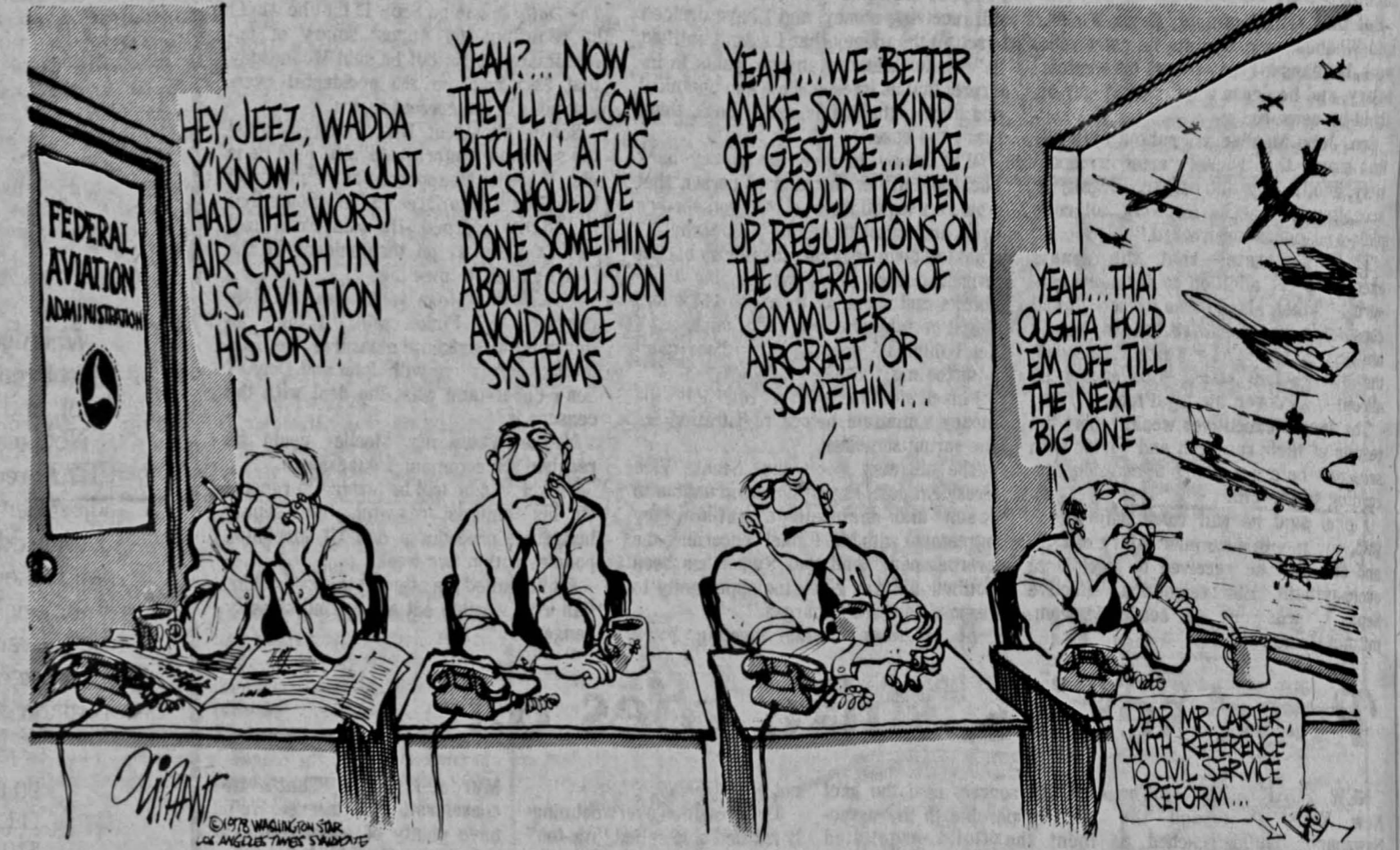
to instruct "his people" on how to vote, and to tell them to take a hike if they don't follow his instructions, is paternalistic and rather arrogant.

Campbell appears to know his tactics are not sitting well with more than a few voters. He warns that parties are "at the crossroads" of their existence, that if party loyalty is not revived and strengthened the parties themselves are looking at certain doom. His idea here seems to be that if you can't finesse your way out a few ill-considered statements, you make those statements seem a bit better-considered by waving a partisan apocalypse in voters' faces. This harkens to the idea that the two megaparties must continue to exist exactly as they are forevermore or some scruffy rabble, like anarchists or menshavsiks or social democrats, will seduce the poor little voters into supporting their un-American programs. Without Father Party to guide the callow electorate, these poor lambs wouldn't know what to do.

The truth of the matter is they know exactly what to do — they vote for candidates based on their perception of that candidates abilities or promises (or toothpaste or suit sometimes) rather than on the basis of which column he appears in on the ballot. This has been going on for years; and the parties, while not the muscular organizations they once were, were not languishing in the outer darkness the last time I looked. (At least not any more than usual.)

Gov. Robert Ray, who seems to have inherited the position of Governor-for-life, in a coy reply to Campbell's tirade has said, "Any people who are good enough to vote for the Republicans who are no longer welcomed in their own party are welcomed in ours." Campbell couldn't have played into the Republican's hands any better. He's right about his own party being at a "crossroads" but he's driving on bald tires with his statements, almost begging for a flat.

MICHAEL HUMES
Editorial Page Editor



Readers: adding insult to injury

To the Editor:

Re: the Iowa State "fans":

Only the naive thought that the renewal of the UI-Iowa State series would be considerably productive in any sense beyond economic. I have strived to view the series objectively, but the events of last Saturday (Sept. 23) have stretched my ability to be fair.

I refer of course to the tearing down of two goalposts. I am not bitter about the Hawkeyes losing — as far as I am concerned, Iowa State has a good football team and deserved to beat UI. What disturbs me is the irresponsibility of Iowa State "fans." The fact the both goalposts were torn down is important — evidently the "fans" wanted to add insult to injury. Besides, the UI has lost before and will again. Perhaps Iowa State fans couldn't read the scoreboard, but I won't dwell on that because I assume Iowa State gives at least a rudimentary education beyond conversant ruralities.

Hawkeye fans, of course, cannot claim to clean hands due to their overzealous tearing down of one goalpost after their monumental upset last year. But no matter how stupid it is, it is at least plausible. If the host wants to throw his glasses in the fireplace, it is his option, but I would hesitate to say any normally socialized person would throw not one but two of his host's glasses, and without his host's permission.

"Brilliant!" ISU "fans" argue it is everyone's field because everyone pays taxes for it. But according to a recent Des Moines Register article, the UI's athletic programs are self-supporting — Iowa State's are not. Stated another way, UI athletic events take in sufficient revenue to pay costs of the program without tax aid, which apparently now include goalposts.

Iowa State, on the other hand, must rely in part on Iowa citizens' taxes to support their programs. Yet Iowa State "fans" can tear down goalposts (at a cost of \$1,500 each) and the Iowa State football team can afford to buy special jerseys for this one game of the year.

So please, tell me — why should I be fair in my judgement of Iowa State University?

Joel Yunek



Letters

Credit where credit is due

To the Editor:
I was more than slightly amused to read the

article in Wednesday's (Oct. 4) *DI* in which Bob Comings said people should stop bitching about the friggin' quarterback, quarterback, quarterback. I couldn't agree with you more, Bob. Let's give credit where credit is due...coaching, coaching, coaching.

I was utterly shocked when Iowa opened their offense against Iowa State by sending Lazar over the left side of the line rather than the right. Never in my wildest dreams did I expect such originality from the Iowa offense. But soon things were back to normal and I wondered how many times I would read on Sunday morning how we hit the hell out of the other team and still managed to lose by 20 points.

So watch out, Utah. Saturday it will be Lazar up the middle on first down, Mosley on a sweep on second down. Then we'll catch your defense completely off guard with a pass on third and 8 (make that third and 13 if hand-signals are still being used to call the plays). Good luck.

Robert Roupe

Letters to the editor MUST be typed, preferably triple-spaced, and MUST be signed. Unsigned letters will not be considered for publication. For verification, letters should include the writer's telephone number, which will not be published, and address, which will be withheld from publication upon request. The *DI* reserves the right to edit all letters for length and clarity.



Editorial writing: self-righteousness to self-pity

About once every year, someone on the editorial page staff is moved to write some self-pitying essay on the trials and pitfalls of writing editorials. Since I haven't done this before (at least I don't remember doing it, and my memory is somewhat suspect at this point), and since I've been taking in on the chin lately, it must be my turn.

Usually editorialists take criticism in stride. Airing opinions in print is, after all, a bizarre way to make a living. First, there is a degree of anonymity about the thing. You know my name and may have developed an opinion about me on the basis of what I have said or the way in which I have said it, but you wouldn't recognize me if we passed on the street, as perhaps we have, and I have no way of judging which of the faces rush by me each day read or take note of my pontifications. If I make a fool of myself in print, I don't get splattered with tomatoes as I walk down the street.

Second, there is often an artificiality about editorial writing. Many days there is simply no issue, no news item, that evokes a response (at least not a printable one). And yet the formal requirements of the editorial page demand that something be produced. This does not mean that we do not care about what we write. In spite of the limitations of time for research and writing, we try to say something that is literate and thought-provoking.

There is an element of risk in this. Most issues worth devoting any time to are simply too complex to be treated in a short piece. Sometimes we play devil's advocate. On other occasions we take sides when our feelings are ambivalent. For example, the other day I wrote an editorial suggesting that the next pope should be a bold and progressive leader rather than a man of humility and conservative outlook. Actually, I was rather taken with John Paul I, as many people throughout the world apparently were. There was something about him and his simple, compassionate style that drew affection. His were rare and precious qualities, and yet I

was persuaded to write that he was not the man the church needs at this time.

Often the risk is more significant than just taking sides on an issue of personal difficulty. I have often gone out on the limb to comment on scientific and medical issues, about which my knowledge is admittedly limited. Recently I

Digressions winston barclay

wrote about acupuncture and Laetrile, and was quickly informed by readers that I am ignorant on those subjects.

These forays keep one ping-ponging between self-righteousness and humility. These are important subjects that deserve comment and an editorialist presents an opinion on them in as forceful a manner as possible, prepared at the same time to bow before the superior knowledge of experts in the area.

The reply's of those experts are often indignant, accusing us of fabrication or downright stupidity. I'm sure these people realize, in calmer moments, that we do not write with the intention of misleading our readers, that we do not venture comment on subjects about which we know nothing. It may turn out that we don't have enough information or that we have been misinformed, but we take our job seriously.

So when our editorials are attacked as hack jobs produced by minor intellects, we usually just let it pass, apologizing or rectifying the situation if necessary or possible and looking toward the next page. However much they may sting at the moment, we know that people soon forget our mistakes (probably just as swiftly as they forget all our editorials).

And then something happens that calls into

question the working order of one's mental apparatus. I'm referring to Thomas Mathew's letter in yesterday's paper, pointing up my error in substituting the name of Jeremy Bentham for Thomas Malthus. Mathews' suggested that I should have consulted a history book to confirm the proper name. What does one do when one's mind, for whatever insidious reason, yields the wrong information on a simple fact learned by every schoolchild in grade school or junior high? And how does one protect against such an occurrence?

I began to cast about for explanations for this neural breakdown. I used to space out from smoking pot, forgetting inconsequential bits of information like the names of my best friends, but I haven't puffed on the devil's vegetation in years. It could have been my hay fever pills, though the warning on the label says nothing about operating a typewriter. I even considered Don Nichols' grim commentary on aging, entertaining the possibility that the diminution of my mental faculties was the result of being past my prime. But I don't pass the crest of the hill named 30 for almost a year.

Lacking an explanation for my lapse, I decided I must cover my tracks — with those apologies and rebuttals — and try starting anew, tabula rasa (I'm not about to venture which philosopher popularized that concept).

Thanks to Dr. Sanford Klein of the Department of Anesthesiology at UI Hospitals and Clinics, I know a great deal more about acupuncture than I used to. My sources of information for the piece in which I commented on acupuncture were various medical personnel in the hospital unit where I worked for three years. I was told that physicians who had used acupuncture therapy found that their referrals dropped off; not a blacklist exactly, but a distrust of the exotic technique. I was clearly incorrect in asserting that the AMA suppressed information on the technique, although I am not persuaded by the categorization of acupuncture with hypnosis.

In his letter to the editor, Dr. Klein made a

comment that I would like to discuss. He suggested that my statements cast doubt on the commitment of physicians to the welfare of their patients. I must agree that most physicians care for their patients, although I certainly have encountered physicians who gave no evidence of it. Care may in some cases be indirect. In the intensive care unit where I worked, care was often at best only abstract and theoretical. Caring personally about each patient was simply too great an emotional burden. Many of the medical professionals appeared on the surface to have an almost callous attitude toward patients, but I accepted the fact that they were there serving the needs of those patients in that grim and taxing environment as proof of their commitment and concern.

But as with editorial writing, caring about one's work is no assurance of being correct or openminded. Almost a hundred years ago a group of distinguished scientists met and passed as resolution proclaiming that all the major discoveries of science had been made, that all future discoveries would be merely refinements of what was already known. This mistaken notion did not prove that they were inferior scientists or that they were not committed to scientific progress. Care is no assurance of coming up with the right answers.

While I was wrong about acupuncture, I'm ready to joust with David Leitner who commented on Laetrile on yesterday's Viewpoints page. Leitner argued that drugs can be proven effective but cannot be proven ineffective. If Leitner's criterion is used — "in all cases" — no drug can be proved either effective or ineffective. In both cases, the best that can be offered is probability. That probability can be established with the type of experiments that the National Cancer Institute has decided to undertake. To test Laetrile does not involve "massive death," as Leitner suggests. There has never been any reason not to do exactly the experiments the NCI proposes, using Laetrile on patients on whom all conventional treatments

have been exhausted without effect.

This is an unusual procedure in that Laetrile has not been shown to be effective in animal tests, but it is necessary because of the widespread claims about its effectiveness. Laetrile therapy may be quackery, but this should be shown, to use the words of an NCI administrator, "once and for all."

Leitner disputes the estimation that 70,000 Americans have tried Laetrile. This figure may be wrong, as any estimation may be, but 97 random reports of Laetrile use among voluntary responses by physicians is no better gauge, and their information on three cases of remission yields no more a scientific determination of Laetrile's effect than the testimonial claims of its proponents.

I certainly do not claim that Laetrile is an effective cancer treatment. There is no evidence that it is. But it is precisely for the welfare of those "desperate people" Leitner mentions, the people who face death from cancer, that experiments should have been done long ago. That the claims that have been made for Laetrile are similar to the claims that have been made for quack cures is certainly an unscientific reason for claiming that it is ineffective.

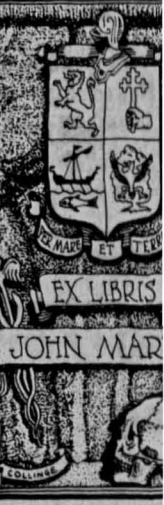
Leitner also makes the claim that doctors want to treat their patients successfully. Again, I must agree. There may be no scientific basis for testing Laetrile, but we are not dealing only with science. We are dealing as well with people who may not avail themselves of proven therapies with their grisly side-effects because of the extravagant claims of the proponents of Laetrile. We owe it to them to clear the matter up.

There. Perhaps I've rescued my dignity or, as is always a possibility, made myself a bigger fool (there's a certain amount of foolishness inherent in being defensive). I'm sure we'll hear from readers who feel the latter. Like I said, it's a risky business. But I think that now, at least for a week or two, I'll confine myself to relatively "safe" subjects like politics, where ignorance often appears to be a virtue.

Bibliography fever

By RON GIVENS
Staff Writer

"I remember my earliest gifts, an ep page linen book, in pictures of strange people. I did not that book: a little be old men in front of a tall, fair-haired man donkey; the same called to a cross.



A few hundred bookplate were designed for Dr. John Martin in the '30s. Martin is using his third bookplate.

background of weeping soldiers, and naked bu

'Some personalities to of yourself collection. one does attachment.'

wings flying about clouds. It was pretty story didn't register the age of four or five better the cardboard color book with a for D for dog, J for Ja man, and so on."

It has been nearly since the Christmas John Martin wrote an article in *Books* a periodical published annually. Throughout the Clarinda neurologist for books has remained, and the evidence station can be found campus.

The Museum of exhibit through Oct. Martin's rare and medical books in a "De humani corporis" These books from 19th centuries form a history of medical illustration, of pre- engraving technique.

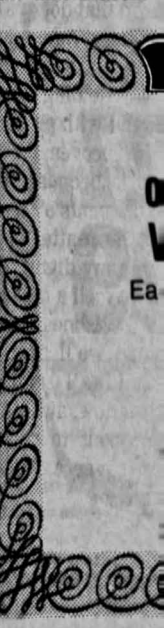
The museum shows from a collection in Sciences Library Martin's name. Martin Rare Book around 1,200 volumes, 1,000 of which were Martin.

Special Collection Main Library has all from Martin's given received about 700 books — mostly English literature, and 19th centuries, and travelogs.

"I've always had in books," said Martin in town for the exhibit. "When I was would receive Christmas. In high college I was attracted century American literature because of fine teachers."

Coupled with a de was a need to possess never bring myself a copy of a book."

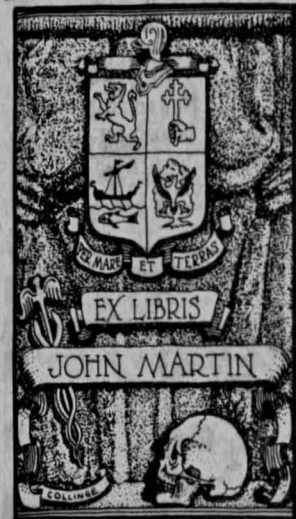
"If I buy a book and shiny with the price can give it away. I handled it and read much a part of my There has been exception to this: a text that Martin



Bibliomania and collector's fever is potent mixture

By RON GIVENS
Staff Writer

"I remember one of my earliest gifts, an eight- or 10-page linen book, in colors, with pictures of strange looking people. I did not understand that book: a little boy whipping old men in front of a temple; a tall, fair-haired man riding a donkey; the same man later nailed to a cross, with a



A few hundred of this bookplate were designed and made for Dr. John Martin in the '30s. Martin is presently using his third set of bookplates.

background of weeping women, soldiers, and naked babies with

snowdrift. "I just hated algebra," he said.

But Martin's collecting urge was fairly mild until he attended Northwestern University Medical School. As he wrote in the *Books at Iowa* article, "I began to sense an increase of symptoms of a vaguely realized 'problem' which had 'bothered' me for some time. I didn't actually suffer; it was more of an inward itch. I finally recognized the disease as bibliomania. The disease has persisted and grown worse, though repeated self-administered treatments offer only temporary relief of symptoms. I realized that my bibliomania was complicated by 'collector's fever,' a happy combination. It is incurable."

The urge to collect came hand-in-hand with an interest in medical history. Martin said this was the result of an elective course at Northwestern on the history of medicine. "Slides were shown of the illustrations found in old medical books. I was fascinated by them," he said.

At this time, Martin's collecting was limited by a lack of money. His family was poor and Martin was only able to attend college and medical school with the help of fellowships and grants. He earned his Ph.D. in 1942, and after two years of practice was

didn't take any books but it shook me up."

Relinquishing the books was not easy. "I packed them up — it took 65 large packing cases for the books and 20 large packages for the elephant folios. They left on Bastille Day, the 14th of July. I thought, 'This is Bastille Day for me.' I really felt desolated with my shelves cleaned off."

Martin said he has continued to add to his personal collection, which now numbers around 2,000. "Since 1971, I've made periodic trips to Iowa City to write historical data on the books." Some of this material has been cataloged in *Heirs of Hippocrates*, which came out when the Rare Book Room was dedicated in 1973.

Naturally, Martin feels there is something special about his books. "I used to, in free moments before these books came here, sit down and put one in my lap and flip through the pages. Some of the books I had had for 10 years. I would spend an intimate half-hour with an old friend.

"I think every book has its own personality; its own particular essence. That's one of the attractive things about books. Even the same book, when it's published in a completely different format, with different paper, gets a new lease on life.

"Some books have stronger personalities than others, more attractive. You read them more often. They're a part of yourself. Others just fill out a collection. One tolerates them but does not have an emotional attachment."

This distinction demonstrates the line between a book lover and a collector. For Martin the distinction is clear in the difference between his regard for Andreas Vesalius and William Harvey. He owns rare editions of works by both men, but there is a difference in his reasons for collecting them.

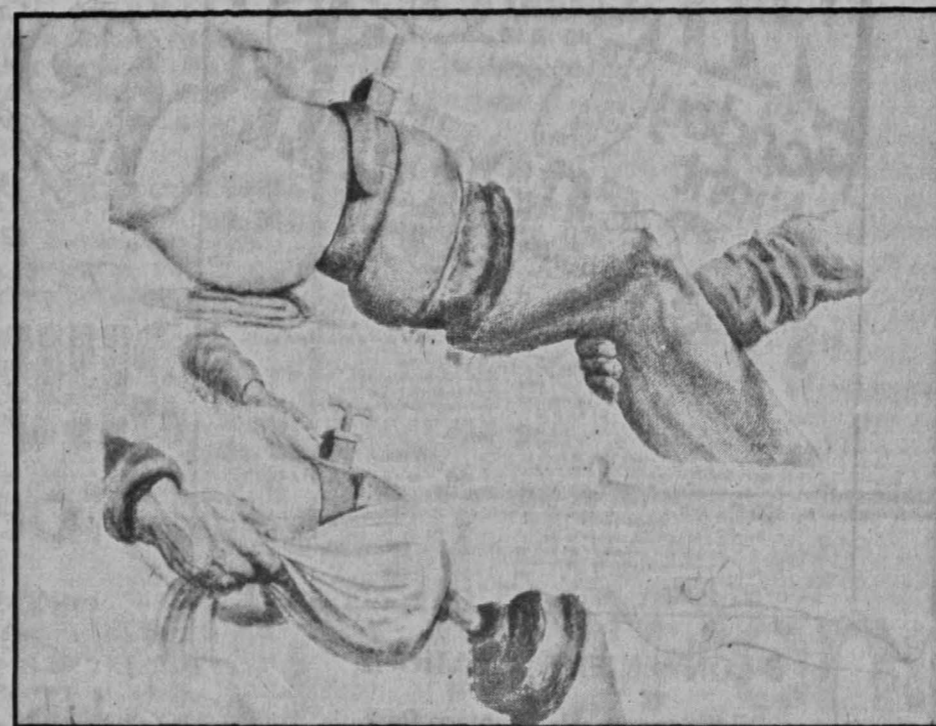
"I feel a personal interest and friendship with Vesalius," Martin said. "He was cantankerous but a genius. You must realize what this man did for medicine. He revolutionized anatomy, but the established authorities would not accept it. At age 28, he joined the army and became dead to the world. Vesalius was a tragic man in the end. He is my favorite character in medical history."

"Harvey is a favorite of many collectors and I think there's reason for that. With him was the beginning of true experimental physiology. But he was a shy, diffident, colorless personality; a somewhat social man. Harvey was careless and secretive."

Presently, Martin continues to add to the collection. "My main interest is in rounding it



"Opening of the larynx" is a drawing by Vicorius Baldinus. The engraving is attributed to Joseph Maurer from the book *De voia and itus-que organia historia anatomica*.



"Amputation at mid Thigh," an etching by Sir Charles Bell, is from his book *Illustrations of the Great Operations of Surgery* (1821).

out, filling in the missing chinks." He said he was inspired by the opening of the Rare Book Room and the use it gets.

"It's an encouraging indication that the books are not going to sit and collect dust. Seeing that gave me more purpose. I said, 'Let's look out for some of the things we've wanted.'"

Martin's search has been quite successful. In April of this year, he wrote of four books that he particularly wanted. He has already bought three. And the hunt continues...

"Some books have stronger personalities than others. They're a part of yourself. Others just fill out a collection. One tolerates them but one does not have an emotional attachment."

wings flying about in dark clouds. It was pretty, but the story didn't register with me at the age of four or five. I liked better the cardboard-backed color book with A for red apple, D for dog, J for Jack, M for man, and so on."

It has been nearly 70 years since the Christmas that Dr. John Martin wrote about in his article in *Books at Iowa*, a periodical published biannually. Throughout the years the Clarinda neurologist's love for books has remained constant, and the evidence of his passion can be found on the UI campus.

The Museum of Art will exhibit through Oct. 29 45 of Martin's rare and valuable medical books in a show called "De humani corporis fabrica." These books from the 15th to 19th centuries form a pluralistic history: of medicine, of illustration, of printing and engraving techniques.

The museum show was drawn from a collection in the Health Sciences Library that bears Martin's name. The John Martin Rare Book Room has around 1,200 volumes, nearly 1,000 of which were gifts from Martin.

Special Collections in the Main Library has also benefited from Martin's generosity. It's received about 700 of Martin's books — mostly French and English literature of the 18th and 19th centuries, biographies and travelogues.

"I've always had an interest in books," said Martin, who was in town for the opening of the exhibit. "When I was a child we would receive books for Christmas. In high school and college I was attracted to 19th century American and English literature because of some very fine teachers."

Coupled with a desire to read was a need to possess. "I could never bring myself to give away a copy of a book," Martin said. "If I buy a book and it's new and shiny with the price tag on it, I can give it away. But once I've handled it and read it, it's too much a part of my life."

There has been only one exception to this: an old algebra text that Martin threw into a

called to serve in the war. He returned to Chicago in 1945 and worked on the Northwestern faculty.

It was then that the serious collecting started. "As I could afford it, from 1946 on I was collecting," Martin said.

It wasn't long before he began to find treasures. "In 1949 I was able to purchase a first edition of Vesalius' *Fabrica* for \$740," he said. Martin still considers this book to be the central work of his collection, and said another copy of the book sold for \$25,000 two years ago.

Martin continued to practice medicine and became chief of neurological services in one of Northwestern's hospitals. Later he became head of the neurological services department at Walter Reed Army Hospital in Washington, D.C. In 1968 he semi-retired to Clarinda.

Martin's first consignment of books came to the UI in 1971. "The books used to worry me," he said. "I live in a reconstructed farm house and one time someone broke in. They

Organized crime into Medicaid

WASHINGTON (UPI) — Attorney General Griffin Bell said Wednesday there is evidence organized crime has moved into the health care industry, but he could not back up a House committee's claim that the infiltration is widespread.

Rep. Claude Pepper, D-Fla., said a survey by his committee on aging "for the first time documents the widespread involvement of organized crime in the \$50 billion Medicare and Medicaid programs" — the government's health care programs for the poor and aged.

"With current estimates of fraud in these programs running from \$1 billion to \$5 billion, the presence of organized crime is a frightening prospect," Pepper said at the start of hearings on the matter.

The committee surveyed federal, state and local law enforcement officials across the country, asking if they had

indications that organized crime was attempting to profit from fraud in the huge health care industry.

"Virtually everyone who responded to our questionnaire suggested not only that organized crime has a foothold, but that its influence in this field is increasing significantly," Pepper said.

Bell said the responses "only confirm the conventional logic without adding much to the limited facts available."

He said investigations have shown organized crime involvement "to be a reality" in New York and Michigan, but federal and state prosecutors "have not, as of this date, uncovered significant involvement of organized crime."

Bell said the effort to uncover fraud, whether by organized crime or individuals, is increasing. The Department of Health, Education and Welfare

has its own inspector general who is directing over half his resources to investigations of health care fraud and corruption, he said.

Also, "the U.S. attorneys and the FBI are making health care prosecutions matters of special emphasis," Bell told the committee.

"I believe that, if organized crime involvement exists, it will be ferreted out," he said.

Pepper said U.S. attorneys and federal organized crime strike forces told the committee their evidence of organized crime related most often to the ownership or operation of nursing homes and prepaid health plans. State law officers gave similar responses.

The officials also reported organized crime involvement in the operation of some pharmacies, clinical laboratories, medical supply houses and even computer firms.

What's been happening in South Africa?

Ask someone who has been there for two years, and is acquainted with people holding a wide range of views of the situation, including the late Steve Biko and his family. He is presently helping edit a new book of Steve Biko's writings for Harper and Rowe.

DAVE MESENBRING
SUNDAY OCTOBER 8
10:30 am and 3:00 pm
ST. PAUL
LUTHERAN CHAPEL
AND UNIVERSITY CENTER
404 EAST JEFFERSON

Seifert's Anniversary Sale Bonus

COLUMBUS DAYS



coats!
coats!
coats!

4 days only!

AN EXTRA 10% OFF! on all Anniversary Sale Coats!

Includes our entire stock!

IMPORTED FINE LEATHERS
THE GOOD WOOLS' FURS
FUR TRIMS · NYLONS
DRESS COATS · SPORT COATS
STORMS · JACKETS · TRENCHES
WRAPS · HOODS · MARLBOROS
Junior and Misses' Sizes!

UP TO **save**
20%, 30%, 40%

NOW THRU MON., COLUMBUS DAY, ONLY!

AN EXTRA 10% OFF ALL COATS!

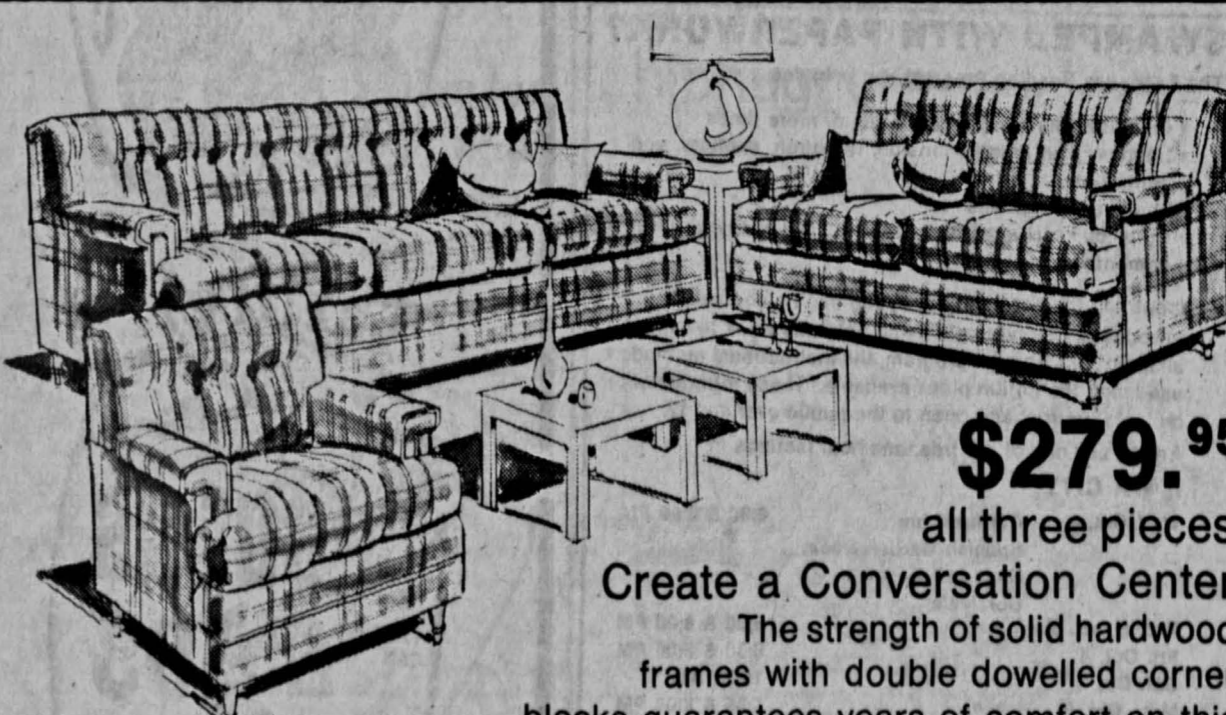
Seifert's
DOWNTOWN & IOWA CITY
OPEN THURS. TIL 9 PM

Student Wrestling Tickets Go On Sale Monday!

Get your tickets to see the National Champions against a National Championship Schedule.

- Students will receive a priority based on the year they first enrolled at the University of Iowa.
- Students ordering with another student with lesser priority will be filled in the poorer location.
- Student season tickets will be on sale at the Athletic Department commencing October 9 and students, in order to obtain their priority, must order their season tickets not later than October 31, 1978. These tickets will then become available for pick-up beginning November 13, 1978. The student ID card must be presented at the time of pick-up.
- After October 31, student tickets will be available for individual meets only until a meet is sold out or a cutoff time is announced.
- A married student may purchase a spouse ticket next to hers or his at the student price. A spouse ticket may be used by any University of Iowa student with ID card and current registration certificate and without regard to sex. A non-University of Iowa Student must be the spouse of the original purchaser to be able to use the spouse ticket.
- A student may purchase a second ticket for the reserved seat next to his or hers at the student price. This ticket will be called a date ticket. A date ticket may be used only by a student with current registration certificate and ID card.

Fieldhouse Ticket Office hours are 9 am - 4 pm weekdays. Phone 353-4710.



\$279.⁹⁵

all three pieces

Create a Conversation Center

The strength of solid hardwood

frames with double doweled corner

blocks guarantees years of comfort on this

reversible cushions.

smart tufted channel back sofa, loveseat & chair. Covered in bold plaid,

reversible cushions.

90 DAYS SAME AS CASH



United Freight Sales

Hwy 6 West, Coralville 351-2073

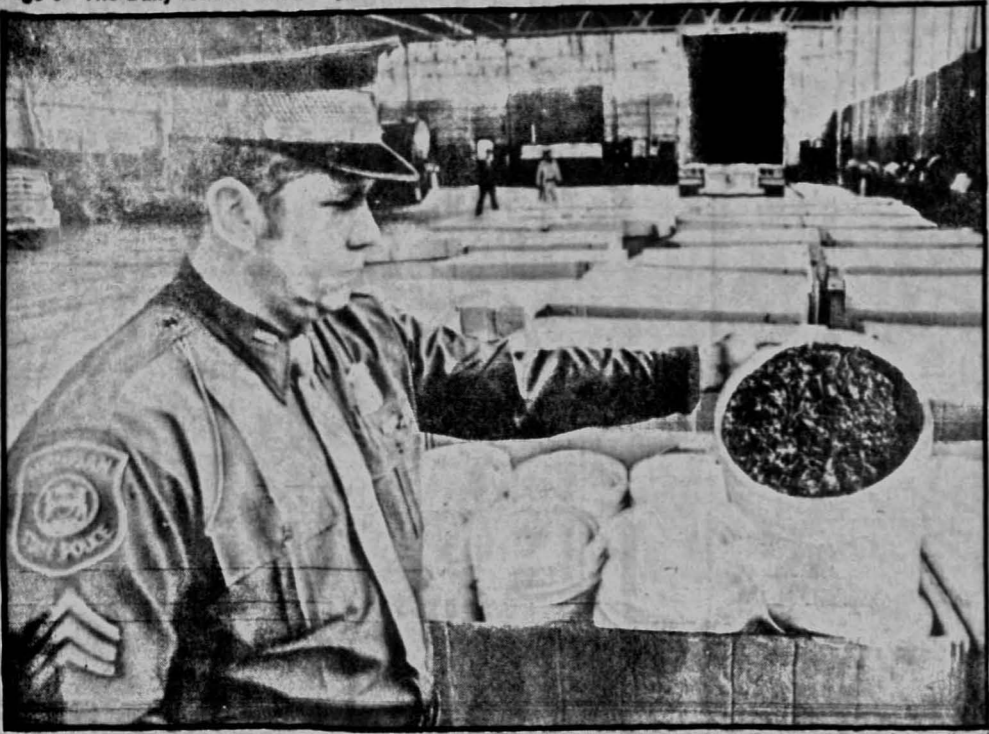
coupon

\$10 OFF Any King or Queen sized fitted Waterbed Sheet Sets.

Each set contains top & bottom sheets, two pillow cases
Muslin or Pecale
Coupon good thru Oct. 9th

Neenah

223 E. Washington 351-5888



By United Press International

Despite the seizure of 5½ tons of marijuana, a DC6A airplane and a tractor trailer, the Oakland County, Mich., prosecutor's office said Tuesday

that two truck drivers arrested with the marijuana may be released for lack of evidence. Police Sgt. William Chatfield displays one of the 392 marijuana filled pickle buckets seized.

'Multiple rape suspect can't handle defense'

CULLMAN, Ala. (UPI) — Tommy Lee Hines, a retarded 26-year-old black man charged with raping three white women and robbing another, is incapable of understanding his legal rights, a psychiatrist testified Wednesday.

Dr. Jack R. Anderson, a clinical psychiatrist at the University of Alabama in Birmingham, said tests he conducted showed Hines, 26, was moderately retarded and had the mind of a 6-year-old.

Anderson's testimony came after a telephone bomb threat prompted authorities to empty the courthouse and delay proceedings for nearly three hours while state troopers searched the building. A second threat was phoned to authorities while the building was vacant.

The troopers found nothing, but when court resumed at mid-afternoon, officers were posted at every entrance to the building and anyone entering was subject to a search.

Defense attorney Henry Mims asked the psychiatrist if Hines was capable of understanding a declaration of his legal rights read to him by the police officer who arrested him.

"This would be much beyond the ability of anyone who is moderately retarded," Anderson said. "There would be no way at all he

could understand it."

Hines is on trial for raping a young white woman outside a railway station late at night last Feb. 16. The other assaults for which he was indicted also occurred in the early part of the year.

Circuit Court Judge Jack Riley kept the all-white jury out of the courtroom during the testimony Wednesday, which was to help him decide whether to allow jurors to hear an alleged confession Hines gave to a Decatur policeman. The testimony concerned whether Hines was competent when he waived his legal rights before giving the alleged confession.

Hines' lawyers told the judge the defendant did not understand his rights because of his mental condition.

Mrs. Maggie Holmes said she was unsuccessful in trying to teach Hines to read and write in her home in 1960s.

"He would only repeat what I said," she said. "He never was able to hold a pencil straight."

"Tommy is retarded," said Alfonso Robinson, the minister at Newcomb Street Church of Christ. "Tommy helped serve the Lord's Supper and a lot of times in going from point A to point B he would have to be coached."

Congressman admits salary misuse at trial

WASHINGTON (UPI) — Rep. Charles Diggs, D-Mich., admitted at his trial Wednesday that he paid a Detroit worker a full congressional salary although she spent most of her time working for his funeral home.

Earlier testimony showed Diggs paid Jeralee Richmond congressional salaries ranging from \$8,500 to \$9,450 from mid-1974 to mid-1976 after hiring her to work with constituents in a "community services office" he set up on the second floor of his "House of Diggs" mortuary.

Asked about Ms. Richmond's own testimony that she spent 20 percent of her time working with constituents and 80 percent for the mortuary, Diggs said, "what she did after she took care of constituents was her own business."

The funeral home did not pay Ms. Richmond, Diggs said, but his daughter had charge of the mortuary payroll and whether she paid Ms. Richmond anything "was entirely up to her."

Diggs, apparently the last defense witness of his two-week trial on charges of taking kickbacks, was to return to the stand Thursday.

Gov't wage freeze okayed by Congress

WASHINGTON (UPI) — Congress approved and sent to the White House Wednesday a compromise bill freezing the salaries of members of Congress, U.S. judges and top federal officials and limiting pay increases for most other government workers to 5.5 percent next year.

The salary provisions were contained in a bill appropriating \$9 billion to operate the Treasury Department, Postal Service, executive offices of the president, and some independent agencies in fiscal 1979.

The Senate approved the measure 70-20, a short time after it was passed by the House.

Amendments already had

official and personal expenses.

Diggs testified his former office manager, Jean G. Stultz, began helping him by paying \$2,500 for a portrait he needed when he was made chairman of the House District of Columbia Committee in January 1973, and continued to pay other personal bills from time to time until about May 1976.

"I was in very dire financial straits," he testified. Diggs denied Mrs. Stultz ever expressed any dissatisfaction about the arrangement, stressing that her help was completely voluntary.

Defense lawyer David Povich asked if the help was a condition of her employment.

"Of course not," Diggs said. He repeatedly denied he made any of the transactions with the intent to violate any law.

"I would not have jeopardized my congressional career on that kind of a basis," Diggs said.

Earlier, U.N. Ambassador Andrew Young testified that the 24-year veteran of Congress was "straightforward and honest."

Other character witnesses included Coretta King, widow of slain civil rights leader Martin Luther King Jr.; Rev. Jesse Jackson, the civil rights leader from Chicago; Detroit Mayor Coleman Young; Undersecretary of State David Newsom, and D.C. congressional delegate Walter Fauntroy.

been included in other legislation to limit military pay increases to 5.5 percent. The amendment to the appropriations bill would extend that limit to all other federal workers.

An amendment to the previously passed legislative appropriations bill also would freeze the salaries of all congressmen, federal judges and federal officials earning more than \$47,500 a year. There was no explanation why the apparently identical amendment was included in the Treasury-Postal-executive branch bill.

The money bill, which includes some funds for such agencies as the General Services Administration and the Federal Election Commission, was passed by a 247-137 vote.

FOUNDERS' DAYS Hy-Vee

WHERE THERE'S A HELPFUL SMILE IN EVERY AISLE

WIN \$100 CASH Monday Night PRO-FOOTBALL

GET YOUR FREE CAR TODAY!

HERE'S HOW TO PLAY THE GAME

- Order a new PRO-FOOTBALL weekly game card each time you visit a Hy-Vee store. NO PURCHASE NECESSARY.
- Each PRO-FOOTBALL game Monday night on network television. Check your local newspaper or radio poster at any participating store for the SCORE of both teams at the completion of the game.
- If you have a winning card (one that matches the score on your PRO-FOOTBALL game card) with the correct amount (card or your card) either \$100, \$50, or \$25. EXAMPLE: If the score on your card reads WASHINGTON 16 MINNESOTA 17, means the WASHINGTON score could be 16, 20, 24, 28, 32, 36, 40, 44, 48, 52, 56, 60, 64, 68, 72, 76, 80, 84, 88, 92, 96, 100. If the MINNESOTA score could be 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 100. Any combination of scores ending in 9 for WASHINGTON and 7 for MINNESOTA would give you a winning card.

Prize: \$100 cash (available in 18 weeks). \$25,000 total prize pool available during program. 100,000 winning game cards. 100,000 total cards. Program scheduled through Jan. 21, 1979.

Winning Possibilities

Prize	No. of Winners	1st Prize	2nd Prize
\$100	232,000	1 in 172	1 in 56
\$50	18,000	1 in 1,667	1 in 125
\$25	9,000	1 in 2,333	1 in 188
\$10	1,800	1 in 4,667	1 in 47

3 CONVENIENT LOCATIONS

- 227 Kirkwood 1st Ave & Rochester Iowa City
- Lantern Park Plaza Coralville

7 - Bone CHUCK ROAST 99¢ lb.

USDA CHOICE

What we've learned in 48 years can help you!

We've learned that our customers want quality, variety and freshness every day of the week. When it comes to value, it's not just what you pay, it's what you get for what you pay. We're working hard to keep our prices as low as possible without sacrificing quality. We really want to help you.

Pork Shoulder Blade Roast 1.09 lb

Pork Shoulder Blade Steak 1.29 lb

Beef Chuck Blade Steak 89¢ lb

Thrifty Be a Pepper 99¢

REG OR SUGAR FREE 8-16 Oz. Plus Deposit

HY-VEE SLICED BOLOGNA 99¢ 1-lb. Pkg.

Ruffnek Bread 16 oz loaf 47¢

Ad Effective Oct 4th thru Oct 10th

Betty Crocker Cake Mix Box 59¢

Thrifty BEANS 27¢

16 OZ. CAN

Thrifty BAKING CHIPS 88¢

12 OZ. PKG.

Snow White Cauliflower head 99¢

Dole Bananas lb 23¢

Archway Home Style Cookies 10¢ off reg price

Butternut Coffee 2# 4.66

Bakery fresh! 12 FOR \$1.09

GLAZED ORANGE CAKE DONUTS

POTATO BREAD 1-LB LOAF 39¢

POTATO DINNER ROLLS DOZ 55¢

PRINCESS 6 FOR SQUARES 65¢

Thrifty KETCHUP 77¢

32 OZ. BTL.

Thrifty COORS 2.99

12-12 OZ. CAN

HY-VEE SUGAR-FROSTED FLAKES CEREAL 88¢

20 OZ. PKG.

Thrifty TISSUES 39¢

200 CT. BOX

Thrifty TONY'S PIZZA 1.09

EACH

SAUSAGE CHEESE PEPPERONI HAMBURGER

SWAMPED WITH PAPERWORK?

The Executive Reading Program can help you

- Increase your reading rate 5, 10, or more times
- Improve your comprehension, retention, memory, concentration
- Improve your grades
- Help you keep up with professional and business developments

At about half the cost of other speedreading courses! Introductory lectures are being held this week to explain all about this popular program, the instructional methods used, and the tuition plans available. These introductory lectures are free and open to the public over age 12. Attend any one of the free, one-hour lectures in IOWA CITY

Date	Location	Time
Wed. Oct. 4	Carousel Inn Spanish Garden Room Hwy. 218 & Hwy 1 Coralville	6:30 & 8:00 PM
Thurs. Oct. 5	"	6:30 & 8:00 PM
Fri. Oct. 6	"	6:30 & 8:00 PM
Sat. Oct. 7	"	10:30 AM
Mon. Oct. 9	"	6:30 & 8:00 PM
Tues. Oct. 10	"	6:30 & 8:00 PM

THE EXECUTIVE READING PROGRAM sponsored by Reading Skills Institute, Inc. Des Moines, Iowa

Battle works O'Neill

WASHINGTON (UPI) — Publicly soliciting support for President Carter announced Wednesday that western governors proposed veto of public legislation. House and leaders said they would veto it if they could overrule the veto.

House Speaker Thomas O'Neill, usually a strong supporter, said, "It's a if it (a vote) came to have the vote (to over a two-thirds majority house is needed to overrule the veto).

"I think the president putting his head in the sand, an ostrich, not thinking of the future of America," O'Neill, adding that problems covered in may be as serious as energy problem are not.

The speaker warned

T.G.I.F.

Downtown movie
F.I.S.T. — The ris Sylvester Stallone as One of the genuine fighters. Tonight is the last night.
Convoy — Kris Kristofferson's "Rubber Duck," the le country rampage. All figuratively. Starts to Go! Coconuts — Cinema 1.

Animal House — The Class of '78 — small Foul Play — The Something is Out Coralville Drive-In Fr. and Saturday Night C

Campus movie
All campus movies noted.

After the Thin Man
Nick and Nora Charles. Le Retour d'Afric tonight.
Dr. Jack (1922) — The Collector (1954) beautiful young woman. Possessive love car. Stamp and Samanth. Friday and Saturday.

Love and Anarchy
sources tell us it may day at 9 p.m.

Black and White
film about German was a surprise winner. Film 7 and 9 p.m.

Vera Cruz (1954)
treasure. Directed by day at 9 p.m.

The Shop Around the Corner
famous now for be Stewart. Monday at 7 p.m.

Flesh and the Devil
the days when they day at 7 p.m.

Celine and Julie

Clubs
Gabe 'N' Walker's tunes tonight through favorite madmen w back again for another.

Maxwell's — Tom rock and funk. On T. Thomases and the Diamond Mill's western crew. Sat. Larry Fountain and Ironmen Inn — who play Top 40 s there through Wed.

The Mill — Toni piano and upright day it will be voice.

The Sanctuary
Friday and Saturd Advance tickets at Willard and friends.

DI Class
Write ad below

1..... 2.
3..... 6.
4..... 10.
5..... 14.
6..... 17.
7..... 21.
8..... 25.
9..... 29.
10..... 30.
Print name, address, phone number, and/or phone number. Cost equals (number of words, \$3.40.

1-3 days.....
5 days.....
Send completed ad to check or money order in our offices:

Battle over works bill looms; O'Neill confident

WASHINGTON (UPI) — Publicly soliciting support, President Carter announced the backing Wednesday of seven western governors for his proposed veto of public works legislation. House and Senate leaders said they were confident they could override the veto.

House Speaker Thomas J. O'Neill, usually a strong Carter supporter, said, "It's apparent if it (a vote) came today, we have the votes (to override.)"

A two-thirds majority in each house is needed to override a veto.

"I think the president is putting his head in the sand like an ostrich, not thinking about the future of America," said O'Neill, adding that water problems covered in the bill may be as serious some day as energy problems are now.

The speaker warned Carter

his long-stalled energy legislation, now near passage, could be threatened by a fight with Congress. "There has to be some bitterness ... some rancor out there that I don't like to see brewing."

Carter said Tuesday he intends to veto the \$10.2 billion public works appropriation bill for 1979 "because it is inflationary, wasteful and inefficient" and would be a "wrong example."

Carter said he would exercise the veto — his sixth — "later this week." White House officials acknowledged the delay was to seek public support.

At a special White House briefing featuring Cabinet officers, chief economic adviser Charles Schultze stressed the bill is inflationary.



Abe to move

The giant statue of Abraham Lincoln that has stood guard for years over a field of weeds near Charleston, Ill., has been purchased by a Charleston couple who intend to move it to a 110-acre area east of Charleston. Colonel W. and Frances J. Scott are developing a campsite and recreation area and have promised to turn over to the Charleston Area Chamber of Commerce a percentage of the profits from the campground in exchange for the statue.

Boyd: Anti-parietal forces need facts

By KELLY ROBERTS
Staff Writer

A student petition drive against the parietal rule, which requires nearly all freshmen and sophomores to live in dormitories, will be ineffective unless information is presented to support the students' demand to abolish the rule, UI President Willard Boyd said Wednesday.

"It's not a question of the numbers, but of the reasons those students are signing the petition," he said. "I want to see suggestions by the Student Senate and the Collegiate Associations Council (CAC) to make better living conditions."

The petition drive will begin today and continue through early next week in the dormitories and the Union, Senate, CAC and the Associated Residence Halls (ARH) executives want the UI administration and the Iowa Board of Regents to follow a recommendation by the UI Educational Directions Committee to suspend the parietal rule for two years while the rule is studied for abolition, modification, or implementation.

Boyd said if he receives a copy of the petition he will take it under consideration, but

admitted a slight bias. "As a former commuting student myself, I think the residence halls provide a good educational experience," he said.

In an earlier address to the UI Staff Council, Boyd said he thinks the dormitory system contributes to the human dignity of the university.

"In a residential university, such as this, students can learn to live with a diversity of people," he said. "Students do learn by living with strangers. When you reach out to a stranger, you don't limit your life or your experiences to yourself."

Boyd also said the UI will soon comply with no-smoking legislation passed by the state legislature in May and effective July 1. He said the delay in compliance came because the UI was awaiting acceptance by student, staff and faculty groups.

"The commitment of the constituency is needed if the legislation is going to work," he said. "The law has to be compatible with beliefs. People have to comply, not because they'll be arrested if they don't, but because they want to. It must be self-enforced."

Ford, Reagan meet privately, boost party

RANCHO MIRAGE, Calif. (UPI) — Gerald Ford and Ronald Reagan, rivals in the 1976 GOP presidential primaries, met alone for an hour Wednesday for the first time in two years, then taped television commercials together boosting Republican candidates in the November elections.

They also met with the press on the lawn of Ford's home adjoining a fairway of the Thunderbird Country Club near Palm Springs, in 107 degree heat, but put a ban on questions about whether they might run against each other again in 1980.

"It was a delightful luncheon," Ford said. "We discussed our mutual efforts to aid party candidates."

AUTUMN is a great time for environmental PORTRAITS but it doesn't last long so...

HURRY to make your appointment before the leaves turn brown.

TO save money present this ad for a 10% discount during the month of October.

R.W. LUTZ PHOTOGRAPHY
Please phone 354-4961 for inquiries and appointments

 We use Kodak paper for good looking portraits

T.G.I.F.

Downtown movies

F.I.S.T. — The rise and leveling off of a labor leader, with Sylvester Stallone as the labor leader and Dubuque as Cleveland. One of the genuine flops of the year. Starts Friday at the Englert. Tonight is the last night for **Somebody Killed Her Husband**.

Convoy — Kris Kristofferson does his amiable hunk schtick as "Rubber Duck," the leader of some renegade truckers on a cross-country rampage. All McGraw is along for the ride, literally and figuratively. Starts today at Cinema II.

Goin' Coconuts — Donny and Marie Osmond go Hawaiian. Cinema I.

Animal House — The film that won the hearts and minds of the Class of 78 — small victory. The Astro.

Foul Play — The Iowa.

Something is Out There and **Beyond the Door** are at the Coralville Drive-In Friday through Sunday, with late show Friday and Saturday **Night Child**.

Campus movies

All campus movies are showing at the Union unless otherwise noted.

After the Thin Man (1936) — William Powell and Myrna Loy as Nick and Nora Charles. 7 tonight.

Le Retour d'Afrique (1973) — By Swiss director Alain Tanner, 9 tonight.

Dr. Jack (1922) — Harold Lloyd silent film, 7 p.m. Friday.

The Collector (1965) — A rather odd young man kidnaps a beautiful young woman — not for ransom, but to hold her captive. Possessive love carried to its perverse extreme, with Terence Stamp and Samantha Eggar. William Wyler directed. 11:30 p.m. Friday and Saturday.

Love and Anarchy (1974) — We have not seen it, but reliable sources tell us it may be Lina Wertmuller's best. Friday and Saturday at 9 p.m.

Black and White in Color (1976) — Jean-Jacques Annaud's film about German and French troops in West Africa in 1914. It was a surprise winner of the Academy Award for Best Foreign Film. 7 and 9 p.m. Sunday.

Vera Cruz (1954) — Gary Cooper and Burt Lancaster fight over treasure. Directed by Robert Aldrich. Monday at 7 p.m. and Tuesday at 9 p.m.

The Shop Around the Corner (1940) — Margaret Sullivan, famous now for being Brooke Hayward's mother, and Jimmy Stewart. Monday at 9 p.m. and Tuesday at 7 p.m.

Flesh and the Devil (1927) — A Greta Garbo silent film about the days when they had hot titles instead of hot movies. Wednesday at 7 p.m.

Celine and Julie Go Boating (1974) — 8:45 p.m. Wednesday.

Clubs

Gabe 'N' Walker's — The Brian Lee Show will be playing boogie tunes tonight through Saturday. On Wednesday Iowa City's favorite madmen will be appearing. Duck's Breath. They'll be back again for another appearance the following week, so stay tuned.

Maxwell's — Tonight through Saturday it will be Cabala playing rock and funk. On Tuesday and Wednesday it's the return of John Thonnes and the All American band, more rockers.

Diamond Mill's — On Friday it's the Factory, a country and western crew. Saturday after the game it's more country with Larry Fountain and Mr. Yakkety Sax.

Ironmen Inn — Currently appearing are Corey and Company, who play Top 40 stuff from the last 25 years or so. They will be there through Wednesday.

The Mill — Tonight Steve Hillis and Ron Rohovit entertain on piano and upright bass with their kind of jazz. Friday and Saturday it will be voice and guitar by Swinton and Thompson.

The Sanctuary — Tonight it is Mark Evans and his guitar. On Friday and Saturday it is concert time with folksinger Bob Gibson. Advance tickets at \$2 are available. Wizard and Company — Lynn Willard and friends — play their superb funky jazz Sunday.

By BILL CONROY and DAVE ALBERT

DI Classified Ad Blank

Write ad below using one word per blank

1.....	2.....	3.....	4.....
5.....	6.....	7.....	8.....
9.....	10.....	11.....	12.....
13.....	14.....	15.....	16.....
17.....	18.....	19.....	20.....
21.....	22.....	23.....	24.....
25.....	26.....	27.....	28.....
29.....	30.....	31.....	32.....

Print name, address & phone number below.

Name..... Phone.....

Address..... City.....

Dial 353-6201 Zip.....

To figure cost multiply the number of word - including address and/or phone number, times the appropriate rate given below. Cost equals (number of words) x (rate per word). Minimum ad 10 words, \$3.40.

1-3 days.....34c per word 10 days.....48c per word
5 days.....38c per word 30 days.....\$1.02 per word

Send completed ad blank with check or money order, or stop in our offices:

The Daily Iowan
111 Communications Center
corner of College & Madison
Iowa City 52242

You are cordially invited to attend our "HAWAIIAN SPLENDORS PRESENTATION"

Tonight, October 5 7-9 pm
125 S. Dubuque. Plaza Centre One
Film Presentations • Free Refreshments
Spend New Year's Eve in beautiful Waikiki. Sun, Surf, Sand, Night Life

Price per person is \$449⁰⁰. Double Occupancy
(150 deposit per person is due October 16.
Balance due November 1)
Depart Cedar Rapids Dec. 28, Return Jan. 4

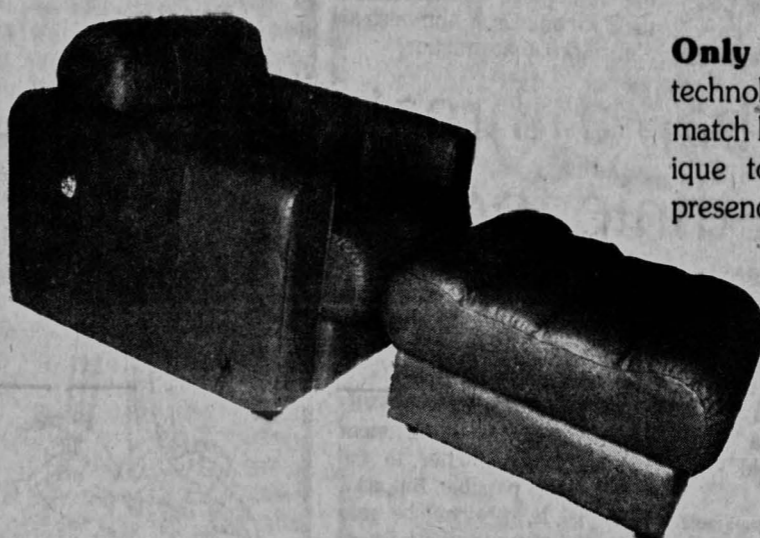
COMPLETE TRAVEL SERVICE

Dottie, Jean, Jeanie, Sue or Lisa

Hawkeye world Travel
351-0300 Plaza Centre One

EVERY LIFE DESERVES SOME BEAUTY...

Why not make yours genuine leather



Shown:
Eros Casual Leather
Lounge chair with slide out
incline mechanism.

Chair & Ottoman \$1318.

Invest in Heirlooms individually as you like them, or with matching sofas and love seats.

Smulekoff's

Free Parking and Delivery
Credit Programs to fit most budgets
Downtown Cedar Rapids



Eastern Iowa's Headquarters for fine leather furnishings

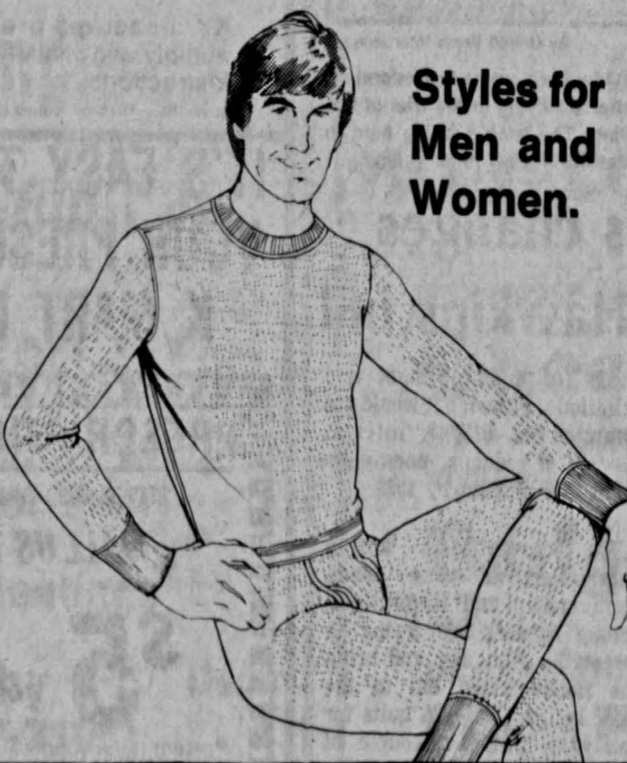
JCPenney Days.

25% off entire line of sweaters



Save on sweaters for the entire family. Cardigans, ski patterns, a wide selection for everyone.

20% off Thermal underwear.



Styles for Men and Women.

20% off All our pantihose, our briefs, bikinis, hipbudders.



Open 9:30 to 9:00, Monday and Thursday;
9:30 to 5:30, Tuesday, Wednesday, Saturday;
Friday, 9:30-8:00 pm;
Sunday, Noon to 5

Daughters of DES-treated women prone to cancer

WASHINGTON (UPI) — There is clear evidence that some women who took the hormone DES to prevent miscarriage passed along to their daughters a tendency to contract vaginal or cervical cancer, the government reported Wednesday.

On the basis of that finding, the Department of Health, Education and Welfare, through the U.S. surgeon general, is alerting the estimated 4 million to 6 million Americans who may have been exposed to the hormone in that way.

It is only the third cancer warning ever issued by the surgeon general, the previous two involving cigarettes and asbestos.

The 27-page report from a task force set up last February said the cancer risk is not as high as originally thought, and that there is no firm evidence the substance also induced cancer of the testicles in male offspring.

And experts said they were unable to find any evidence that daughters of women who took DES were likely to have children with birth defects, or that the sons of such women might have fertility problems.

But while no direct link was found with testicular cancer, the experts reported evidence that DES from the mother can retard development of the testes or produce abnormalities that "are well recognized conditions which predispose to testicular malignancy."

HEW Secretary Joseph Califano said the report indicates that "while the overwhelming majority of those exposed in the past to DES prescribed during pregnancy will suffer no serious or long-term health effects, some will have serious health problems."

"For daughters of mothers who used DES to prevent miscarriages, the task force found that there was a clear link between exposure before birth and an increased risk of vaginal or cervical cancer."

"Although previous studies have demonstrated that there is such a link, the task force concluded that the risk is not as high as originally feared."

Califano said most of the exposures came when DES was in vogue as a miscarriage

preventive, largely during 1945-55 but "in a number of cases as recently as 1970."

He said there will be a campaign to alert the public, and that the surgeon general will contact 400,000 doctors, urging they seek out women who took DES during pregnancy.

An alert also will be issued for women who may have taken DES as a "morning after" contraceptive, for whom the

'Nitrite ban a threat to U.S. ethnic food'

WASHINGTON (UPI) — Ethnic foods, like pastrami or salami, would be eliminated from the American diet if the federal government banned sodium nitrite as a meat preservative, an Iowa State University scientist said Wednesday.

Robert Rust said he disagreed with nitrite ban advocates who have argued alternative products and techniques are available or could be developed if the Food and Drug Administration and the Agriculture Department ban nitrites as food additives.

Rust, a professor of meat science at ISU, said it would be impossible to reproduce as many as "400 to 600 traditional cured meats from the diet, many of which have deep ethnic roots."

"We have demonstrated this many, many times in our lab," he added.

In addition to preserving meats, nitrites add flavor and color. Rust is a member of a task force of scientists highly critical of a Massachusetts Institute of Technology study linking nitrites with lymphatic cancer in laboratory rats.

Another research group at Iowa State released a highly critical review of the MIT study last month, in which it said the MIT work did not clearly establish a nitrite-cancer link and urged the government to proceed cautiously in phasing out the widely used additive.

FDA and Agriculture Department officials are considering banning nitrites in cured meat,

report said "health risks may be similar."

DES, short for diethylstilbestrol, also is used as treatment of hormone deficiency, menopausal problems and advanced cases of prostate and breast cancer.

It has been used to promote fast growth in beef cattle, and just last month administrative law judge recommended the Food and Drug Administration outlaw that practice.

poultry and fish as a result of the study. But they also are faced with nitrite's benefit in preventing botulism, a food poisoning.

Richard Lechowich of Virginia Tech said the government should reduce nitrites to the lowest levels possible. But, as a specialist in botulism, he said without the preservatives, "consumption of meats could become a leading cause of botulism in the United States as it is in Europe."

Health, Education and Welfare Secretary Joseph Califano told a news conference HEW's general counsel is checking with the Justice Department to determine if it is possible to allow for a phase-out of the preservative rather than an immediate total ban.

Califano also said the FDA, the National Cancer Institute and the National Institute of Occupational Safety and Health have begun a "slide-by-slide" examination of the MIT animal study to determine the validity of the tests and whether additional tests are needed.

Rust said a nitrite ban likely would "develop a vast home-curing market and potentially a black market" of cured meats, which could be dangerous because curing would not be subject to federal inspection standards.

Rep. William Wampler, R-Va., who has taken the lead in trying to place congressional brakes on a possible nitrite ban, asked the task force of the Council of Agricultural Science and Technology, located at Iowa State, to review the MIT study.



TRUCKLOAD PLANT SALE

OCT. 5, 6, & 7 — 9 AM TO 8 PM

TREMENDOUS SAVINGS ON ALL PLANTS

Example: \$42.00 Weeping Fig ... 19⁹⁸

- Large Variety
- Direct from Florida Growers

AT
Iowa Memorial Union
University of Iowa

Sponsored by the Student Senate



OPEN DAILY 10-10; SUNDAY 10-6



is Celebrating

The GRAND OPENING of their New PHARMACY Dept. Wed. thru Sat.



Final Net Hair Spray
12 oz.
Selling Value \$1.99

\$1.43



MYADEC 130's
Selling Value \$5.72

\$4.66

CLAIROL LOVING CARE

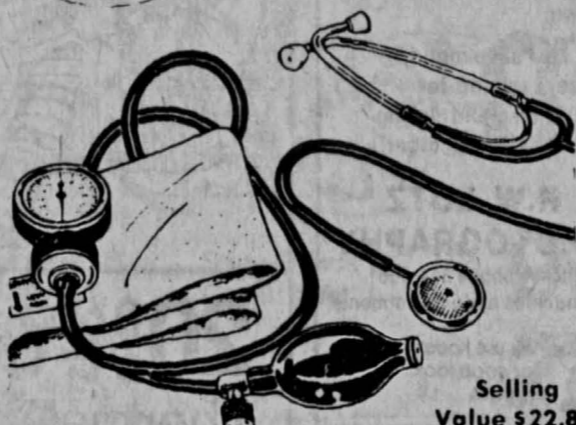
Selling Value 1.43 Limit 1 **99¢**

SUAVE SHAMPOO ...16 oz.

Selling Value 97¢ **68¢**

K MART MEDICATED SKIN CREAM ...16 oz.

Selling Value 1.17 **67¢**

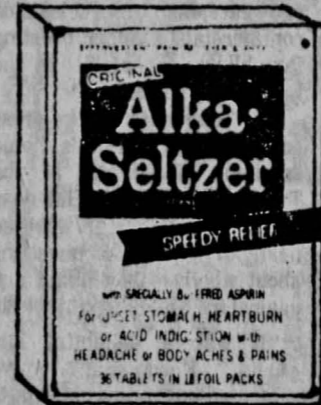


BLOOD PRESSURE KIT

Kit measures pressure audibly and visually. With instructions.
Copyright © 1978 by Kmart Corporation

Selling Value \$22.88

11.87



ALKA-SELTZER

36 tablets for headache, upset stomach.

Selling Value \$1.38

98¢



48 OZ. * LISTERINE®

Selling Value \$3.33

2.47

IT'S EASY TO TRANSFER YOUR PRESCRIPTION TO K MART PHARMACY

351-1768



You merely bring in your old label or bottle to K Mart Pharmacy. Our licensed pharmacist will take it from there and do all the necessary telephoning to your doctor.

IT'S AS SIMPLE AS THAT!

You also may phone the number of your prescription to K Mart Pharmacy — and again our pharmacist will handle all necessary details for you. Please try to call us during your doctor's office hours if you need medication in a hurry. Certain prescriptions require a new, written prescription each time. Our pharmacist can determine this when he contacts your physician.

GAVISCON® ANTACID

100's

Reg. \$3.86

3.07



LAUREL AND K MART Paper Towels

Reg. \$1.00

3/\$1.00

Spy suspects were observed

NEWARK, N.J. (UPI) — The Government charged Wednesday that two Russians standing trial on spy charges were known espionage agents who had been under surveillance in other foreign intelligence activities.

Outside the presence of the jury, assistant U.S. Attorney Edward Plaza said the Government could prove Valdik A. Enger, 39, and Rudolf P. Chernayayev, 39, both employed by the United Nations, had been observed "countless times" by FBI counter-intelligence agents.

The two men, both Soviet citizens, are on trial for allegedly paying an American naval officer more than \$20,000 for defense secrets dropped off at locations on New Jersey highways.

A special hearing was called outside the presence of the jury to determine if the Government's new allegations could "inflamm" or prejudice the jury.

U.S. District Judge Frederick B. Lacey said he would decide Thursday if testimony should be limited.

FBI agent Lawrence Doyle, assigned to the FBI's foreign counter-intelligence division in New York City, said he had observed both defendants on "more than 100 occasions" as part of his surveillance duties.

On Dec. 3, 1977, Doyle said he was dispatched to a service area on the New Jersey Turnpike to "observe Soviets" engaged in any type of activities.

The naval officer, Lt. Cmdr. Arthur E. Lindberg, has testified he received \$5,000 after dropping off defense secrets near the turnpike rest stop.

Doyle said he observed Enger "face to face" in the men's room of the service area and passed Chernayayev as he walked in the opposite direction.

Doyle said he also saw Vladimir P. Zinyakin, a Third Secretary of the Soviet Mission, with Enger at the rest stop.

Zinyakin was arrested with Enger and Chernayayev in Woodbridge on May 20 shortly after they allegedly picked up classified documents.



U.S. Navy Lt. Cmdr. Arthur H. Lindberg enters the federal office building in Newark, N.J., after testifying in the trial of two Soviet citizens accused of spying. The trial is being held in Federal Court across the street from the office building.

Panel suggests changes in Humphrey-Hawkins bill

WASHINGTON (UPI) — The Humphrey-Hawkins "full employment" bill — already fighting for survival in the waning days of the congressional session — ran into a new complication in the Senate Wednesday.

The Senate Budget Committee, which for the past year had not officially concerned itself with the bill, suddenly jumped into the act and recommended substantial changes to the full Senate.

The budget panel wants to strip the bill of provisions which it sees as increasing the powers of Congress' Joint Economic Committee.

It also wants to delete any requirement that the full House and Senate vote annually on

goals for unemployment and inflation — although it would not change the bill's "interim target" of reducing unemployment to 4 percent by 1983.

The committee's action comes at a time when Democratic and Republican Senate leaders are trying to forestall a filibuster and bring the House-passed bill to the floor before Congress quits for the year within a couple of weeks — at which point pending bills die.

President Carter, black leaders, the AFL-CIO and a coalition of more than 80 religious, civil rights and other organizations have been lobbying to get the bill to the floor.



Fall in Iowa City, winter, spring and summer.

Cancer

DES MOINES (UPI) — An argument that he political scientists favor. But to candidates running for office in Iowa's Nov. 6 election, there's no doubt — television means. For several weeks have been treated to of the advertising meant yet to come of final weeks of the putting hundreds of of dollars worth of

Election

investments to the While party leader of tight money and enthusiasm — recurring for off-year election money that is available sunk into advertising especially by candidates to pull off upset victories. "We couldn't find better to put our money wanted to," said strategist. "There is stigma attached to ever since The Sell President. Still, it's get the biggest buck and in this business got to be the deciding. The notion candidates packages and so raised after Richard 1968 victory over Humphrey. That made by one of Nixon makers, has been th

SOCKS THE LONG SHORT OF THI-HIGHS ANKLETS.





New Brick

Fall in Iowa City brings urban renewal, as do winter, spring and summer. Brick sidewalks are now being constructed downtown along College Street.

The Daily Iowan/John Danicic Jr.

Four plead guilty to fraud charges in GSA scandal

BALTIMORE (UPI) — Four men pleaded guilty Wednesday to conspiracy to defraud the federal government — the first to do so in a sweeping investigation of the scandal-ridden General Services Administration.

The four were among 18 people indicted on fraud and kickback charges involving the GSA's \$60 million-a-year supply stores. Specifically, businessmen were accused of giving cash and gifts to store managers in return for government payment for merchandise never delivered, or payment in excess of the amount supplied.

Pleading guilty before U.S. District Judge Joseph H. Young to one count each of conspiracy to defraud the government were H. David Levyne, 44, of Clarksville, Md., and Charles H. Oertel, 55, of Washington, both executives of James Hilles Associates Inc.; and GSA store managers William E. Eason, 62, of Washington, and Robert Rawes, 58, of Lanham, Md.

Assistant U.S. Attorney Daniel Clements told the judge that Levyne, chairman of the board and president of Hilles, was involved in the company receiving nearly \$1.7 million in fraudulent payments from three GSA stores for goods never delivered, or by padding invoices, from 1974 to 1977.

Clements said Levyne, under a plea bargaining agreement to cooperate with investigators, already had offered "substantial" help.

Oertel, 55, is a former vice president of Hilles; Eason managed the GSA store at the Navy-Arlington Annex in Alexandria, Va., and Rawes managed the GSA store in the Jefferson Plaza Building in Arlington, Va.

The indictments named 10 other present and former managers of the GSA's stores; four other federal employees who purchased supplies for their agencies at GSA stores; and the two top officers of Hilles.

It was alleged that Hilles' employees paid off GSA Federal Supply Service employees with television sets, washing machines and dryers, microwave ovens, stereos and clothing.

"Various employees of the GSA Federal Supply Service acknowledged the receipt of certain supplies and goods allegedly delivered by Hilles Associates and approved the payment of claims submitted by Hilles Associates which represented that these supplies had been delivered, well knowing that the claims were false and fraudulent," the indictment charged.

The GSA has 70 supply stores nationwide with 1980 annual sales expected to reach \$100 million.

Grand jury investigations also are under way in Boston, Washington, New Orleans, Houston and Dallas.

GSA investigators and auditors estimate the total amount stolen at more than \$100 million yearly.

K2 Downhill Ski Package

K2 Gambit	125 ⁰⁰
Salomon 222 w/Leach	50 ⁹⁵
Barrecafter Poles	15 ⁵⁰
Mount/wax	15 ⁰⁰
206⁴⁵	
SAVE 20% -41³⁰	
165¹⁵	
\$5 off Apollo & Apollo Lady	



Hours: 10-5:30 TWFS 10-9M & Th

Student Producers & Campus CableVision needs your help & support



Writers* Talent* Production Attend Membership & Coordination Meeting

Thurs. Oct. 5; 7 PM

Student Producers Office IMU — Outside Activities Center

Candidates still buying TV ads

DES MOINES (UPI) — It's an argument that has divided political scientists for years. But to candidates running for office in Iowa's Nov. 7 general election, there's no doubt about it — television means votes.

For several weeks, Iowans have been treated to a preview of the advertising bombardment yet to come during the final weeks of the campaign, putting hundreds of thousands of dollars worth of campaign

debates that have failed to yield a consensus on the value of campaign advertising.

A recent study published in Public Opinion Quarterly gives new weight to the theory television could sell a candidate to the public, but adds its impact on attitudes depends on who is delivering the message — the politician, whose credibility among voters may be low, or a newscaster-type announcer, whose commentary may sound unbiased to viewers.

An examination of television spots being used this fall indicates most are going the route of the unseen announcer, hoping the objective-sounding narrative will do a better job of instilling messages to sway votes.

Election

The ad themes run the gamut: — Achievements. A man in a wheelchair appears on the screen. Identified as a Vietnam veteran, he tells how the nation almost got into another Vietnam-like war several years ago in Africa. The man who prevented that, he says, was Democratic Sen. Dick Clark, adding if Clark "had been around 15 years ago" maybe Vietnam could have been prevented.

Jepsen's response to the powerful ad? "You'd think he could do something about the price of corn if he could prevent a war."

— Testimonials. Sitting in front of your television set during prime time, the viewer suddenly is sitting face-to-face with a serious-looking Gerald Ford. As a veteran congress-

man and president, he says, he knows what kind of people the nation needs in the U.S. Senate. His advice: Dick Clark is not one of them, but Republican Roger Jepsen is.

— Accusations. The camera pans to a billboard touting the re-election campaign of Republican Gov. Robert D. Ray. But the commercial is not paid for by Ray. It's a spot for Democrat Jerry Fitzgerald and, using the unseen announcer, it goes on to tell how Ray proposed boosting taxes for Iowans and cutting spending for certain social programs.

Ray's reaction? "I'm glad to see he's giving me all this free exposure."

— Image reinforcement. Polls have shown Ray to be one of the state's most popular politicians. His commercials aim at reinforcing that popularity, in line with a campaign theme based on incumbency. The camera shows him moving through the crowd and the tag line he uses in the campaign reminds the voter it's Ray who has been in office for 10 years — "a good man doing a great job."

The numbers involved in heavy reliance on television are staggering. Clark had spent \$75,000 by the end of June reserving time on stations in Iowa's prime media markets, even though he faced only token opposition in the June 6 Democratic primary.

His opponent, Jepsen, waged a media-oriented primary battle that cost him more than \$200,000. More than \$75,000 went to production and airing of

television spots and the Jepsen campaign "will rely quite heavily" on television until the election, a spokesman says.

The use of television is not restricted to the top-of-the-ticket campaigns.

Television spending during the last two weeks of the campaign by the two candidates for lieutenant governor, Democrat William Palmer and Republican Terry Branstad,

will surpass the \$50,000 mark and the media blitz approach will be used by a number of congressional candidates.

Among them is Republican Rep. Charles Grassley, whose spots are being beamed into the 3rd District from as far away as Des Moines, even though Grassley is favored to win handily over John Knudson, a political newcomer and virtual unknown.

More Iowa Guards charged with lying

DES MOINES (UPI) — Letters were mailed Wednesday to 35 more members of the Iowa National Guard accused of making false statements on enlistment forms, raising to 90 the number of guardsmen facing such charges, U.S. Attorney Roxanne Conlin said.

Most of the 35 guardsmen were accused of not revealing information about misdemeanors on enlistment forms, Ms. Conlin said, but some allegedly concealed felony convictions.

"We're giving the guardsmen until Oct. 20 to respond (if they want to plead guilty)," the prosecutor said. "The charges won't be filed until Oct. 23."

Trials will be scheduled for the men pleading innocent, she said.

The letters sent Wednesday tell guardsmen they will be fined \$100 if they return a letter saying they will plead guilty.

The first 40 guardsmen charged, who took advantage of an offer to volunteer information about irregularities, were told they would be fined \$50.

"These people did not come forward," she said, referring to the latest group. Ms. Conlin said the FBI discovered the alleged violations during its investigation of the Guard.

The 35 guardsmen cited Wednesday, like earlier groups, will be charged with misdemeanors; Ms. Conlin said. Federal law allows felony charges for making false statements on government forms.

Ms. Conlin said 21 guardsmen have pleaded guilty to the misdemeanor charge and 18 more are scheduled for court appearances Friday.

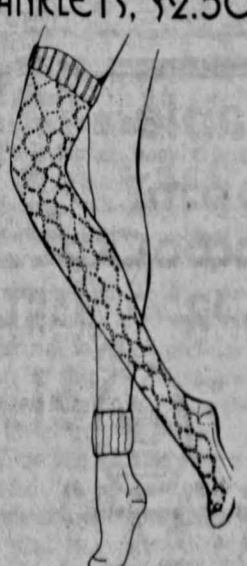
"The written plea is an effort to conserve the energy of the court, this office and the defendants," Ms. Conlin said.

A Simple Living Seminar

- This evening (Oct. 5) 7 pm
- Rm 1 Catholic Student Center (Center East)
- First of six meetings
- Facilitated by Fr. Dick Leonard (337-3106)


— All are welcome —

SOCKS... THE LONG & SHORT OF IT. THI-HIGHS, \$5. ANKLETS, \$2.50



THINGS

Plenty of new pots and lots of plants at



Every Bloomin' Thing

108 E. College 351-7242

The Homecoming Council announces



Opening Activities for HOMECOMING '78

OCTOBER 9-13

Queen Nominations

Submit 11 am-5 pm in Downstairs Lobby, IMU

BEGINNING OCTOBER 9

Badge Sales Contest

Involve your floor, house, organization, etc! For more information call 353-4183.

OCTOBER 11-20

Float Entry Registration

11 am-5 pm in Downstairs Lobby, IMU

Watch DI for further details as Homecoming approaches!

Homecoming Info! 353-4183

CIA says no KGB tie to death

WASHINGTON (UPI) — The CIA Wednesday scoffed at reports Russian agents executed a former high-level agency officer found floating in Chesapeake Bay. It said the man did no cloak and dagger work.

An agency spokesman said it is "ridiculous" to assert the KGB had killed John Paisley, 55, former deputy chief of the CIA's Office of Strategic Research, whose grisly, unexplained death left police searching for murder weapon, motive and clues in the manner of a locked-door murder mystery.

"He was not involved in clandestine operations," a CIA spokesman said. "We are leaving this thing to the Maryland police."

Apparently because of speculation generated by the victim's background, however, the CIA later issued a formal statement clarifying his relationship

with the agency at the time of his death and confirming he remained a top-level adviser on Soviet affairs even after he retired.

Paisley, it said, "was on contract as a member of the Military Economic Advisory Panel ... which advises the director of Central Intelligence on CIA's assessments of Soviet military expenditures and other economic affairs."

Paisley, who ended a 30-year intelligence career in 1974, was an avid salt water sailor who took his 31-foot sloop out into the bay, alone, on Sept. 24, radioed friends he would be back late — and vanished for one week.

His boat, the Brillig, drifted aground unoccupied.

Sunday, police said, Paisley was found bobbing near the mouth of Maryland's Patuxent River, one point-blank bullet wound behind his left ear

and 40 pounds of scuba diver's weights draped around his body.

"On the boat we found no guns, no notes or no sign of any struggle," Maryland State Police spokesman William Clark said. "The body was clothed in deck shoes, jeans and a T-shirt. We're pursuing two possibilities."

"We don't know if it was a suicide or a homicide, but we're investigating both possibilities."

Paisley's estranged wife, Maryann, and his son, Edward, told reporters the victim had no reason to commit suicide and had been in "fine spirits" — an opinion disputed by unidentified "friends" quoted in newspaper accounts, who said he was dependent over financial losses and the breakup of his marriage.

Murder theories also cropped up. The Wilmington, Del., News-Journal, quoted an unidentified CIA source as

saying the agency believed the KGB killed Paisley in connection with some sort of espionage caper.

The article suggested Paisley, whose work dealt in part with U.S. spy satellite products, was linked to the disappearance of secret documents on the K-11 satellite system.

A CIA spokesman denied that report, saying, "It's absolutely not true" that the agency suspects the KGB of murdering Paisley.

"It is ridiculous on the face of the information available," he said.

He said the CIA is taking no part in the police investigation and sees no national security angle to this case.

The News-Journal, however, quoted Maryland State Police Cpl. John Murphy as saying that, "you can tell they (the CIA) have been working quietly around us."

"It really is very weird."

California interior suffers moderate quakes

BISHOP, Calif. (UPI) — A series of moderate earthquakes struck the eastern slope of the Sierra Nevada Wednesday and spread in long, unusual patterns throughout most of California, causing some minor damage but no deaths or serious injuries.

Effects were felt from Arcata on the north coast to 500 miles south in Los Angeles, and from San Francisco to 200 miles inland beyond the crests of the mountains.

The epicenter was fixed just north of the Owens Valley, a key water supply area, and practically on top of the state's

largest tungsten mine where men were working underground. None was hurt.

"It seems strange that it (the initial jolt) was felt so far," said Roy Miller, research associate at the University of California's Seismograph Laboratory in Berkeley.

"We even got some reports from San Francisco's high-rise buildings."

Seismologists said the magnitude of the first tremor at 9:43 a.m. PDT was 5.7 on the open-ended Richter Scale. One of the several aftershocks which followed was measured at 4.8.

"This is approximately the

same size as the Santa Barbara earthquake (last month), and that wasn't so widely felt," Miller said.

Wednesday's jolts would have caused considerable damage in populated areas. But the epicenter in the Owens Valley fault system, about 200 miles east of Berkeley and 15 miles north of Bishop, rendered them relatively harmless.

They struck in the same general area where one of California's strongest earthquakes killed 29 people in adobe huts in Lone Pine and

Independence on March 26, 1872.

Three key structures lay along the quake's wide swath — the Oroville Dam, one of the world's largest earthfill dams; the Union Carbide's tungsten mine and the earthfill dam at Lake Crowley, one of the major

suppliers of water to Los Angeles and within a few miles of the epicenter.

A police dispatcher in Bishop said the first tremor was "a good rocking quake" strong enough to sway fixtures and shatter a supermarket's big plate glass window.

Teacher strikes drag on

By United Press International

Striking Cleveland teachers were under court order Wednesday to ratify a contract that will open schools for 101,000 students. A last-minute decision to continue talks averted a school strike in the nation's capital.

But talks were deadlocked in Tucson, Ariz., and school officials said they would seek a court order to end a teachers' strike that has left the city's 57,000 pupils in the care of substitute teachers since Monday.

Scattered strikes in 10 states affected 300,000 children at midweek — up sharply from Monday when only 150,000 pupils were involved. In Cleveland, union leaders called a vote on a tentative contract they termed "the best deal we could come up with." The pact also had the backing of a Judge Harry A. Hanna, who issued a back-to-work order in the event the agreement is rejected.

Cleveland teachers were expected to return to their classrooms Thursday to begin preparation for the opening of schools — tentatively set for Monday.

"It is obvious that the schools must open this week to prepare for a full week of classes next week," Hanna said. "If schools do not open by the end of this week, Cleveland will lose its Foundation Grant (\$69 million in state aid) and I cannot permit the schools to suffer this disaster."

The last-minute agreement reached in Washington averted a strike scheduled to begin at 4 a.m. EDT Wednesday. Teachers were meeting and finalizing strike plans when union President William Simons announced the School Board agreed to reopen negotiations for 90 days and reinstate the teachers' old contract until a settlement is reached.

"That's what we were asking for," Simons said. "The kids will be in school."

School Board Executive Secretary Dwight Cropp said "the board is pleased as far as it goes, but there will be a very heavy negotiating period yet to come."

Striking Tacoma, Wash., teachers reached a tentative agreement with the school district an hour after schools

opened for the first time this school year for the city's 31,000 students. Classes were staffed by substitutes and non-striking teachers who ignored the picket lines of strikers who continued their strike in defiance of a court order.

Teachers in Fall River, Mass., held an early-morning meeting, ratified a new contract and reported to their classrooms, ending an 18-day strike.

DOONESBURY

by Garry Trudeau



Inflation up, future cloudy

WASHINGTON (UPI) — In a pessimistic assessment, a White House agency Wednesday said the nation's inflation rate has clearly accelerated and the outlook for the future is uncertain.

In advance of President Carter's new initiatives to combat inflation, the Council on Wage and Price Stability said consumer prices have climbed at an "ominous" 9.5 percent annual rate during the first eight months of 1978, sharply higher than the 6.8 percent rise last year.

The council's latest inflation update said that while food prices have "eased" somewhat in recent weeks to give some relief to consumers "the inflation rate for the year as a whole will show a clear acceleration from the rate of the past two years."

Aides say Carter has been urged to set voluntary guidelines that would seek a 7 percent limit on wage gains next year and a 5 percent price ceiling.

THE NICKELODEON 308 N. Linn 351 9466

* Thirsty Thursday *
12 oz. can Oly 45¢
Happy Hours 4:30 - 7:00

GABE'S presents

THE BRYAN LEE SHOW

red hot rhythm & blues
Thurs. - Sat.
\$1 Pitchers
Thurs. 9 - 10

Someone is having the greatest Toga Party of all time... No one I know.



BUT if you happen to be wearing a Toga and a wreath you might want to stop by GRAND DADDY'S on OCTOBER 5th, 1978 for the greatest time you'll probably ever have! No big deal, but you know the reputation the Ancient Greeks had. Besides, it's in celebration of one of the most hilarious movies of all time.

ANIMAL HOUSE
A comedy from Universal Pictures
Official Animal House T-shirts, albums, posters, etc. to be given away. So just Toga on by...
... You just might find someone to peel you a grape.
GRAND DADDY'S 505 E. Burlington

Dance Series

SAN FRANCISCO BALLET

Tuesday October 10, 8 pm
"Romeo and Juliet"

Wednesday October 11, 8 pm
"Stravinsky Capriccio"
"Divertissement d'Auber"
"Mobile"
"Songs of Mahler"
"Con Amore"

UI Students \$8, 6.50, 6, 5, 4
Nonstudents \$10, 8.50, 8, 7, 6

Iowa's Show Place
Hancher Auditorium

Order your tickets today. Write or phone:
Hancher Auditorium Box Office
The University of Iowa, Iowa City, Iowa 52242
Iowa residents call 1-800-272-6458
Iowa City residents please call 353-6255.

THE FIELD HOUSE
Restaurant & Discotheque
Luncheon Buffet

* Thursday & Friday Noons *
Thursday: Baked Ham & Stuffed Acorn Squash
Friday: Roast Beef Au Jus & Quiche Lorraine
Each day: Fresh vegetables, tossed salad, mixed fruit, and soup of the day.

* Every Football Saturday *
(Home Games)
Same Famous FIELDHOUSE quality & quantity
Serving at Noon
Starts Thursday October 5th

The Union Program Board presents

David Syrotiak's
NATIONAL MARIONETTE THEATRE

TONIGHT 8 pm
"In Concert"
"This is no kiddie show, this is elaborate and sophisticated adult theatre."
Jackson Daily News
Jackson, Mississippi

IMU Ballroom
Tickets: IMU Box Office
\$2.50 Adult
\$1.50 Children
12 & under

Thursday Special
\$1.00 Pitchers

Bud-Blue Ribbon-Schlitz
Anheuser-Busch Natural Light
Blue Ribbon Natural Light
8 - 10 pm

Joe's PLACE
115 IOWA AVE.
IOWA CITY, IOWA

SEA LEVEL

Jan Hammer Group

Tickets Still Available
Friday, October 6, 8:00 p.m.
Hancher Auditorium, Iowa City
Students \$6.50, Others \$7.50

Mail & Phone Orders Accepted.
Send Cashier's Check or Money Order (No Personal Checks) to:
Hancher Auditorium Box Office
Iowa City, IA 52242
Tel. 353-6255 or Toll Free: 1-800-272-6458

PLEASE NOTE: drinking or smoking is not permitted in the auditorium. Your cooperation is appreciated.

Special note to all SEA LEVEL fans and other interested persons. Co-op Tapes and Records will be showing a video tape of Sea Level's appearance at the Montreux Jazz Festival in Switzerland Monday thru Friday from noon to 3 pm and between 7 and 8 pm in the evenings. PLUS Sea Level will appear in person at Co-op Tapes and Records Friday afternoon at 2:30. Drop in and check it out.



Culver

WASHINGTON (UPI) — Senate hearing Wednesday on the nomination of a well-connected Iowa federal judge drew sharp criticism from the Bar Association by a candidate's home-st...

Sen. John Culver, spent 65 minutes denouncing the nomination of a well-connected Iowa federal judge drew sharp criticism from the Bar Association by a candidate's home-st...

Culver disputed the nomination of an ABA committee member who weighs the qualifications of judicial appointees, took the unusual step of opposing O'Brien because of his role in a case in which a man...

At the Senate committee hearing, man for the ABA defended its finding O'Brien was "manipulated to life for murder" because of his role in a case in which a man...

As a county attorney involved in the case, committee said, O'Brien's circumstances of confession but did not prosecute or defend the defendant spent a year in prison before a federal judge ordered him released...

Panel told prevents risks of wa

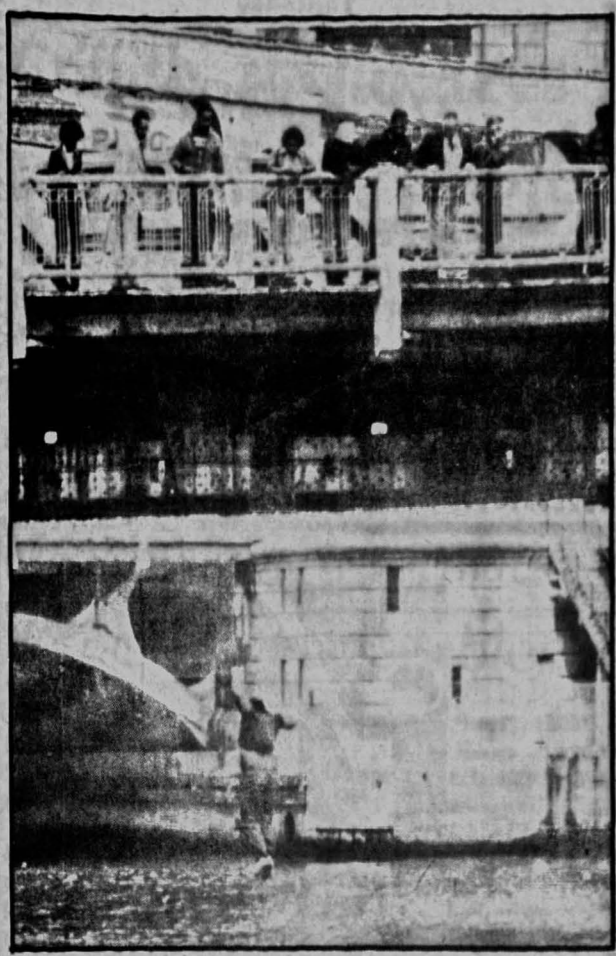
DES MOINES (UPI) — Lack of effective law state officials from facing the potential danger by the production, disposal of hazardous waste throughout Iowa, a panel was told Wednesday...

Larry Crane, executive director of the Department of Environmental Quality, said Senate lawmakers estimates it finds only 1 percent of the wastes in Iowa and see the General Assembly with broader powers to deal with the potential environmental problems associated with hazardous waste...

"Right now, we have limited authority and we do need legislation working only with disposal facilities in our agency," Crane said. "There are certain systems for them. They are going out of the disposal or they are disposed of improperly."

Crane endorsed legislation pending in the House earlier this year stalled in the Senate. The legislation would require the DEQ to survey and determine the location of hazardous waste sites in Iowa — once territorial boundaries are established — and industries to obtain storage or disposal permits for hazardous waste or the environment...

Crane said the legislation "so we can get information from them on what later programs would be facing" a hazardous waste program would be based on the state's needs by the federal gov...



River rescue

Chicago city worker Mike Robinson (left) jumps off the Clark Street bridge over the Chicago River Tuesday to rescue a man who had jumped in. Robinson was walking to work when he came upon a crowd on the bridge watching the man, who was later identified as William E.

King of Akron, Ohio. Robinson swam to pilings in the river (above) until he and King could be hauled out. King reportedly jumped in the river shortly after arriving in Chicago on a bus. King was hospitalized at Northwestern Memorial Hospital in guarded condition. Robinson was treated and released.

University in market for trash

PIERRE, S.D. (UPI) — South Dakota State University wants to buy garbage, 200 tons of it. The garbage, to be purchased at \$22 per ton, will be burned in a 3 to 4-day test in the fall of 1979, according to Ken Jorgenson, assistant director of the SDSU physical plant.

"The purpose of the testing will be to determine the material's combustibility, heat value and efficiency compared to coal," Jorgenson said. "SDSU becomes a total coal burning operation this fall after having been a 50-50 natural gas and coal plant."

The garbage is actually recycled trash, less the metal and glass, mixed 50-50 with wood waste and pressed into three-inch briquets about the size and shape of a hockey puck. The testing is contingent upon when the supplier, Dakota Resource and Recycling Corp. of Sioux Falls.

Sunday Series



BLACKSTONE MAGIC SHOW

Combining the sorcery of yesterday with the enchantment of today, this spectacular theatrical production features magic, live music, and animals of all kinds. This show is fun entertainment for all ages. Bring the entire family.

Sunday, October 8, 3 and 8 pm

Matinee: \$6.00, \$5.00, \$4.50, \$4.00, \$3.00
Evening: \$8.00, \$6.50, \$5.00, \$4.00, \$3.00

Persons under 18 and over 65 receive a \$2.00 discount for the matinee performance. U of I students receive a \$2.00 discount for either performance.

Iowa's Show Place Hancher Auditorium

Order your tickets today. Write or phone: Hancher Auditorium Box Office, The University of Iowa, Iowa City, Iowa 52242. Iowa residents call 1-800-272-6458. Iowa City residents please call 353-6255.

Culver berates ABA rating of O'Brien

WASHINGTON (UPI) — A Senate hearing Wednesday on the nomination of a politically well-connected Iowan for a federal judgeship produced sharp criticism of the American Bar Association by one of the candidate's home-state senators.

Sen. John Culver, D-Iowa, spent 65 minutes denouncing the ABA for rating Donald O'Brien of Sioux City "not qualified" for the U.S. district court bench. Culver disputed the findings of an ABA committee which weighs the qualifications of judicial appointees, and which took the unusual step of publicly opposing O'Brien because of his activities as a county prosecutor in 1955.

At the Senate Judiciary Committee hearing, a spokesman for the ABA panel defended its finding that O'Brien was "manifestly disqualified from sitting on the federal bench" — largely because of his role in a murder case in which a man was sentenced to life for murder on the basis of a confession he made while drugged.

As a county attorney initially involved in the case, the ABA committee said, O'Brien knew the circumstances of the confession but did not tell the prosecutor or defense lawyer. The defendant spent 17 years in prison before a federal court ordered him released.

Culver, saying O'Brien was only one of several persons who may have acted wrongly in the case, accused ABA investigators of "high-handed and irresponsible" conduct that has damaged O'Brien's reputation and integrity.

He said the case they made against O'Brien was "pathetically unproven."

Sen. James Abourezk, D-S.D., sided with Culver, saying the ABA opposes O'Brien because he now is a trial lawyer specializing in personal injury cases and that the ABA review committee "tries to keep plaintiff's attorneys from being appointed to the federal bench."

Finally O'Brien was called to the witness stand, where he denied doing anything to deny the rights of the murder case defendant and testified that "for months people have been saying things about me that have rankled the hell out of me."

Under questioning, Deacy said flatly that O'Brien is not qualified, but acknowledged that the ABA committee did not examine the qualifications of the other four nominees.

O'Brien managed President Carter's Michigan campaign in 1976 and previously worked in the presidential campaigns of Robert Kennedy, Hubert Humphrey and George McGovern.

ABA investigator Thomas Deacy defended the review committee's findings, saying a number of Iowans expressed anger because "O'Brien was the only one (of five prospective nominees) with extensive political credentials and they felt the appointment was on the basis of political favoritism and they'd been cheated."

Under questioning, Deacy said flatly that O'Brien is not qualified, but acknowledged that the ABA committee did not examine the qualifications of the other four nominees.

O'Brien managed President Carter's Michigan campaign in 1976 and previously worked in the presidential campaigns of Robert Kennedy, Hubert Humphrey and George McGovern.

ABA investigator Thomas Deacy defended the review committee's findings, saying a number of Iowans expressed anger because "O'Brien was the only one (of five prospective nominees) with extensive political credentials and they felt the appointment was on the basis of political favoritism and they'd been cheated."

Under questioning, Deacy said flatly that O'Brien is not qualified, but acknowledged that the ABA committee did not examine the qualifications of the other four nominees.

O'Brien managed President Carter's Michigan campaign in 1976 and previously worked in the presidential campaigns of Robert Kennedy, Hubert Humphrey and George McGovern.

ABA investigator Thomas Deacy defended the review committee's findings, saying a number of Iowans expressed anger because "O'Brien was the only one (of five prospective nominees) with extensive political credentials and they felt the appointment was on the basis of political favoritism and they'd been cheated."

Under questioning, Deacy said flatly that O'Brien is not qualified, but acknowledged that the ABA committee did not examine the qualifications of the other four nominees.

O'Brien managed President Carter's Michigan campaign in 1976 and previously worked in the presidential campaigns of Robert Kennedy, Hubert Humphrey and George McGovern.

ABA investigator Thomas Deacy defended the review committee's findings, saying a number of Iowans expressed anger because "O'Brien was the only one (of five prospective nominees) with extensive political credentials and they felt the appointment was on the basis of political favoritism and they'd been cheated."

Under questioning, Deacy said flatly that O'Brien is not qualified, but acknowledged that the ABA committee did not examine the qualifications of the other four nominees.

O'Brien managed President Carter's Michigan campaign in 1976 and previously worked in the presidential campaigns of Robert Kennedy, Hubert Humphrey and George McGovern.

ABA investigator Thomas Deacy defended the review committee's findings, saying a number of Iowans expressed anger because "O'Brien was the only one (of five prospective nominees) with extensive political credentials and they felt the appointment was on the basis of political favoritism and they'd been cheated."

Under questioning, Deacy said flatly that O'Brien is not qualified, but acknowledged that the ABA committee did not examine the qualifications of the other four nominees.

Postscripts

"The Politics of the Self-Help Movement" is the topic of today's Brown Bag Lunch by Joan Harris, Health worker at the Emma Goldman Clinic for Women. Lunch begins at 12:10 p.m. at the Women's Resource and Action Center, 130 N. Madison St.

The Political Science Club will meet at 7:30 p.m. in room 325 of Schaffler Hall.

David Syrotiak, well-known puppeteer, will be giving a workshop at 10:30 a.m. in the Union Ball Room on the topic "The performing aspects of puppet theater."

Student Producers Association and Campus Cable/Vision staff will meet at 7 p.m. in their offices by the Activities Center in the Union. All interested writers, talent and production persons and anyone interested in learning video techniques is invited to attend.

Russkii Kruzok will meet at 8 p.m. in the International House for Russian conversation and (possibly) singing.

Japanese conversation will be available over lunch any time between 11:30 and 12:30 p.m. in the Student Union Cafeteria Dining Room. All levels of competency will be accommodated.

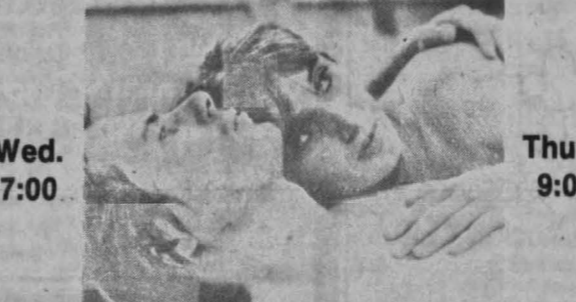
Volunteers are needed to transport meals. Should be able to lift awkward items and have own transportation. For more information, call the United Way Volunteer Service Bureau at 338-7825 or stop by the office at 26 E. Market St.

The Council for Exceptional Children is sponsoring a hayrack ride at Pleasant View Stables from 3:30-6:30 in conjunction with Systems Unlimited Homes. Volunteers needing rides should contact Steve at 338-1536.

LINK volunteer Carol's husband has been a bicycle rider for five years. He can teach you how to train and other general information about racing and touring. For more information call 353-LINK.

TONIGHT
\$1 pitchers
8:30 - 10:00
THE FIELD HOUSE

WED. * BIJOU * THURS.
LE RETOUR D'AFRIQUE



LE RETOUR D'AFRIQUE (Return from Africa), 1973. Directed by Alain Tanner. Subtle account of the interior voyages made by a young couple as the result of an aborted trip to Algeria. In French with English subtitles.

WED. 7:00 **THURS. 9:00**

AFTER THE THIN MAN (1936)
Starring William Powell, Myrna Loy, James Stewart. Nick and Nora suspect murder in Nora's family.

Panel told law prevents finding risks of waste

DES MOINES (UPI) — A lack of effective laws prevents state officials from fully assessing the potential danger posed by the production, storage and disposal of hazardous materials throughout Iowa, a legislative panel was told Wednesday.

Larry Crane, executive director of the Department of Environmental Quality, told Senate lawmakers his agency estimates it finds out about only 1 percent of the hazardous wastes in Iowa and would like to see the General Assembly equip it with broader powers to bring the potential environmental problems associated with those materials under control.

"Right now, because of our limited authority and the fact we do need legislation... we are working only with existing disposal facilities licensed by our agency," Crane said. "There are certain wastes we do not have adequate disposal systems for. They (industries) are going out of the state for disposal or they are being disposed of improperly."

Crane endorsed, in principle, legislation pending before the subcommittee based on a hazardous waste bill passed by the House earlier this year but later stalled in the Senate. The legislation would empower DEQ to survey industry to determine the scope of the hazardous waste problem in Iowa — once termed "an environmental time bomb" by one state official — and would force industries to obtain permits to store or dispose of materials deemed hazardous to the public or the environment.

The Union Program Board presents
DUCK'S BREATH MYSTERY THEATRE

SUNDRY SCREWBALL COMEDY
Saturday, Sunday, Monday
October 7, 8, 9 8 pm

IMU Ballroom
Admission: \$2.50
Tickets at IMU Box Office

GRINGO'S

Mexican Restaurant
115 E. College

Choose one of Gringo's Favorites...

Two Hot Burritos
Our specially seasoned beef & pork filling with frijoles, wrapped in flour tortillas and covered with Santa Anna sauce & cheese. With spanish rice.

Open for lunch
Monday-Friday 11:30-2, Saturday 11:30-2:30
Open for Dinner
Sunday 5:00-10:00
Monday-Thursday 5:00-10:30
Friday & Saturday 5:00-11:00

Edited by EUGENE T. MALESKA

ACROSS

- Drive down with light blows
- Ornamental tag
- Spindle on a cart
- Vase-shaped jug
- Garry or Archie
- Bridle strap
- Fear of strangers
- Walked
- Exam taker
- Mile-square land units
- Raison d'—
- Hinged fastener
- Most cunning
- cat cake
- Tara's locale
- Boars' kin
- Maria
- Atlas material
- Intend
- Like a patriarch
- Expression of distaste
- Flexor muscle
- Twining stem
- Prepares for business after a holiday
- Repeat
- Star in the Big Dipper: Var.
- Caper
- Young actresses
- Cause to be invalid
- Covering for Caligula
- Wood-engraving art
- Burden
- Expunge
- Flag
- Get set to be photographed

DOWN

- Kind of book
- Bide—
- sana in corpore sano
- Part of a balanced diet
- Where Emily Dickinson lived
- Sticky stuff
- Tosses underhand
- Buffalo's county
- Socrates, to Plato
- Mary Cassatt was one
- Stricest
- Christian fast
- His share is largest
- Dead and loose followers
- Folk singer Seeger
- Makes lace
- Gazelles' late kin
- Man's largest and longest bone
- Storm, in Sedan
- Abnormality, as in the case of Siamese twins
- Clear
- Reporter's assignment
- "First modern opera" (by Cherubini)
- Pandowdy
- Annul; repeal
- Dulles biographer
- Important parts of reference books
- Brandy-based cocktail
- "In the soup" is one
- N.Y. drama critic
- Highway junction sign
- avail
- Novice
- Where a pitcher's toe goes
- Neat as —
- Gave proof — the night ...
- "Dancing with Tears in My —"
- Sugar: Suffix

ANSWER TO PREVIOUS PUZZLE

ORCA OSMAN SAFE
DEAF LEUCO ATOM
OSIA EASTWINDERS
RETROGRESSED
SWEEP AWOLS
WELTY GRIVET
ASRE OHARE COWE
HEEL GALEN WITTE
OPAL ANTAR EDOL
MARTIN AMENIS
ELTON ELITE
ARISTOPHANES
CHARIOTEER NUNS
HELM TIARA DREE
EXES ARRARY SEYS

Griffith apologizes for remarks

MINNEAPOLIS (UPI) — Twins President Calvin Griffith, under fire from players, fans and newspapers for "appalling, inexcusable" remarks, has apologized to the Minnesota community, and American League President Lee MacPhail says the matter is closed.

Waseca Lions Club meeting last Thursday. Superstar Rod Carew swore he'd never play for the Twins again and several other Twins players were angry.

He said he will talk with Carew and write letters of apology to the other players. Griffith made the apology after meeting with MacPhail. The league president said he thought Griffith's apology was a "very proper statement under the circumstances."

Mauch stays optimistic despite Twins' problems

BLOOMINGTON, Minn. (UPI) — Minnesota Twins Manager Gene Mauch is trying to think positive.

He's analyzing the most frustrating season of his life, waiting for the smoke to clear from a Calvin Griffith controversy that has stirred up the team, and he's thinking how some changes could make the Twins pennant contenders next year.

He also was quoted as calling Carew a "damn fool" for signing a three-year contract for only \$170,000 a year and criticizing other players and the stadium commission.

Mauch has plenty of problems. But he has several good things going for him. The Twins like to play him, he has a good developing young pitching corps and he has Rod Carew — maybe.

Bostock and Larry Hisle, but they patched things up and this summer Mauch signed a new Twins contract.

He said newspapers, using partial quotes out of context, "so distorted my meaning that the stories in no way reflect the sense" of his thoughts.

Mauch signed on with the Twins — with a three-year contract — late in 1975. He was angry with Twins President Griffith last winter for losing strong hitters Lyman

The Twins were fired up over a promising young team in spring training this year and Mauch recalled, "We started the season playing very well."

But we lost several games we should have won in April," he said.

Looking for a part-time job? Registrar's Office

Work full days 8 am to 5 pm for part of the year during registration periods, November 13 to December 15, 1978, January 18 to February 9, 1979 and April 16 to May 11, 1979. Train to be a computer terminal operator (Clerk II) working with students registering under a new registration system. \$3.47 per hour.

Apply Room 2, Gilmore Hall or call 353-3503 for more information

The University of Iowa is an equal employment opportunity and affirmative action employer.

Trumpy blames Cincinnati GM for defeats

CINCINNATI (UPI) — Former Cincinnati Bengal Bob Trumpy, saying he's the first one in town to "tell it like it is," Wednesday blamed the winless Bengals' problems on General Manager Paul Brown for exerting too much control over his head coach and players.

Brown this week replaced Head Coach Bill Johnson with Homer Rice after the Bengals lost their fifth straight game.

Trumpy said he's never seen the team more depressed, declared there are players "wanting to get off the team" and also stood by his earlier statement that Johnson recently told him he had no more control as a head coach than he did as an assistant.

Trumpy, who retired earlier this year to go into sports broadcasting, placed the Bengals' loss squarely on Brown's shoulders.

"When Paul Brown came to Cincinnati, he wanted total control of his own destiny," said Trumpy. "But I don't think he offered Bill Johnson the same opportunity. That's forgetting where you came from."

Trumpy specifically complained that Brown was involved in decisions that the head coach should be permitted to make by himself.

Brown has contended his head coach does control the team.

Trumpy said he's never seen the team more depressed, declared there are players "wanting to get off the team" and also stood by his earlier statement that Johnson recently told him he had no more control as a head coach than he did as an assistant.

On the Line

Clip out the list of games and circle the team you predict will win. Circle both teams if you honestly believe the game will end in a tie. For the game designated "tiebreaker," you must circle the winner and you must predict a final score. Then you must clearly print your name and address.

Send your entry (one entry per person) through the campus or U.S. Mail to On the Line, The Daily Iowan, or drop it off personally in Room 111 of the Communications Center by Thursday noon.

Utah at Iowa
Indiana at Wisconsin
Notre Dame at Michigan St.
Penn St. at Kentucky
Mississippi at Georgia
Alabama at Washington
Stanford at UCLA
Texas Tech at Texas A&M
Oklahoma at Texas
Tiebreaker: Nebraska at Iowa State

Name: _____
Address: _____

HELP WANTED

PIZZA Villa needs delivery drivers and pizza cooks, own car necessary for drivers. Apply at 5 S. DuBuque or call 338-7881.

WANTED - Board crew, meal and wages. Phone 338-9669 after 4 pm. 10-11

PERSON needed to drive school bus for several weekend trips this fall and possible Florida during winter recess. Prefer work study. Call 353-4102. 10-11

WANTED - Person to work harvest season around grain elevator, full or part time. 679-3280. 10-9

C.R.T.T. Growing Cardio-Pulmonary Department seeking Certified (or eligible) Respiratory Therapy Tech. Fully accredited 125 bed hospital in southeast Iowa. Contact Personnel Office, Ft. Madison Community Hospital, Ft. Madison, Iowa 52627 or call 319-372-4530. 10-11

NOW hiring part-time cooks and dishwashers. Apply in person, Gringos, 115 E. College. 10-10

BOLEO Childcare Center needs a person to cook for the children. Applicants must qualify for work study. Starting wage \$3.10-\$3.50 an hour (15-20 hours a week). Call Maureen or Susie at 353-4658. 10-10

WORK-STUDY POSITION for office maintenance (5 to 10 hours per week; start at \$4 per hour) work-study eligibility required. For information contact Johnson County Regional Planning Commission, phone 351-8556. 10-10

WANTED - Full or part-time experienced farm help. Phone 351-6643. 10-10

FAST, efficient reader to tape books also someone to teach backgammon. 351-2921. 10-6

COOK, Melrose Day Care, 9 am to 1 pm, Monday through Friday. Open year around, lunch for and prepare two snacks and shop daily. Minimum \$2.74 per hour. Appointment only. 338-1805. 10-17

THE American College Testing Program has immediate need for a temporary secretary in the Publication Department. Work will last for approximately three months. Two years of secretarial/clerical experience and excellent typing skills required. For more information, call 356-3891. ACT is an equal opportunity employer M/F. 10-6

HELP wanted, full and part-time, days and nights. Apply in person to The Green Pepper. 10-10

\$4.00/hr. Wanted - Two or more enthusiastic, creative persons with general office skills to be made involved in a young, fast-paced continuing education program. Typing required, 45 wpm minimum, accuracy important. Must qualify for work-study. Twenty hours per week preferred. Contact Gail McLare, 353-5288 or 353-4290. 10-10

COMPANION, eighteen years or older for 10 and 11 year old boys, 3 to 4 hours after school, Monday-Friday, \$3 per hour. K-Mart area. 338-3873, keep trying. 10-10

LABORATORY dishwasher wanted: Neurobiochemical lab, Psychiatric Hospital, thirty hours per week, part-time student preferred. Call 353-4420. 10-10

PGSITION available - Person to clean apartments in retirement complex. Full time, no weekends. Pleasant working conditions. Competitive salary and benefits. Call 351-1720. Monday through Friday, for interview appointment. Oaknoll. 10-5

PROFESSIONAL sales position open, advancement possibilities, please apply in person. Jean Prange Intimate Apparel, Mall Shopping Center. 10-5

DELIVERY people needed for Des Moines Register in Iowa City and Coralville - Single copy - Not bundles. No collections. Must sign contract and have good health. Call Mr. Gillespie, 337-2289. 10-23

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

DELIVERY people needed for Des Moines Register in Iowa City and Coralville - Single copy - Not bundles. No collections. Must sign contract and have good health. Call Mr. Gillespie, 337-2289. 10-23

BLOOM Antiques - Downtown Wellman, Iowa. Three buildings full. 10-5

MARTIN Classical guitar, perfect condition, lifetime guarantee. Best offer. 354-7686. 10-13

GIBSON Explorer electric guitar, lifetime edition, gold keys, pick-ups. Must see and hear. 353-0151. 10-13

FORD Pinto wagon, 4 speed, 44,000 miles, 27 mpg, not subject to recall. 338-6114. 10-9

1970 Javelin SST, low mileage, good condition, inspected, \$975. 354-7488. 10-10

VERY clean '71 VW bus, new shocks, radials, 11,695 or offer. 645-2535 or 354-2882. 10-6

1978 MG Midget, maroon and tan, wire wheels, excellent condition, loaded, three months old, will sacrifice, moving. 337-7651. 10-5

1971 MGB red title, rebuilt engine with low mileage \$1,500 or best offer. For more information, please call 338-1602. 10-5

1973 Opel GT, 4-speed, Michelins, stereo, stereo, sharp \$2,000. 354-5994. 10-5

EXCELLENT condition: Panasonic CD-4 automatic turntable; Technics SA-5000 receiver; Technics cassette deck; asking \$400. After 5, 354-2496, Kim. 10-10

FOR sale: Solid hardwood double dresser, nine drawers, good condition. 337-5782, evenings. 10-10

AFGANISTAN-Zanzibar! Coins, stamps, tokens, medals, paper money. All manner of collectibles. The largest inventory in the Midwest. A & A Coins-Stamps, across from Grand Daddys. 10-5

BOOKCASE, 6 ft., \$19.88; bookcase, 3 ft., \$9.88; three drawer chest, \$19.88; four drawer desk, \$29.88; night stand, \$14.88. All unfinished furniture. Kathleen's Corner, 532 N. Dodge, open 11-6, every day except Monday. 10-30

FOR sale: IBM Correcting Electric II, 700. 338-1867. 10-11

STEREO equipment at wholesale prices. Factory sealed cartons, factory warranted. Many top brands, guaranteed lowest prices. For price quotes call 354-4027 or write: Advanced Technical Products, Box 2292, Iowa City, 52240. 10-18

TYPING - Personal and professional. Short papers or theses. Thesis experience in Health Sciences. Reasonable rates. Call Nancy 645-2841. 10-20

DI Classifieds 111 Communications Center

HELP WANTED

WORK-study student wanted to assist in psychology research involving interpersonal communication. 353-6946. 10-25

PART-time attendant for coin laundry and dry cleaning, 9-5, King Koin Laundrette, 351-9925. 11-9

The Daily Iowan needs carriers for the following areas:

- E. Court, Garden, B St, 3rd Ave, 4th Ave
- Crosby, Bancroft, Davis
- S. Gilbert, S. Clinton, E. College, S. Linn
- S. Clinton, E. Harrison, E. Prentiss, S. Linn, S. DuBuque
- Carriage Hill, W. Benton
- 20th Ave. 8th St. Coralville
- Ellis, N. Riverside Dr., River, Ridgeland Ave.
- Stanley
- Daum
- Hillcrest
- Quad

Routes average \$30 per mo. half hr. each. No weekends, no collections. Call the Daily Iowan Circulation Dept. 353-6203 or 354-2499.

WORK-study clerical position for person in Oakdale office. excellent working conditions, new typewriters, free parking, cafeteria. Call Mary Ann, 334-6727. 10-5

CONSCIENTIOUS person to assist in immunology lab needed immediately. Must be qualified for work-study. 338-0581. ext. 508. 10-3

DES Moines Register carriers needed: 1. Seaton's Grocery, 125 S. Washington and Muscatine, \$120. 3. Dodge and Bowers, \$130. 4. Pearson's \$105. 5. Fairchild-Church, \$120. 6. West Benton area, \$150. 7. 5th Street, Coralville area, \$145. 8. Westhampton Village area, \$120. Call Connie, Joni or Don, 337-2289 or 338-3885. 10-18

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

SCHOOL BUS DRIVERS

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

INSTRUCTION

SIGN language lessons - Contact Karen Willis, E-320 East Hall, Psychology. 10-11

MUSICAL INSTRUMENTS

MUST sell: Slingerland chrome drum set, Zildjian cymbals, Traynor speakers, 4-12" each, best offer. 354-7489, evenings. 10-9

MARTIN Classical guitar, perfect condition, lifetime guarantee. Best offer. 354-7686. 10-13

GIBSON Explorer electric guitar, lifetime edition, gold keys, pick-ups. Must see and hear. 353-0151. 10-13

TICKETS

SELLING two tickets Iowa - Minnesota, best offer. 354-2421, 5 to 10 pm. 10-9

FOR sale: Four Minnesota football tickets. Call 354-7535. 10-9

CHRISTMAS TRIPS:

Vail, Breckenridge, Jamaica

Bahamas, Cruise, Daytona, Steamboat

Call for more information!
U.P.S. Travel, 353-5257

TYPING

CHARTS, graphs, technical drawings prepared for theses and publications. 338-3025. 10-17

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. 338-8900. 11-14

TYPING done at my home. Pica or Elite. 636-6369, North Liberty. 10-23

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

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

TYPING service - Cedar Rapids-Marion students; IBM correcting electric; 377-9184. 10-3

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

TYPING - Carbon ribbon electric, editing, experienced. Dial 338-4647. 10-10

TYPING - Personal and professional. Short papers or theses. Thesis experience in Health Sciences. Reasonable rates. Call Nancy 645-2841. 10-20

TYPING

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

WHO DOES IT?

CHIPPER'S Tailor Shop, 128 1/2 E. Washington St. Dial 351-1229. 10-20

SQUARE-dance calling for parties and functions. Teaching included. 354-7405. 10-20

BIRTHDAY/ANNIVERSARY GIFTS Artist's portraits; charcoal, \$15; pastel, \$30; oil, \$100 and up. 351-6525. 10-11

SEWING - Wedding gowns and bridesmaids' dresses, ten years' experience. 338-0446. 11-6

FIX-It carpentry, electric, plumbing, masonry, restoration. 351-8879. 10-27

JIM'S Tree Service: Trees cut and hauled inexpensively. 644-2895. 10-31

BICYCLES

RALEIGH 10-speed, 24 lbs. Sntour derailleur. Call 354-4863. 10-11

GITANE 10 speed racer. New tires. Recently overhauled. 337-4505. 10-13

SPORTING GOODS

LIKE new weights and bench, best offer. Call pm. (354-1937). 10-9

SCUBA gear - U.S. Divers tank and regulator, Parkway wet suit. Phone 353-0902. 10-6

SCUBA Pro octopus diving regulator with four gauges. 351-7705. Bill. 10-11

1979 Johnson outboards - 9.9 hp, \$699. 25 hp, \$809. Canoe close up - Grumman Landau. Tilt trailers, \$185. Stark's, Prairie du Chien, Wisconsin. Open Sundays. Phone 326-2478. 10-5

PETS

PROFESSIONAL dog grooming. Puppies, kittens, tropical fish, pet supplies. Brennenman Seed Store. 1500 1st Avenue South. 338-8501. 10-17

ANTIQUES

Our 60th Montly ANTIQUE SHOW and SALE
REGINA HIGHSCHOOL
ROCHESTER AVE.
IOWA CITY, IOWA
2nd Sunday each month
Sun., Oct. 8 9:40-3:30 pm
EASTERN IOWA'S ONLY
AIR CONDITIONED SHOW
Elbeck; 319-337-9473

MARY DAVIN'S ANTIQUES
1509 Muscatine Avenue
Iowa City, Iowa 338-0891
I would appreciate the opportunity to help you find the antiques you desire for your home. 10-10

BLOOM Antiques - Downtown Wellman, Iowa. Three buildings full. 10-5

MUST sell: Slingerland chrome drum set, Zildjian cymbals, Traynor speakers, 4-12" each, best offer. 354-7489, evenings. 10-9

MARTIN Classical guitar, perfect condition, lifetime guarantee. Best offer. 354-7686. 10-13

GIBSON Explorer electric guitar, lifetime edition, gold keys, pick-ups. Must see and hear. 353-0151. 10-13

FORD Pinto wagon, 4 speed, 44,000 miles, 27 mpg, not subject to recall. 338-6114. 10-9

1970 Javelin SST, low mileage, good condition, inspected, \$975. 354-7488. 10-10

VERY clean '71 VW bus, new shocks, radials, 11,695 or offer. 645-2535 or 354-2882. 10-6

1978 MG Midget, maroon and tan, wire wheels, excellent condition, loaded, three months old, will sacrifice, moving. 337-7651. 10-5

1971 MGB red title, rebuilt engine with low mileage \$1,500 or best offer. For more information, please call 338-1602. 10-5

1973 Opel GT, 4-speed, Michelins, stereo, stereo, sharp \$2,000. 354-5994. 10-5

EXCELLENT condition: Panasonic CD-4 automatic turntable; Technics SA-5000 receiver; Technics cassette deck; asking \$400. After 5, 354-2496, Kim. 10-10

FOR sale: Solid hardwood double dresser, nine drawers, good condition. 337-5782, evenings. 10-10

AFGANISTAN-Zanzibar! Coins, stamps, tokens, medals, paper money. All manner of collectibles. The largest inventory in the Midwest. A & A Coins-Stamps, across from Grand Daddys. 10-5

BOOKCASE, 6 ft., \$19.88; bookcase, 3 ft., \$9.88; three drawer chest, \$19.88; four drawer desk, \$29.88; night stand, \$14.88. All unfinished furniture. Kathleen's Corner, 532 N. Dodge, open 11-6, every day except Monday. 10-30

FOR sale: IBM Correcting Electric II, 700. 338-1867. 10-11

STEREO equipment at wholesale prices. Factory sealed cartons, factory warranted. Many top brands, guaranteed lowest prices. For price quotes call 354-4027 or write: Advanced Technical Products, Box 2292, Iowa City, 52240. 10-18

MISCELLANEOUS

SONY 7065 receiver, Dual 1228 turntable, large Advent walnut speakers. 338-5174. 10-12

IBM Selectric: Very good condition, pica, light brown with grey keys, \$300. Matching stand, \$25 more. 338-7346 or 353-4671. 10-10

USED vacuum cleaners reasonably priced. Brandy's Vacuum, 351-1453. 11-6

BOOKCASE, 6 ft. tall, unfinished wood, \$19.88. Four drawer unfinished desk, \$29.88. Three-drawer unfinished chest, \$19.88. Other sizes chest of drawers and desks. Lamps, area rugs, love seats and wicker. Kathleen's Corner, 532 N. Dodge St. Open 11-6 Daily including Sunday; closed Monday. 10-10

HIGH-END STEREO, Inventory reduction - Sale on new, demo and used equipment from G.A.S., Phase Linear, Marantz and others. Stereomoon, 107 3rd Ave. S.E., Cedar Rapids, 365-1324. 10-4

THE BUDGET SHOP, 2121 S. Riverside Drive, is consigning and selling used clothing, furniture and appliances. We trade paperback books 2 for 1. Open weekdays 8:45 to 7 pm, Sundays 10-5. Call 338-3413. 10-9

STEPH'S Rare Stamps Buy-Sell-Trade, 328 S. Clinton, I.C. 354-1958. 10-19

FHE CROWDED CLOSET - Used clothing, furniture, kitchenware, plants, crafts. 940 Gilbert Court, east of Eicher's Greenhouse. 10-10

PREPARE yourself for the Great New Mago's Special - 25¢ draw refills, \$1 pitcher refills and "The Best Damned Drinks in Town" at share prices during our happy hour. 4:30-6:30 every day Monday through Saturday. Our new popcorn popper's refills any time. 10-25

BOOKS! Save at the Haunted Bookshop, 337-2996. Used medical, nursing, business, literature, anthropology, history, film, broadcasting, Spanish, French, psychology, art, sci books. Good manual typewriter. Dictionaries. 10-30

THREE rooms new furniture, \$199. Godard's Furniture, West Liberty, just fourteen miles east Iowa City, Highway 6. We deliver to Iowa City! 10-10

WE'RE GIVING UP on high prices, all new furniture - Mattress or foundation, \$62. Sofa and chair, \$139. Love seat, \$69.95. All wood dining set, \$179.95. Recliners, \$54.95. Bunk beds, \$139.95. Ten piece living room set, \$339. Godard's Furniture, West Liberty, 627-2915 Monday-Friday, 10-8; Saturday, 9-5. 10-3

AUTO SERVICE

VOLKSWAGEN Repair Service - Factory trained mechanic - Drive a little-Save a lot. 644-3661, Solon, Iowa. 11-3

1971 Camaro, 350, air, automatic, power steering, new shocks, tires and muffler. \$1,675 firm. 338-8138 after 5 pm. 10-6

1976 Volare Premier wagon; power steering, brakes; air, 318 automatic. \$3,000. Al, 354-1164, 351-7711. 10-9

1973 Chevrolet Malibu, low mileage, loaded, 645-2091 after 6 pm. 10-6

1971 Dodge Dart Demon, very good condition, 22 mpg, low mileage, slant-6, new brakes. 643-5603, evenings. 10-6

1974 Pinto, rebuilt engine, radials and snow tires. 46,000 miles. 337-4430. 10-12

1976 Pontiac Sunbird, 3 speed, 31,000 miles. 1712 H St. 354-7656 after 2 pm. 10-12

NEED some transportation? Selling 1963 Oldsmobile, red. Needs carburetor work. \$105. 331-4777. 10-6

FORD Pinto wagon, 4 speed, 44,000 miles, 27 mpg, not subject to recall. 338-6114. 10-9



New York's Roy White slides home safely as Al Cowens' throw from right field bounces in front of Royals' catcher Darrell Porter in the seventh inning of Kansas City's 10-4 victory over the Yankees. The playoff series, which is tied at one game apiece, will move Friday to New York.

Royals even series with Yankees

KANSAS CITY (UPI) — Larry Gura, once scorned and ridiculed by former Yankee Manager Billy Martin, finally had his revenge Wednesday with 6 1-3 innings of strong pitching and got the Kansas City Royals even in the American League playoffs by sparking a 10-4 rout of the New York Yankees.

Sixteen hours after their most embarrassing performance of the season at home, the Royals bounced back with a 16-hit attack that featured a rare two-run homer by Fred Patek and two RBIs each by Frank White

and Darrell Porter to send the best-of-five series back to New York tied at one game apiece. While the Royals bats came to life after being silenced on two hits in a 7-1 loss Tuesday night, it was the stellar pitching of the left-handed Gura that kept the Yankees in check for most of the game.

Gura, a former Yankee once called a "batting practice" pitcher by Martin, had been roughed up by the Yankees in four previous playoff appearances, but this time he came prepared to get even and mesmerized the Yankees with off-speed pitches before tiring in the seventh.

By the time the Yankee bats got going, the Royals had built a 5-0 lead against Ed Figueroa and Dick Tidrow. That cushion proved to be enough as Marty Pattin and Al Hrabosky protected the lead over the last 2-3 innings.

Not that the Yankees didn't scare the Royals. The Yanks had 12 hits of their own, including a perfect 4-for-4 by Chris Chambliss, but this time the Royals didn't fold when the pressure was put on them.

After the Yankees scored twice in the seventh to close the gap to 5-2, the Royals applied the crusher with a three-run outburst in their half of the inning to take command of the game.

It was Patek, the bearded little man who plays so well in post-season play, who came up with the big hit. Facing Tidrow in the seventh inning, the Royals went away from their singles attack with a long-ball barrage that began when Pete LaCock laced a double off the right field fence.

Clint Hurdle, a rookie appearing in his first playoff, followed with a triple and, after pinch runner Willie Wilson was thrown out at the plate, Patek drilled a home run into the left

SI reporters sue Kuhn; seek locker room entry

NEW YORK (UPI) — Baseball Commissioner Bowie Kuhn was sued Wednesday on charges he has ordered women sports reporters barred from the locker rooms of the four teams involved in the American and National League playoffs.

The lawsuit was filed in U.S. District Court by two reporters, Melissa Ludtke and Kathy Andria of Sports Illustrated magazine, who said they may be assigned to cover the playoffs and the World Series.

Ludtke recently obtained a court order that said denying women access to the Yankees' locker room after a game was unconstitutional because it made them compete at a disadvantage with men.

Wednesday's complaint said Kuhn and the major leagues have a policy barring women from interviewing players in the locker rooms at the ball parks in Philadelphia, Kansas City and Los Angeles.

field seats. It was only Patek's third home run of the season, but he raised his batting average in post-season play to .389.

Earlier in the day, Patek criticized the Royals' fans for giving up on the team, but as he circled the bases, they rose in unison and saluted him with loud applause. As he crossed the plate, Patek raised his hands high over his head to acknowledge their cheers.

It appeared the Yankees might make another of their patented comebacks when the first two batters in the eighth singled off Pattin. But Hrabosky came in and, though he was touched for run-scoring singles by Chambliss and Bucky Dent, he protected the lead by stopping the Yankees rest of the way.

Kansas City scored its final two runs in the eighth on RBI singles by Amos Otis and LaCock off reliever Sparky Lyle.

Embarrassed by their performance Tuesday night, the Royals wasted no time in making amends to their fans by taking it to Figueroa from the opening batter.

The Royals ended Figueroa's afternoon early by pounding him for four runs in the second inning.

L.A. goes one up

Garvey powers Dodgers to win

PHILADELPHIA (UPI) — Steve Garvey slammed a pair of homers and drove in four runs while Davey Lopes added a two-run blast to highlight a vicious long-ball assault Wednesday night that carried the Los Angeles Dodgers to a 9-5 triumph over the Philadelphia Phillies in the first game of the National League championship series.

In taking a 1-0 lead in the best-of-five series for the National League pennant, the Dodgers battered Larry Christenson, the Phillies' starter, for seven runs on seven hits — five of them for extra bases — in 4 1-3 innings.

The four home runs by the Dodgers tied a National League championship series record, set by the Pittsburgh Pirates in 1971.

Garvey, the Dodgers' hottest

hitter down the stretch when he hit .430 in September, climaxed a four-run third inning by walloping a three-run homer over the left field wall. He added a solo shot leading off the ninth — his fourth in championship competition — for the Dodgers' final run.

Lopes started the third inning uprising with a double. Mike Schmidt, who knocked in the Phillies' first run with a sacrifice fly in the second, kept it alive by letting Bill Russell's grounder skid through his legs at third for an error. Reggie Smith followed with a line single to center that delivered Lopes.

Garvey then connected for his first homer of the game.

The Dodgers continued the bombardment of Christenson in the fourth when Rick Monday led off with a towering triple that caromed off the wall in deepest center field. Two outs later, Lopes drilled his homer over the 371-foot mark in left for a 6-1 lead.

Another triple to the center-field wall by Garvey with one out in the fifth finally finished Christenson but reliever Warren Brusstar was greeted by Ron Cey's single for another Dodger run before getting Dusty Baker on an inning-ending double-play grounder.

Yeager added to the Dodger total when he homered in the sixth off Rawly Eastwick, the third Philadelphia pitcher who was making his first appearance in three weeks.

Stunned but not yet subdued by the Dodgers' early assault, the Phillies got to Los Angeles starter Burt Hooton in the fifth

with a "nickel and dime" attack of five singles that produced three runs. Garry Maddox' base hit, the fourth of the inning, knocked in two of the runs while Richie Hebner singled in the final run of the inning to slice the Dodger lead to 7-4 and chase Hooton.

That brought on rookie right-hander Bob Welch, who thwarted the Phillies to earn the victory. The 21-year-old Welch, his fastball blazing, struck out five and allowed only two hits in 1-3 innings — a pinch-hit homer by Jerry Martin and a single by Larry Bowa in the ninth.

The Phillies scored first when Greg Luzinski led off the second inning by ripping a triple high off the right field wall and came home on Schmidt's sacrifice fly to center.

NFL cheerleaders get 'hands off' policy

CHICAGO (UPI) — National Football League owners Wednesday adopted a "hands off" policy toward their cheerleaders.

They also outlawed tearaway jerseys for players, effective with games next weekend, and deferred a vote whether to impose sanctions on majority owners violating the league rule against even minority ownership in another team sport.

But the discussion on cheerleaders, which became controversial when the San Diego Chargers fired their "Chargettes" because one posed in the nude for a men's magazine, occupied most of the eight hour debating session.

One immediate change will require cheerleaders to sign a contract that they will not pose in the nude.

"I guess you could say we adopted a hands off policy, as it were," Commissioner Pete Rozelle said.

"We outlined the problems and those with cheerleaders would like to continue with them. But we're going to have to pay more attention to cheerleaders. Members of the staff of the clubs are going to have to get deeply involved in checking on them."

"I've been surprised at the reaction to the cheerleaders, and there's no talk at all

about doing away with the cheerleaders. soccer and baseball, were Lamar Hunt of Dallas, who owns part of the Chicago Bulls, Joe Robbie, owner of the Miami Dolphins whose wife owns a soccer franchise, Jack Kent Cooke, owner of the Washington Redskins as well as hockey and basketball teams, "some minority owners" of the Seattle team, and Billy Bidwill, owner of the St. Louis Cardinals and part of a soccer franchise.

"We're talking about spelling out the sanctions," Rozelle said. "The owners would be given a reasonable time, a year or two, to dispose of their interests."

Owners also voted for supervision of "momentos," which are marketed through NFL Properties.

Rozelle discussed officiating and said some of the recent controversial plays had been "properly called," but he added "in some cases the officials made mistakes. These mistakes are magnified, he said, because there's a "higher degree of competition," more instant replays and more games played.

"There are a lot of calls the officials have to make," he said, "and they're right better than 95 per cent of the time. They do a very very good job."

LOOKING FOR SHORT TERM INVESTMENTS?
DO YOU HAVE \$1,000 TO DEPOSIT?
Want the highest return on federally insured funds in the shortest qualifying time?

MONEY MARKET DEPOSITS*

- Minimum Deposit is \$10,000.
- 6 Month Deposit Period (26 Weeks).
- Interest is determined by the latest average (auction) yield of 6 month U.S. Treasury Bills. Your Credit Union will pay 1/4% above this amount, and add it to your account monthly.

5% Holiday Club Savings

An innovative savings club plan to use in your own special way - Christmas, vacation, taxes, etc.

6% Regular Share Savings

... Per annum paid quarterly on regular share savings. 6.14% is the effective annual yield on just \$5.00 increments.

4% Share Draft Accounts

(Almost like checking... only better.) Pay for your groceries, utilities, etc., with this modern consumer-oriented transaction account.

Call Us for Complete Details 353-7111

HOURS: 9:00 a.m. to 6:00 p.m. on Mondays; 9:00 a.m. to 4:30 p.m. on Tuesdays thru Fridays



Serving University and ACT Employees and members of their immediate families.

UNIVERSITY OF IOWA CREDIT UNION

500 Iowa Avenue Iowa City



BIG BOOK SALE

ONE DAY ONLY THURSDAY, OCT. 5 8:00-5:00

Fiction Non-Fiction Texts & MUCH MORE Selected titles \$1.00 OR LESS

Student Charges & MasterCard Available

IOWA

Iowa Memorial Union Book Store

one up

Garvey powers Dodgers to win

— hitter down the stretch when he hit 430 in September, climaxed a four-run third inning by walloping a three-run homer over the left field wall. He added a solo shot leading off the ninth — his fourth in championship competition — for the Dodgers' final run.

Lopes started the third inning uprising with a double. Mike Schmidt, who knocked in the Phillies' first run with a sacrifice fly in the second, kept it alive by letting Bill Russell's grounder skid through his legs at third for an error. Reggie Smith followed with a line single to center that delivered Lopes. Garvey then connected for his first homer of the game.

The Dodgers continued the bombardment of Christenson in the fourth when Rick Monday led off with a towering triple

that caromed off the wall in deepest center field. Two outs later, Lopes drilled his homer over the 371-foot mark in left for a 6-1 lead.

Another triple to the center-field wall by Garvey with one out in the fifth finally finished Christenson but reliever Warren Brusstar was greeted by Ron Cey's single for another Dodger run before getting Dusty Baker on an inning-ending double-play grounder.

Yeager added to the Dodger total when he homered in the sixth off Rawly Eastwick, the third Philadelphia pitcher who was making his first appearance in three weeks.

Stunned but not yet subdued by the Dodgers' early assault, the Phillies got to Los Angeles starter Burt Hooton in the fifth

with a "nickel and dime" attack of five singles that produced three runs. Garry Maddox' base hit, the fourth of the inning, knocked in two of the runs while Richie Hebner singled in the final run of the inning to slice the Dodger lead to 7-4 and chase Hooton.

That brought on rookie right-hander Bob Welch, who thwarted the Phillies to earn the victory. The 21-year-old Welch, his fastball blazing, struck out five and allowed only two hits in 1-3 innings — a pinch-hit homer by Jerry Martin and a single by Larry Bowa in the ninth.

The Phillies scored first when Greg Luzinski led off the second inning by ripping a triple high off the right field wall and came home on Schmidt's sacrifice fly to center.

Cheerleaders get 'hands off' policy

ational Football ay adopted a d their cheer-

away jerseys for games next vote whether to majority owners e against even her team sport.

cheerleaders, al when the San r "Chargettes" ude for a men's f the eight hour

e will require ntract that they

we adopted a were," Com- id.

ems and those like to continue g to have to pay ders. Members going to have to cking on them. e's reaction to e's no talk at all

about doing away with the cheerleaders. "But we're going to have more direct supervision. They'll have to sign contracts with restrictions, and one of the restrictions will be that they can't pose in the nude. Many already have contracts. This is not a league edict, just discussion on how we might correct the problems."

Rozelle said tearaway jerseys were outlawed for two reasons — "the manufacturers say shoulder pads are designed to be contained and when the jersey is ripped off, there's no protection. Second, when a player has to go to the sideline to get a new jersey, there's delay of the game."

The vote whether to impose sanctions on owners who hold interests in other team sports was delayed because the North American Soccer League has filed suit for a preliminary injunction to prevent the NFL from voting to enforce its rule.

"The judge said he could not act on the suit for 60 or 90 days," Rozelle said, "so the league said 'fine, we won't vote on it this week.'" The vote will come after the court rules, he said.

Rozelle said violators of the rule, which prohibits ownership in any degree in the other four team sports, hockey, basketball,

soccer and baseball, were Lamar Hunt of Dallas, who owns part of the Chicago Bulls, Joe Robbie, owner of the Miami Dolphins whose wife owns a soccer franchise, Jack Kent Cooke, owner of the Washington Redskins as well as hockey and basketball teams, "some minority owners" of the Seattle team, and Billy Bidwill, owner of the St. Louis Cardinals and part of a soccer franchise.

"We're talking about spelling out the sanctions," Rozelle said. "The owners would be given a reasonable time, a year or two, to dispose of their interests."

Owners also voted for supervision of "mementos," which are marketed through NFL Properties.

Rozelle discussed officiating and said some of the recent controversial plays had been "properly called," but he added "in some cases the officials made mistakes. These mistakes are magnified, he said, because there's a "higher degree of competition," more instant replays and more games played.

"There are a lot of calls the officials have to make," he said, "and they're right better than 95 per cent of the time. They do a very very good job."

LOOKING FOR SHORT TERM INVESTMENTS?

DO YOU HAVE \$1,000 TO DEPOSIT?

Want the highest return on federally insured funds in the shortest qualifying time?

MARKET

SAVINGS SITS*

A New Savings Concept!

Deposit is \$10,000.

Deposit Period (26 Weeks).

Determined by the latest average yield of 6 month U.S. Treasury Bills.

Union will pay 1/4% above this and add it to your account monthly.

7.5%* Certificate of Deposit

Per annum on \$7,500 or \$1,000 time deposits for just one year or three years. \$7,500 matures in 365 days from date of opening and you can earn \$573.04. \$1,000 matures in three years from date of opening and you can earn \$243.91.

7.0%* Certificate of Deposit

Per annum on \$5,000 or \$1,000 time deposits for just one year or two years. \$5,000 matures in 365 days from date of opening and you can earn \$356.13. \$1,000 matures in two years from date of opening and you can earn \$147.51.

6.5%* Certificate of Deposit

Per annum on \$1,000 time deposit for just one year. You can earn \$66.06 in just one year.

Payroll deduction is available or deposit your entire check into your share savings or share draft account.

* Penalty for early withdrawal

A substantial interest penalty is enforced in case of early withdrawal.

for Complete Details 353-7111

9 a.m. to 6:00 p.m. on Mondays

10:30 a.m. to 4:30 p.m. on Tuesdays thru Fridays



Serving University and ACT Employees and members of their immediate families.

UNIVERSITY OF IOWA CREDIT UNION

500 Iowa Avenue Iowa City



A National Arts & Entertainment Supplement to College Newspapers

&

Ampersand

Joni's First Interview In Four Years

Richard Dreyfuss Wants to Be Loved

Throw Some Money Away—Make a Record!



Technics

Introducing the Technics SA-1000. With more power and less distortion than any other receiver we've made: 330 watts per channel minimum RMS into eight ohms from 20 Hz-20 kHz with no more than 0.03% total harmonic distortion.

But that's only one reason to buy the SA-1000. Dynamic range is another. To capture the volume, clarity and sheer dynamics of a live symphony, you need an equally dynamic amplifier section. Like 72,000 μ F worth of high-capacitance filtering, separate DC rectifiers, current-mirror loading and direct coupling. The results are impressive: tremendous reserve power, negligible transient crosstalk distortion and excellent stability.

And just for the record, the SA-1000's phono equalizer gives you everything from a super-high S/N ratio of 97 dB [10 mV, IHF A]. To a phono input that can handle a 300 mV signal at 1 kHz.

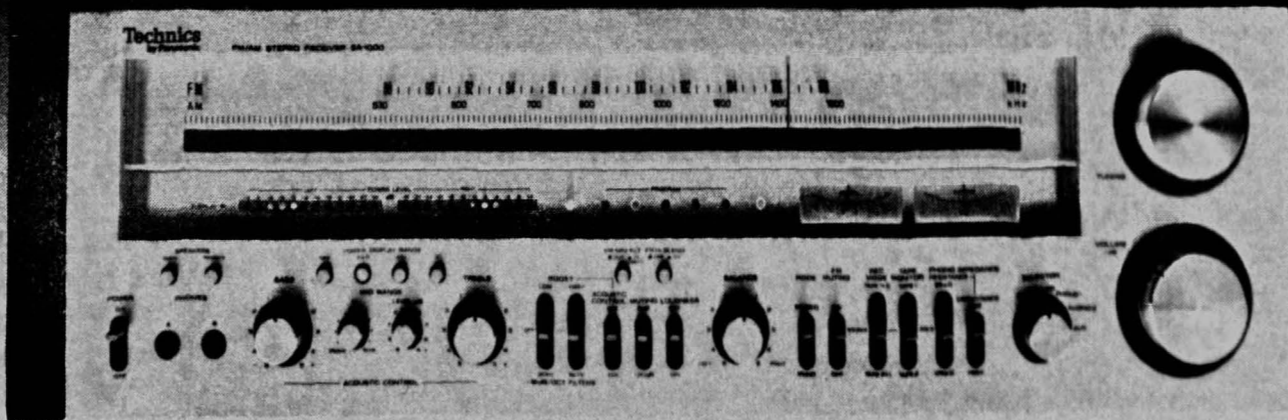
On FM you'll get outstanding specs plus two RF stages with low-noise, 4-pole, dual-gate MOS FETs, Technics-developed flat group delay filters and a Phase Locked Loop IC in the MPX section.

FM Sensitivity	FM Selectivity	Stereo Separation
IHF 55 Stereo-90 dB*		at 1 kHz
0.9 μ V	85 dB	50 dB
*IHF 75 standard.		

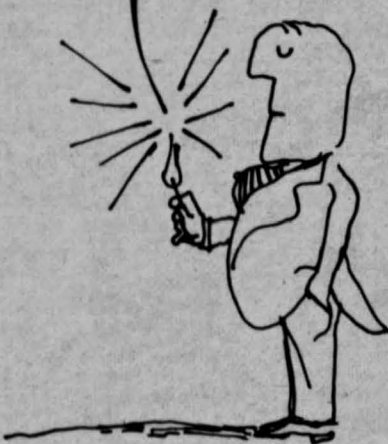
As good as all that sounds, Technics Acoustic Control makes it sound even better, because it adds low and high range boost and filter switches which vary the way each tone control performs at a particular setting. There's also a midrange control with a variable center frequency. And 24 LED peak-power indicators that let you keep an eye on what your ears will hear.

The Technics SA-1000. In the world of receivers, it bats 1000.

**A few receivers give you 0.03% THD.
Only Technics gives it to you with
330 watts per channel.**



...to end all weddings!



A ROBERT ALTMAN FILM
"A WEDDING"

(IN ALPHABETICAL ORDER)

DESI ARNAZ JR. CAROL BURNETT GERALDINE CHAPLIN
MIA FARROW VITTORIO GASSMAN LILLIAN GISH
VIVECA LINDFORS PAT McCORMICK DINA MERRILL

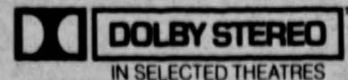
(AND 32 ASSORTED FRIENDS, RELATIVES, AND UNEXPECTED)

EXECUTIVE PRODUCER PRODUCED AND DIRECTED BY
TOMMY THOMPSON ROBERT ALTMAN

SCREENPLAY BY

JOHN CONSIDINE PATRICIA RESNICK ALLAN NICHOLLS

ROBERT ALTMAN & JOHN CONSIDINE A LION'S GATE FILM



COMING SOON TO A THEATER NEAR YOU

Technics

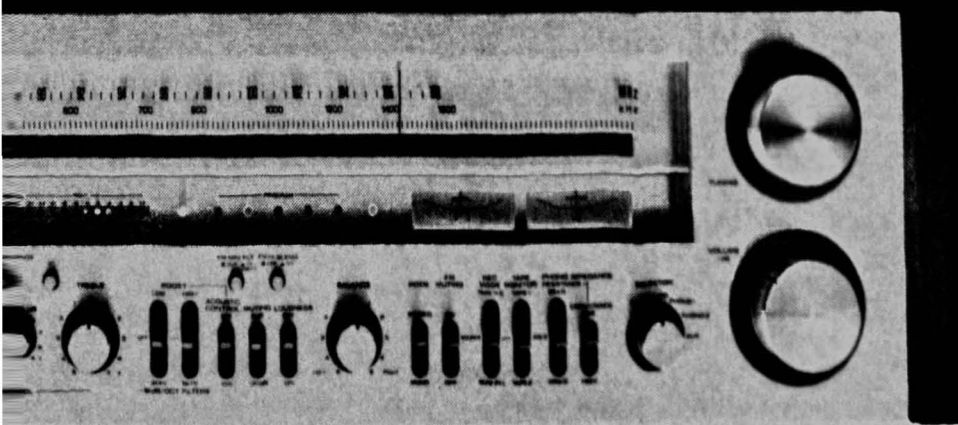
00. With more
 ny other receiver
 nel minimum RMS
 kHz with no more
 ortion.
 buy the SA-1000.
 apture the volume,
 ive symphony, you
 er section. Like
 itance filtering,
 mirror loading
 are impressive:
 igitale transient
 at stability.
 A-1000's phono
 rom a super-high
 A). To a phono
 signal at 1 kHz.
 specs plus two
 e, dual-gate MOS
 roup delay filters
 he MPX section.

Stereo Separation
 at 1 kHz
 50 dB

Technics Acoustic
 tter, because it
 nd filter switches
 nrol performs at a
 midrange control
 And 24 LED
 ou keep an eye

world of receivers,

ivers give you 0.03% THD.
 nics gives it to you with
 per channel.



...to end all weddings!



A ROBERT ALTMAN FILM

"A WEDDING"

(IN ALPHABETICAL ORDER)

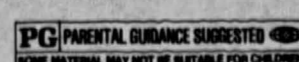
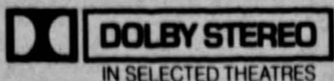
DESI ARNAZ JR. CAROL BURNETT GERALDINE CHAPLIN HOWARD DUFF
 MIA FARROW VITTORIO GASSMAN LILLIAN GISH LAUREN HUTTON
 VIVECA LINDFORS PAT McCORMICK DINA MERRILL NINA VAN PALLANDT

(AND 32 ASSORTED FRIENDS, RELATIVES, AND UNEXPECTED ARRIVALS)

EXECUTIVE PRODUCER TOMMY THOMPSON PRODUCED AND DIRECTED BY ROBERT ALTMAN

SCREENPLAY BY JOHN CONSIDINE PATRICIA RESNICK ALLAN NICHOLLS ROBERT ALTMAN

STORY BY ROBERT ALTMAN & JOHN CONSIDINE A LION'S GATE FILMS PRODUCTION

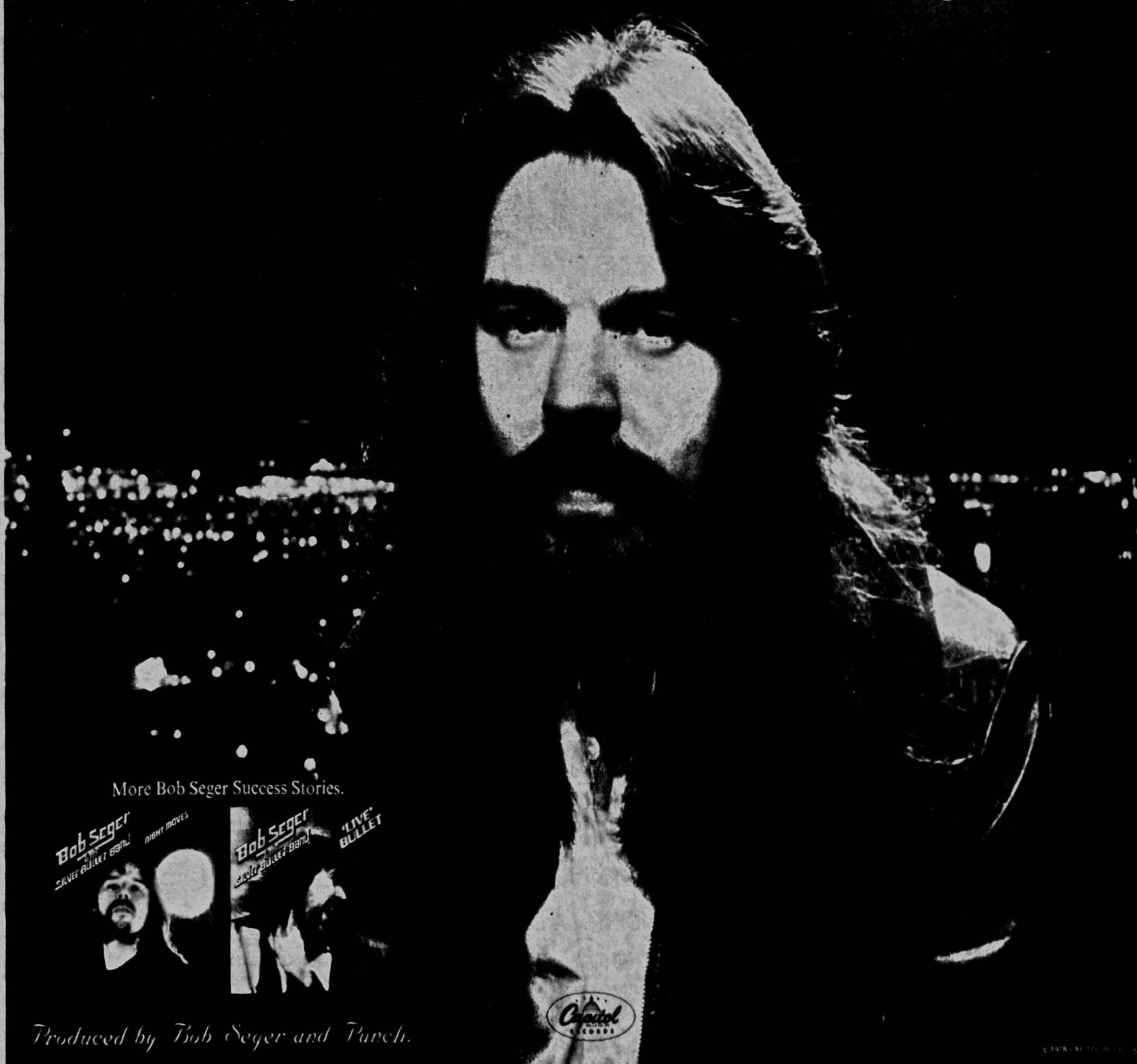


COMING SOON TO A THEATER NEAR YOU.

Bob Seger
and the
Silver Bullet Band

Bob Seger Wrote His Own Rock 'N' Roll Story In "Stranger In Town,"

Featuring The Smash Hits "Still The Same" and "Hollywood Nights."



More Bob Seger Success Stories.

Produced by Bob Seger and PUNCH.



Ampersand

Publisher
 DURAND W. ACHEE

Advertising Director
 JEFFREY A. DICKEY

Editor-in-Chief
 JUDITH SIMS

Music Editor
 TODD EVERETT

Art Director
 CATHERINE LAMPTON

Production
 RICK BAUER,
 MARYA BLACKWELL,
 MEL RICE

Contributing Editors
 COLMAN ANDREWS, JACOBA ATLAS,
 JOHN HATCH, LYNNE MANOR,
 DEL PORTER

Advertising Offices
 Los Angeles
 JEFF DICKEY
 1680 N. Vine Street #201
 Hollywood, CA 90028
 213/462-7175

New York
 BARNEY O'HARA, JOAN DORBIAN
 Barney O'Hara & Associates
 105 E. 35th Street
 New York, NY 10016
 212/889-8820

Chicago
 FRANK AVERY, JANE JEFFREY
 Barney O'Hara & Associates
 410 N. Michigan Avenue
 Chicago, IL 60611
 312/467-9494

New Contributors

ART FEIN (on Disc) writes about music in Hollywood. He likes to live sumptuously and dine in the finest restaurants. He is in the wrong business.

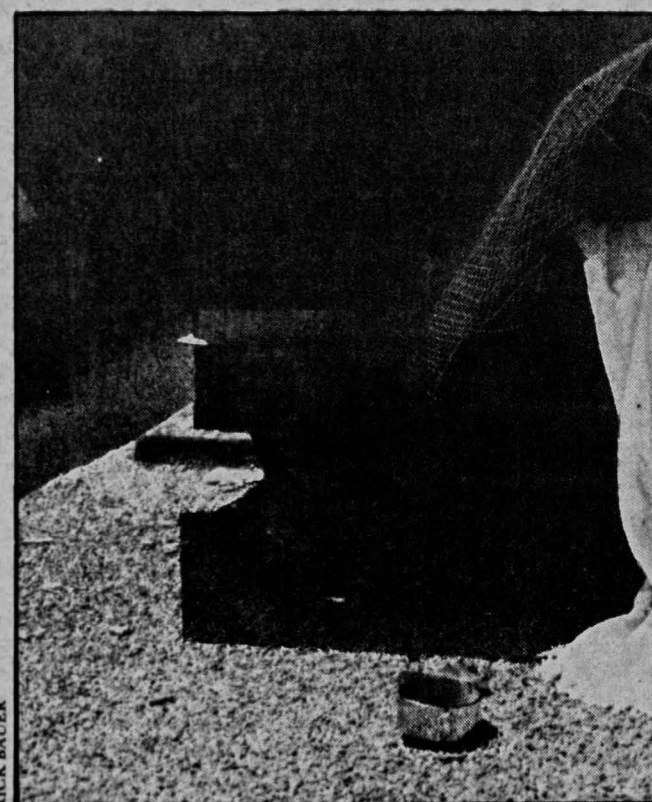
FLO (Mark Volman) and EDDIE (Howard Kaylan) (in Print) use other names and other voices; among them Turtles, Mothers of Invention, radio people, rock critics, interviewers and all-around good guys.

DON SNOWDEN (On Disc) has been known to go by the name of "Mr. Chivas." As in "Regal." When not surveying the music scene from one of Hollywood's higher class gutters, he dreams of playing John Steed to Diana Rigg's Emma Peel.

TOM VICKERS (On Disc) former ghetto correspondent for Rolling Stone, is a Bostonian now residing in L.A. He shuns razor-blade jewelry and wishes that Dyke and the Blazers we're still around to add some reality to an otherwise d'voidoffunk scene.

©Alan Weston Publishing, Inc., 1680 N. Vine Street, #201, Hollywood, CA 90028. All rights reserved. Letters become the property of the publisher and may be edited. Publisher does not assume any responsibility for unsolicited manuscripts. Published monthly at Los Angeles.

IN ONE



Illustrator Harold "Hal" Veltika, perpetrator of the art for our Bavarian Illuminati Conspiracy article last issue, has disappeared. He was last seen relaxing on Ampersand's spiffy sundeck (above), where we found his book and ashtray and a few other personal effects. Someone had written the name Weishaupt on a nearby dirty window. We fear foul play.

Nag, Nag

I'm a journalism student at Purdue University. It's in Indiana. Indiana is by those big lakes, near Chicago. Will you read this letter and heed it? Probably not. You fascist pigs. I don't know what sort of manic fit caused me to write this letter. What gives you the right to throw this letter in the garbage? "Hell, Joe, here's another one of those goddamn letters from some farmer back east. Some poor soul twisted on cowshit and jimson weed. I'll toss it like the rest."

Sorry about that. I also tend to ramble a bit at times. I'll try to stay calm and refrain from launching into bits of Thompsonism. No sense in going Gonzo too early in life. What I wondered was if you have enough record reviewers. Why don't you bastards pull yourselves out of that cocaine stupor and give a poor, braindamaged journalism student a chance?

As for my musical experience, I don't like Barry Manilow. If some of you like him, you probably won't comprehend this letter anyway. Just hand this letter to the nearest long-hair with sunglasses on; he'll know what to do with it.

MICHAEL BACKUS
 PURDUE UNIVERSITY

Our cocaine stupor? We handed your letter to our short-haired music editor, who's a Barry Manilow fan. He says that he knows what to do with it, if you'll just turn around and hand over. (Note to other aspiring Gonzos: it's been done. Find your own approach. And learn to type.)

Of all the recordings of contemporary American music (Good American Music, September '78) you did not mention, one stands out in my mind as deserving praise. It is the

recording of Luciano Berlioz's "Symphonie fantastique" by the N.Y. Philharmonic Singers (MS 7268 Columbia). The piece represents a perfecters uniquely individual standing the test of time, played a few months ago by the Chicago Symphony Orchest

Your nomination of Luciano Berlioz's "Symphonie fantastique" as "ten best" American concert recordings is a bit of a concession the point immediately.

The trouble with the Berlioz "Symphonie fantastique" is that, written for the uniquely gifted conductor, it cannot be performed as well as it should be. The trouble with the Berlioz "Symphonie fantastique" is that, written for the uniquely gifted conductor, it cannot be performed as well as it should be.

Assuming that condition still holds, I can only wonder how you survive in the concert hall.

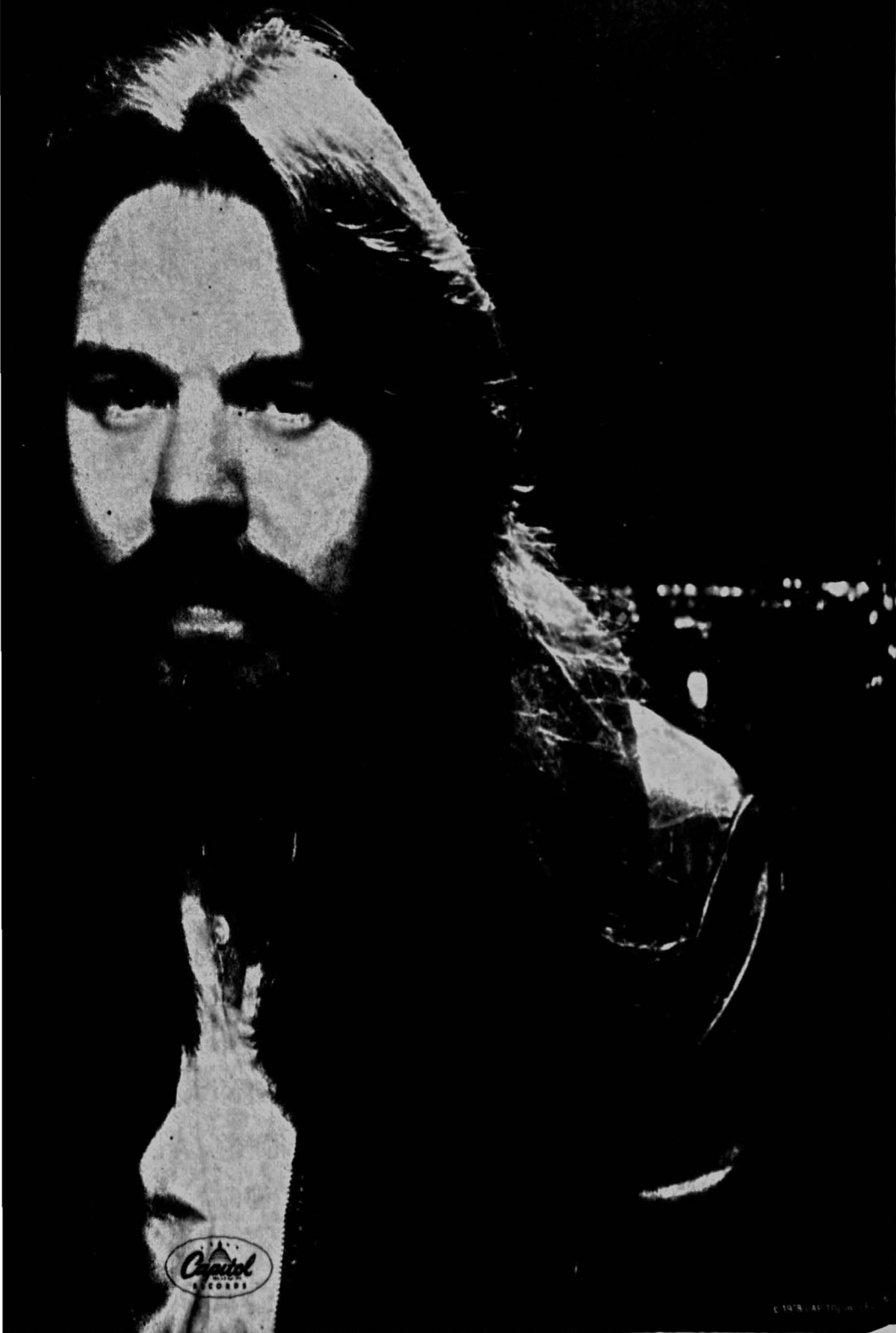
Thank Columbia for preserving the best of nothing.

Merrill Shindler, author of "A Connoisseur's Guide to the Films" in the September issue of your author's note as "the master's degree in film acrobatics." He ought to be based on the degree of fanatical classics he betrays when he plays Polanski's *Cul-de-Sac* as a spearecan actors Jack M. Donald Pleasance as a gangsters who terrorize a quetoast and his beautiful wife (played by Jacqueline Bisset). The matter of whether or not the matter of the aforementioned "Shakespearean" is correct was Irish, for Chrissakes point out that (a) the gangster by MacGowan and Lionel Lincoln played the milquest

Bob Seger
with
Silver Bullet Band

Bob Seger Wrote His Rock 'N' Roll Story In "Stranger In Town,"

with Hits "Still The Same" and "Hollywood Nights."



& Ampersand

Publisher
DURAND W. ACHEE

Advertising Director
JEFFREY A. DICKEY

Editor-in-Chief
JUDITH SIMS

Music Editor
TODD EVERETT

Art Director
CATHERINE LAMPTON

Production
RICK BAUER,
MARYA BLACKWELL,
MEL RICE

Contributing Editors
COLMAN ANDREWS, JACOBA ATLAS,
JOHN HATCH, LYNNE MANOR,
DEL PORTER

Advertising Offices

Los Angeles
JEFF DICKEY
1680 N. Vine Street #201
Hollywood, CA 90028
213/462-7175

New York
BARNEY O'HARA, JOAN DORBIAN
Barney O'Hara & Associates
105 E. 35th Street
New York, NY 10016
212/889-8820

Chicago
FRANK AVERY, JANE JEFFREY
Barney O'Hara & Associates
410 N. Michigan Avenue
Chicago, IL 60611
312/467-9494

New Contributors

ART FEIN (on Disc) writes about music in Hollywood. He likes to live sumptuously and dine in the finest restaurants. He is in the wrong business.

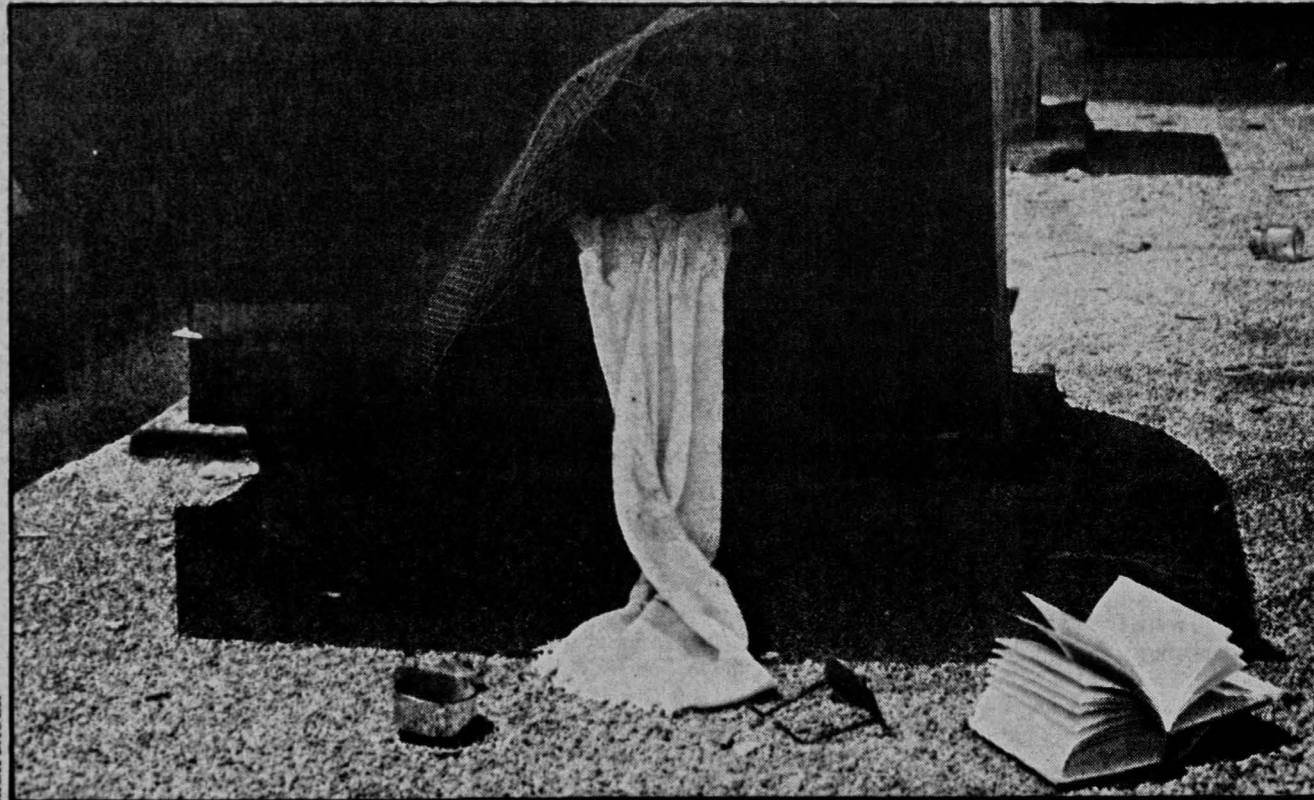
FLO (Mark Volman) and **EDDIE** (Howard Kaylan) (In Print) use other names and other voices; among them Turtles, Mothers of Invention, radio people, rock critics, interviewers and all-around good guys.

DON SNOWDEN (On Disc) has been known to go by the name of "Mr. Chivas." As in "Regal." When not surveying the music scene from one of Hollywood's higher class gutters, he dreams of playing John Steed to Diana Rigg's Emma Peel.

TOM VICKERS (On Disc) former ghetto correspondent for *Rolling Stone*, is a Bostonian now residing in L.A. He shuns razor-blade jewelry and wishes that Dyke and the Blazers were still around to add some reality to an otherwise d'voidoffunk scene.

©Alan Weston Publishing, Inc., 1680 N. Vine Street, #201, Hollywood, CA 90028. All rights reserved. Letters become the property of the publisher and may be edited. Publisher does not assume any responsibility for unsolicited manuscripts. Published monthly at Los Angeles.

IN ONE EAR...



Illustrator Harold "Hal" Veltika, perpetrator of the art for our Bavarian Illuminati Conspiracy article last issue, has disappeared. He was last seen relaxing on Ampersand's spiffy sundeck (above), where we found his book and ashtray and a few other personal effects. Someone had written the name Weishaupt on a nearby dirty window. We fear foul play.

Nag, Nag

I'm a journalism student at Purdue University. It's in Indiana. Indiana is by those big lakes, near Chicago. Will you read this letter and heed it? Probably not. You fascist pigs. I don't know what sort of manic fit caused me to write this letter. What gives you the right to throw this letter in the garbage? "Hell, Joe, here's another one of those goddamn letters from some farmer back east. Some poor soul twisted on cowshit and jimson weed. I'll toss it like the rest."

Sorry about that. I also tend to ramble a bit at times. I'll try to stay calm and refrain from launching into bits of Thompsonism. No sense in going Gonzo too early in life. What I wondered was if you have enough record reviewers. Why don't you bastards pull yourselves out of that cocaine stupor and give a poor, braindamaged journalism student a chance?

As for my musical experience, I don't like Barry Manilow. If some of you like him, you probably won't comprehend this letter anyway. Just hand this letter to the nearest long-hair with sunglasses on; he'll know what to do with it.

MICHAEL BACKUS
PURDUE UNIVERSITY

Our cocaine stupor? We handed your letter to our short-haired music editor, who's a Barry Manilow fan. He says that he knows what to do with it, if you'll just turn around and bend over. (Note to other aspiring Gonzos: it's been done. Find your own approach. And learn to type.)

Of all the recordings of contemporary American music (Good American Music, September '78) you did not mention, one stands out in my mind as deserving praise. It is the

recording of Luciano Berio's *Sinfonia*, done by the N.Y. Philharmonic and the Swingle Singers (MS 7268 Columbia). I believe this piece represents a perfection of the composers uniquely individual style. As for withstanding the test of time, the piece was just played a few months ago by the conservative Chicago Symphony Orchestra!

DOUG OSBORNE
CHAMPAIGN, ILL.

Your nomination of Luciano Berio's Sinfonia to the list of "ten best" American compositions forces me to concede the point immediately. (Hell, I would bow away to another half dozen works that come to mind immediately.)

The trouble with the Berio work is that it was written for the uniquely gifted Swingles. Without them, it cannot be performed—or so Ernest Fleischmann, executive director of the L.A. Phil, told me.

Assuming that condition still pertains (other "unplayable" works have, in time, become routine repertoire pieces); I can only wonder if the Berio work can survive in the concert hall.

Thank Columbia for preserving it for us. A record is better than nothing. Ed Cray

Merrill Shindler, author of "Raised on Kane: A Connoisseur's Guide to Obscure Classic Films" in the September issue, is described in your author's note as "the proud owner of a master's degree in film aesthetics and criticism." He ought to send it back, at least based on the degree of familiarity with film classics he betrays when he describes Roman Polanski's *Cul-de-Sac* as "starring Shakespearean actors Jack MacGowran and Donald Pleasance as a pair of wounded gangsters who terrorize a middle-aged milquetoast and his beautiful young wife (played by Jacqueline Bisset)." Disregarding the matter of whether or not Shindler's identification of the aforementioned actors as "Shakespearean" is correct (MacGowran was Irish, for Chrissakes), I would like to point out that (a) the gangsters were played by MacGowran and Lionel Stander (Pleasance played the milquetoast); and (b) the

beautiful young wife was played by Francoise Dorleac (Bisset had a rather minor role as a visitor to the Milquetoast's keep).

COLMAN ANDREWS
LOS ANGELES, CA

In Here

FEATURES

Richard Dreyfuss Is Hot <i>In more ways than one</i>	8
Bloated Budgets <i>The high cost of recording</i>	18
Joni Mitchell <i>She walks, she talks, she gambles</i>	21

DEPARTMENTS

In One Ear <i>Letters</i>	5
& Out the Other <i>News & Gossip</i>	6
On Disc <i>Latest Lacquers</i>	10
In Both Ears <i>Keeping clean</i>	14
In Print <i>Mank, Benjamin, etc.</i>	20
On Screen <i>Days of Heaven, etc.</i>	22
Amperchart <i>Rock, jazz, soul & country hits</i>	28
On Tour <i>Foreigner, Paul Winter</i>	30

OUR COVER

Joni Mitchell in the desert, photographed by Henry Diltz.

& OUT THE OTHER

A Plethora of Pix, A Bunch of Bucks

HOLLYWOOD IS SMACKING its collective corporate lips these days; 1978 was its best year ever, thanks to *Grease*, *Jaws II*, *Heaven Can Wait*, *Foul Play*, *Hooper*, *Revenge of the Pink Panther* and *Animal House*, among others. The industry is already poised for its annual year-end gold rush of 30-35 films, including two animated features, *Lord of the Rings* by Ralph Bakshi and *Watership Down*, after the rabbit book; a few big stars will appear, Clint Eastwood in *Every Which Way but Loose*; Sylvester Stallone in *Paradise Alley*; John Travolta and Lily Tomlin in *Moment by Moment*; Jane Fonda and James Caan in *Comes a Horseman*, Brando in *Superman*, Gregory Peck and Laurence Olivier in *The Boys from Brazil*, Dreyfuss in *The Big Fix*... we won't tire you with all the titles. It's interesting, though, in this fatter of all years, to note the absence of certain big stars who did not contribute to the tall stacks of coin: Pacino, de Niro, McQueen, Redford, Newman, Bronson, Streisand all stayed home. We didn't need them after all.

Fresh Clay

A CHAT WITH MICHAEL NESMITH, who prefers to be identified (and aptly so) as one of the founding fathers of country-rock, rather than (equally aptly) one of the Monkees, reveals that he's busy creating his own empire based in picturesque Carmel, California. Mike's purchased the masters to all of his highly-regarded, though slow-selling solo albums from RCA Records, as well as his instrumental jazz-country-rock *Wichita Train* (Whistle long-player on ABC, and reissued them on his own Pacific Arts label. He's releasing new material, too, some of it under a unique arrangement whereby master tapes are merely leased from independent producers or artists, sans advance, and "royalties are paid from the first disc sold." There's a new "live" Nesmith album just released (see "On Disc," this issue), and Mike — letting no grass grow beneath his boots — has just produced an album for Motown's Fresh, characterized by him as "heavy metal r&b." When the label approached him, Mike tells us, he wondered how he'd been selected. "You've only seen me work in acrylics," he challenged them, "how do you know that I can work in clay?" Their reply: "Michael, an artist is an artist."

Brace Yourself

HOT ON THE HEELS of *Animal House* and *Almost Summer* come three more youth-student flicks in the making, according to *Variety's* casting column. The Ones We've Been Waiting For: *Disco High*, from New World Pictures (the folks who brought you *Deathsport* and *Grand Theft Auto*), has parts for a pretty disco-mad femme, a school brain (also femme), football captain and a Sgt. Bilko type. *Chasing Rainbows* is about college graduates today and what they face in society (snore); producers want a 5'8" femme without shoes, and don't ask why. *D. Mims*, a "satire on public education a la *Dr. Strangelove*," needs "a cross between Steve McQueen and Dustin Hoffman (who doesn't?) a Barbra Streisand prototype

(sic) and a Richard Dreyfuss prototype (sic again). Don't call us.

THE BIG FIX isn't even out yet, but Richard Dreyfuss is so in love with the character of Moses Wine (see our interview, page 8) he's already agreed to replay Wine in Roger Simon's next installment, *Peking Duck* — which takes place in China, no surprise, Simon wrote one other Wine book, *Wild Turkey*, which was optioned but never made by Warren Beatty. Beatty is the kiss of death for many projects... he was eager to make films on the lives of Howard Hughes and writer John Reed. That was two years ago.

The Distant Clattering of Typewriters

REPORTER PETE HAMILL has written the first of three detective books — but instead of a detective the hero is a reporter named Sam Briscoe. The first is titled *Dirty Laundry*; all three have been purchased by Universal for more than \$1 million. So far no word on whether a rich and famous widow appears in any of the books.

COLUMBIA PICTURES RECENTLY ANNOUNCED formation of a Writer's Workshop program designed to discover and develop screenwriting talent from the farflung hinterlands — that is, universities and colleges. Students (or recent graduates) selected by the writing departments must submit an original work—short story, play, screenplay—and a written recommendation from one or more faculty members. Those chosen will attend a 16-week workshop at Columbia Studios in Burbank, after which they'll hand in their screenplays. David Z. Goodman, director of the Workshop (and author of *Straw Dogs*, *Farewell, My Lovely* and the wretched *Eyes of Laura Mars*) will read

each and choose those deemed worthy of further development—to be purchased by Columbia Pictures for real money. So says the press release. Remember, when you're bewildered in Burbank, *Ampersand* is just a phone call away.

IF INSTEAD OF SCREENPLAYS you write songs, take note: BMI has announced its 27th annual Student Composers competition for people under 26 in accredited schools. Deadline is December 31, prize money is \$15,000.

Wax Fax

DAVID BOWIE IS RECORDING IN SWITZERLAND, with Brian Eno co-producing; Warren Zevon still isn't in the studio, but his record company devoutly hopes he's at home writing songs, as he says he is... Captain Beefheart returns to Warner Bros. Records with an album called *Shiny Beast (Bat Chain Puller)*, produced by WB exec Pete Johnson, who is merely one of the best people in the world; on the album the Captain introduces his newest dance craze, the Floppy Boot Stomp... Alice Cooper is still working on that album inspired by his drying-out experience in an East Coast sanitarium for alcoholics; his co-writer is Bernie Taupin, the no-talent turkey who churned out sappy lyrics for Elton John. Alice has written a few good songs in his day; Taupin hasn't... Rod Stewart's next is *Blondes Have More Fun*, available as a regular record and, in limited quantities, as a picture disc. As one disgruntled Scene Observer muttered, "Who wants to buy his mug on a poorer quality record? But never underestimate the morosity of the American public."

DRUMMER MICK WALLER has sued Rod Stewart in London court, claiming \$12,000 due for session work on *Smiler*, several years back.

BIG SELLERS: Meat Loaf's *Bat Out of Hell* has qualified for "triple platinum" in Australia—that's 150,000 copies sold. *Saturday Night Fever* has sold 20,000 copies in Greece.

Flickers

JAMES WILLIAM GUERCIO, ONCE PRODUCER of rock group Chicago, is now producing movies—one movie, anyway, called *The Hamster of Happiness*, directed by Hal Ashby (*Bound for Glory*, *Last Detail*) and starring Robert "Baretta" Blake—who also starred in *Elektra*. *Glide in Blue* a few years ago, which was directed by Guercio. *Hamster* is an off-beat love story, a script that's been kicking around Hollywood for several years.

NEIL SIMON'S NEXT BROADWAY PLAY will he never stop? After *The Cheap Detective* people are still giving him money? It's called *They're Playing Our Song*, about a composer and lyricist who fall in love. It's being scored by Marvin Hamlisch and Carole Bayer Sager, who happen to be composer and lyricist in love. Ain't that sweet? Fortunately, homely Hamlisch will not appear in the play; Robert Klein and Lucie Arnaz will star.

DUSTIN AND ANNE HOFFMAN are still separated on their way to divorce, but they're living under the same New York roof. Dustin is filming *Kramer vs. Kramer* (ironically, about a divorce) while Anne appears in Woody Allen's new venture, *Mannahatta*; it stars Diane Keaton and is not, repeat not, a drama.

Bye-Bye

ASLEEP AT THE WHEEL has lost three members: singer Leroy Preston has wandered off to pursue his songwriting career; pianist

(Continued on page 15)

R. I. P.



Keith Moon
1947-1978

RECORD PRODUCER TOM WILSON, died of arterial sclerosis at his home in Los Angeles on September 9. Not generally included on any list of superstar producers, Wilson was involved in many of the most important record projects of the Sixties. As a member of CBS's A&R staff, Wilson produced Simon and Garfunkel's first album, *Wednesday Morning, 3 A.M.* Later, with Paul Simon in England and Art Garfunkel out of the music business entirely, Wilson took it upon himself to everbudd electric guitars and drums on one track from the acoustic, folk-style LP, "The Sounds of Silence." Two careers were born, though at the time neither singer professed to be pleased with Wilson's initiative. He also produced Bob Dylan's first "electric" album, *Bringing It All Back Home*, and the single, "Like a Rolling Stone." Moving to MGM/Verve Records, Wilson produced the first albums by The Blues Project (with Al Kooper and Steve Katz, who went on to form Blood, Sweat & Tears), and The Mothers of Invention. Later, Wilson produced the album debut of the English band, The Soft Machine. Thus Wilson, a black, was almost exclusively identified with progressive white artists. As the Sixties ended, Wilson produced bands for Motown's Natural Resources subsidiary, plus, more recently, acts including soul singer Vernon Burch and pianist Professor Longhair.

High technology grab you by the



Introducing a new in audio components

But you didn't know that every stereo tuner sold in the free world—every one—is based on Zenith technology. Surprised? It's true. They all use Zenith technology.

Now Zenith has engineered its own line of fine audio components. For example, there's an AM/FM stereo receiver with continuous power output of 40 watts per channel, min. RMS, at 8 ohms from 20 Hz to 20 KHz with 0.2% or less total harmonic distortion. And that's only one model in our new receiver line.

Our brand new Allegro two- and three-way speaker systems have response curves so flat we engraved them on the front of each speaker. They've got frequency response controls, tuned ports and

*Dolby is a registered trademark of Dolby Laboratories, Inc.

THE OTHER

ard Dreyfuss prototype (sic us.

even out yet, but Richard love with the character of our interview, page 8) he's replay Wine in Roger Si-

ment, *Peking Duck*—which hina, no surprise, Simon Wine book, *Wild Turkey*, ed but never made by War-

is the kiss of death for he was eager to make films toward Hughes and writer was two years ago.

Clattering of new writers

HAMILL has written the ive books—but instead of is a reporter named Sam at graduates) selected by tments must submit an -short story, play, i written recommendation faculty members. Those a 16-week workshop at in Burbank, after which ir screenplays. David Z. r of the Workshop (and s, *Farewell, My Lovely* and of *Laura Mars*) will read

each and choose those deemed worthy of further development—to be purchased by Columbia Pictures for real money. So says the press release. Remember, when you're bewildered in Burbank, *Ampersand* is just a phone call away.

IF INSTEAD OF SCREENPLAYS you write songs, take note: BMI has announced its 27th annual Student Composers competition for people under 26 in accredited schools. Deadline is December 31, prize money is \$15,000.

Wax Fax

DAVID BOWIE IS RECORDING IN SWITZERLAND, with Brian Eno co-producing; Warren Zevon still isn't in the studio, but his record company devoutly hopes he's at home writing songs, as he says he is . . . Captain Beefheart returns to Warner Bros. Records with an album called *Shiny Beast (Bat Chain Puller)*, produced by WB exec Pete Johnson, who is merely one of the best people in the world; on the album the Captain introduces his newest dance craze, the Floppy Boot Stomp . . . Alice Cooper is still working on that album inspired by his drying-out experience in an East Coast sanitarium for alcoholics; his co-writer is Bernie Taupin, the no-talent turkey who churned out sappy lyrics for Elton John. Alice has written a few good songs in his day; Taupin hasn't . . . Rod Stewart's next is *Blondes Have More Fun*, available as a regular record and, in limited quantities, as a picture disc. As one disgruntled Scene Observer muttered, "Who wants to buy his mug on a poorer quality record? But never overestimate the morosity of the American public."

DRUMMER MICK WALLER has sued Rod Stewart in London court, claiming \$12,000 due for session work on *Smiler*, several years back.

BIG SELLERS: Meat Loaf's *Bat Out of Hell* has qualified for "triple platinum" in Australia—that's 150,000 copies sold. *Saturday Night Fever* has sold 20,000 copies in Greece.

Flickers

JAMES WILLIAM GUERCIO, ONCE PRODUCER of rock group Chicago, is now producing movies—one movie, anyway, called *The Hamster of Happiness*, directed by Hal Ashby (*Bound for Glory*, *Last Detail*) and starring Robert "Baretta" Blake—who also starred in *Elektra Glide in Blue* a few years ago, which was directed by Guercio. *Hamster* is an off-beat love story, a script that's been kicking around Hollywood for several years.

NEIL SIMON'S NEXT BROADWAY PLAY (will he never stop? After *The Cheap Detective* people are still giving him money?) is called *They're Playing Our Song*, about a composer and lyricist who fall in love. It's being scored by Marvin Hamlisch and Carole Bayer Sager, who happen to be composer and lyricist in love. Ain't that sweet? Fortunately, honey Hamlisch will not appear in the play; Robert Klein and Lucie Arnaz will star.

DUSTIN AND ANNE HOFFMAN are still separated on their way to divorce, but they're filming under the same New York roof. Dustin is filming *Kramer vs. Kramer* (ironically, about a divorce) while Anne appears in Woody Allen's new venture, *Manhattan*; it stars Diane Keaton and is not, repeat not, a drama.

Bye-Bye

ASLEEP AT THE WHEEL has lost three members: singer Leroy Preston has wandered off to pursue his songwriting career; pianist

(Continued on page 15)

RECORD PRODUCER TOM WILSON 47, died of arterial sclerosis at his home in Los Angeles on September 9. Not generally included on any list of superstar producers, Wilson was involved in many of the most important record projects of the Sixties. As a member of CBS's A&R staff, Wilson produced Simon and Garfunkel's first album, *Wednesday Morning, 3 A.M.* Later, with Paul Simon in England and Art Garfunkel out of the music business entirely, Wilson took it upon himself to overdub electric guitars and drums on one track from the acoustic, folk-style LP, "The Sounds of Silence." Two careers were born, though at the time neither singer professed to be pleased with Wilson's initiative. He also produced Bob Dylan's first "electric" album, *Bringing It All Back Home*, and the single, "Like a Rolling Stone." Moving to MGM/Verve Records, Wilson produced the first albums by The Blues Project (with Al Kooper and Steve Katz, who went on to form Blood, Sweat & Tears), and The Mothers of Invention. Later, Wilson produced the album debut of the English band, The Soft Machine. Thus Wilson, a black, was almost exclusively identified with progressive white artists. As the Sixties ended, Wilson produced bands for Motown's Natural Resources subsidiary, plus, more recently, acts including soul singer Vernon Burch and pianist Professor Longhair.

High technology that'll grab you by the ears.



Introducing a new standard in audio components. From Zenith.

Bet you didn't know that every stereo tuner sold in the free world—every one—is based on Zenith technology. Surprised? It's true. They all use Zenith technology.

Now Zenith has engineered its own line of fine audio components. For example, there's an AM/FM stereo receiver with continuous power output of 40 watts per channel, min. RMS, at 8 ohms from 20 Hz to 20 KHz with 0.2% or less total harmonic distortion. And that's only one model in our new receiver line.

Our brand new Allegro two- and three-way speaker systems have response curves so flat we engraved them on the front of each speaker. They've got frequency response controls, tuned ports and

much, much more.

In our precision, belt-drive turntables there are features like Shure magnetic cartridges, anti-skate, low mass tone arms and viscous-damped cueing controls.

You can even get a high performance stereo cassette deck with Dolby[®] twin VU meters, peak indicator plus separate EQ and bias switches.

Whether you're a first time component buyer or an audiophile, you owe it to yourself to check out Zenith's new audio components. They've got the features you want, the performance you demand and the quality and reliability you'd expect from Zenith.

ZENITH
The quality goes in before the name gets on.

"We were all more alive ten years ago," says Richard Dreyfuss,

who this year rounded the 30-year-old bend, turned down an offer of \$1 million plus a percentage of the gross for one movie, and carried home an Oscar for *The Goodbye Girl*, playing the cuddliest toy this side of Edward Bear. "And," he adds, mustering the energy that has caused some critics to dub him manic and arrogant, "we all knew it. It was a very exciting time. The days were something to look forward to; after '69, everything in this country went into the toilet. America went home with a headache. We all took Bufferin."

Dreyfuss takes a deep breath, lights one of too many cigarettes and continues, his voice a staccato punch in the air. "Nixon scared us," he states with unequivocal finality. "He knocked our blocks off by ending the draft and killing people at Kent State. And then there were the assassinations. People just went away. But you know," he adds, echoing the thoughts of many post-radicals, "what's really scary are the college kids today. Kids in their early teens are saying they're sorry they missed the 60's and that's a good sign. But the middle generation, those kids between 18-25, they're totally blown away in my opinion. I know I sound like a parent saying 'what are these kids coming to,' but our current college generation is a tremendous disappointment to the whole country."

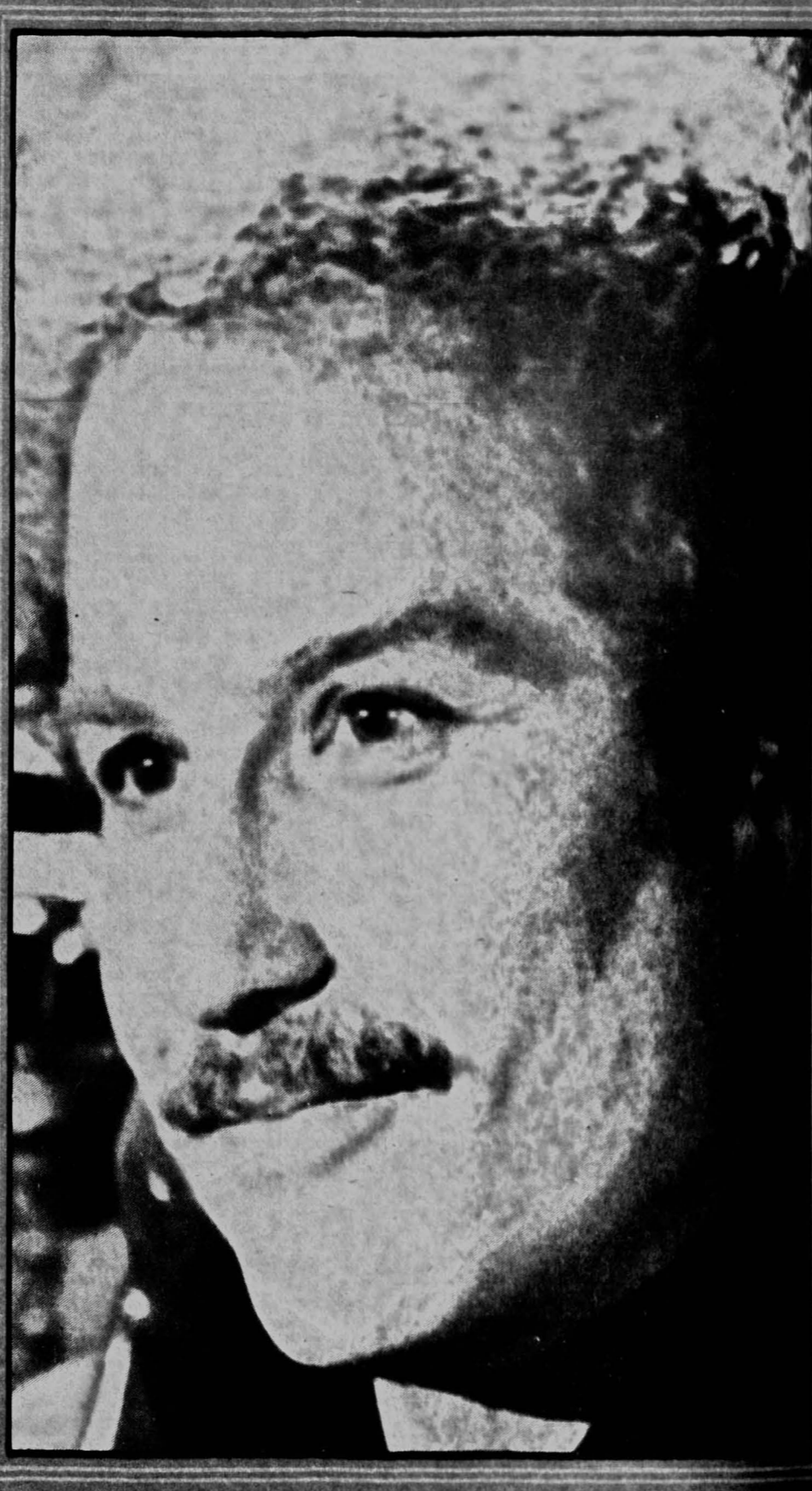
Dreyfuss, who was in Los Angeles putting the final touches on *The Big Fix*, the first movie he's produced, has given a great deal of thought to the changing times. Like so many who came of age in the 60's, it's difficult for him to be reconciled to the 70's. The schism between '68 and '78 is too enormous to comprehend. After all, '68 was a watershed year: Le Joli Mai in France, the Democratic Convention in Chicago, the Soviet invasion of Czechoslovakia, the Tet Offensive and so on. It produced shock waves around the world and pushed a generation to dedicate itself—for a time at least—to fundamentally changing the world. And Dreyfuss was part of that time.

"You know," he says with resignation, "we lost. We came real close to changing the realities of politics in the 60's—changing attitudes and perspectives and then we lost. But what happened to the next generation? They listened to the Establishment—I hate that word, but I can't think of a better one—say 'come on kids, your older brothers and sisters fucked up. Don't believe them.' And you know what? That next generation listened to the Establishment, and said we won't even try."

Dreyfuss, part of the post-World War II baby boom that has with its numbers made itself the consistent dominant force in American society, tried. Born in Los Angeles, raised in the highly competitive atmosphere of Beverly Hills (he attended Beverly Hills High, one of the richest and most academically outstanding schools in the country), Dreyfuss is a former politico who picketed, marched and protested with the best of them. He was part of the generation to whom President Kennedy in his Inaugural address passed the torch, part of the generation that said to the military-industrial complex, "Hell no, we won't go," part of the radicals who tried to make revolution come true in this land of compromise and debate. And then, like too many of his contemporaries, Dreyfuss gave up.

"I realized the other day," he said with an ironic smile on his face, "that I hadn't listened to the news in almost ten years. I turned my back on politics and concentrated on my career. But now I think you can combine them both. I think you *have* to combine the personal with the political. What gets to me," he says, pacing his small office in a converted warehouse in Venice, California, part of *The Big Fix* co-producer Carl Borack's commercial house facilities, "is that we've totally abandoned all the impulses of the 60's and gone back to a way of life that's like the 50's. Nixon, Carter and Ford are like the 60's never happened. It's as if Robert Kennedy's life and the lives of all those people never were. What was so wonderful about the 60's was the possibility of change. Everything was possible." Richard did not add "in the best of all possible worlds."

It's easy to understand why Dreyfuss is so obsessed with a remembrance of decades past. For one thing, '68 has been a major topic of discussion in the media of late; for another, Dreyfuss had just finished reading Arthur Schlesinger's potent and provocative biography



on Robert Kennedy. And finally *The Big Fix*, based on the detective novel by Roger Simon, has as its hero a former politico. The novel published by the now defunct Straight Arrow Press (a money-losing offshoot of *Rolling Stone*) was a thin attempt to push a Raymond Chandler-type sensibility into the current jargon, but Dreyfuss says the screenplay (re-written over a two year period) has altered much of the book, including a fundamental change in the *modus operandi*, from a presidential primary to a gubernatorial race. (How fortuitous that the movie will be released one month before Californians go to the polls to choose between Jerry Brown and Evelle Younger.) Richard insists what attracted him to *The Big Fix* was not the detective story, but the fact that it dealt with a former 60's radical, Moses Wine, trying to relate to the world gone square.

But the juxtaposition of one sensibility against another reality is a tricky concept, and Simon himself was unsuccessful juggling that notion in the novel. Although Simon's said in print he's a Marxist, you'd have the devil's own time proving that with his book. The closest Wine gets to being a Marxist is driving a broken-down car, living in a Chicano ghetto and having ties with what might be called "The Movement" (old lefties, an Abbie Hoffman-type runaway, a Cesar Chavez-type hero). Simon may say he's Marxist, but his novel isn't going to rival *Man's Fate*, and it's doubtful the movie version of his tome will replace *Battle of Algiers*, but it is impossible to comment directly on *The Big Fix*; the powers-that-be could not be induced to arrange a preview screening. (Not a good sign.)

Dreyfuss, however, is certain his movie will make a political statement. "The film has a victory," he says, "and that's what makes it political. For me right now, I'm only in the mood to make people happy. During the middle 60's, liberal artists—of which I am one—realized we were in this torpor, and began making very down films which were warning about the world, like *Dr. Strangelove*. That's what we needed then and that's what we responded to.

"But now people respond to something else. They want to smile," he says, echoing the

October, 1978

Ampersand

get-happy attitude that has swept Hollywood in recent months. "Witness the success of *Rocky* and the failure of *The Parallax View*. For me, it all goes back to Z. The moment in Z that sold tickets was when the attorney got to hear 'indicted.' I mean the fucking audience cheered. They put on the liberal disclaimer that the government was taken over. (In fact, a military junta came to power in Greece, abolishing all democratic channels.) But you had that moment where good was victorious over bad. Ever since I saw Z I said damnit, that's the kind of movie I want to make. Then *Rocky* came out and I said goddamn it, I wanted to

"...after '69, everything in this country went into the toilet. America went home with a headache. We all took Bufferin."

be the first to say Victory. I mean, *Rocky* wasn't a very good movie, but it was about winning."

To remain faithful to his current winner-take-all attitude, Dreyfuss pulled out of Bob (Cabaret) Fosse's semiautobiographical movie, *All That Jazz*, just days before it was to go into production, because Dreyfuss said the script was cruel. While he admits the movie is well written—even beautiful—he says the characters were mean to each other, and Dreyfuss says he doesn't want to be mean to anyone—at least not on film. What he wants is more movies like *The Goodbye Girl*, a film he calls "nearly perfect."

"I was in love with making that movie," Dreyfuss concedes, still bursting with enthusiasm for the project. "I played the most wonderful person on earth. The most decent guy you've ever seen. I once said to Neil (Simon), 'Do you know you've written a perfect person?' I began to feel real good in a way I hadn't felt before. It's one thing for people to recognize you from *Jaws* and it's another to walk down the street and have people tell you *The Goodbye Girl* made them more happy than anything they've ever been."

To keep the smiles coming, Dreyfuss will again play Elliot in *The Goodbye Girl II*, with Marsha Mason again as his lady love. He thinks some of the criticism women heaped on the first film will be eliminated in the sequel. "Since the movie came out," Dreyfuss admits, "a lot of people, especially women, have had very valid criticism about the film. The woman's character especially. I have the feeling that because Neil isn't of our generation, he didn't think of her character as being solely dependent on men. Although," he adds smiling, "I must admit neither did I, nor did anyone else making the movie. When we made the movie, we thought we were making the perfect love story."

Like most men today who think, analyze and question, Dreyfuss can't take too many steps

without the women's movement. The few political ideals to survive oppression of women is so and will survive as a tangential impatient women to keep at

"What I'd like to do now is inner life and the man's inner life. Everyone's too close to it. Art reflects society and society and women are up in the air. They start writing, go off on

"But," he concedes with a love story that would drama

Today, Dreyfuss makes his as *The Big Fix* is released, s Company Town and here e It's getting on his million-universe, I'm the center of what you do, or what you s Everything is directed towards in the first place.

"Right now, it's tough for my approval for a movie, w getting dramatic, "they ain't I could be RICH. READ you," he understates.

It's gotten to Dreyfuss. I trusts very few people (one similarity in his work that e make people love him, but I battles overweight. His frie liberation, he's proved him about New York and Los actresses (one friend who's hot pants"). He has all the activism to take. And in an smart, bright and funny as t

There is however, one thin in the *The Big Fix*, skinny a Even without Neil Simon.

DON'T FEAR THE BLUE ÖY



Produced by Sandy Pearlman, Murray Krugman and Blue Öyster Cult. Godzilla is a trademark of Toho Co. Ltd.

get-happy attitude that has swept Hollywood in recent months. "Witness the success of *Rocky* and the failure of *The Parallax View*. For me, it all goes back to Z. The moment in Z that sold tickets was when the attorney got to hear 'indicted.' I mean the fucking audience cheered. They put on the liberal disclaimer that the government was taken over. (In fact, a military junta came to power in Greece, abolishing all democratic channels.) But you had that moment where good was victorious over bad. Ever since I saw Z I said damnit, that's the kind of movie I want to make. Then *Rocky* came out and I said goddamn it, I wanted to

"...after '69, everything in this country went into the toilet. America went home with a headache. We all took Buffern."

be the first to say Victory. I mean, *Rocky* wasn't a very good movie, but it was about winning."

To remain faithful to his current winner-take-all attitude, Dreyfuss pulled out of Bob (Cabaret) Fosse's semiautobiographical movie, *All That Jazz*, just days before it was to go into production, because Dreyfuss said the script was cruel. While he admits the movie is well written—even beautiful—he says the characters were mean to each other, and Dreyfuss says he doesn't want to be mean to anyone—at least not on film. What he wants is more movies like *The Goodbye Girl*, a film he calls "nearly perfect."

"I was in love with making that movie," Dreyfuss concedes, still bursting with enthusiasm for the project. "I played the most wonderful person on earth. The most decent guy you've ever seen. I once said to Neil (Simon), 'Do you know you've written a perfect person?' I began to feel real good in a way I hadn't felt before. It's one thing for people to recognize you from *Jaws* and it's another to walk down the street and have people tell you *The Goodbye Girl* made them more happy than anything they've ever been."

To keep the smiles coming, Dreyfuss will again play Elliot in *The Goodbye Girl II*, with Marsha Mason again as his lady love. He thinks some of the criticism women heaped on the first film will be eliminated in the sequel. "Since the movie came out," Dreyfuss admits, "a lot of people, especially women, have had very valid criticism about the film. The woman's character especially. I have the feeling that because Neil isn't of our generation, he didn't think of her character as being solely dependent on men. Although," he adds smiling, "I must admit neither did I, nor did anyone else making the movie. When we made the movie, we thought we were making the perfect love story."

Like most men today who think, analyze and question, Dreyfuss can't take too many steps

without the women's movement dogging his heels. He agrees women's liberation is one of the few political ideals to survive the 60's and says with enough force to shatter glass, "the oppression of women is so obvious that no one is going to talk anyone out of it. It survived and will survive as a tangible political reality. There were and are enough strong-minded, impatient women to keep at it."

"What I'd like to do now," he explains "is a love story where the problem is the woman's inner life and the man's inability—or ability—to cope with that. If only someone could write it. Everyone's too close to it now, and when they try, they get crazed. It's very difficult. All art reflects society and society is based on what is known. But today relationships between men and women are up in the air and attached to so many nerve endings that writers, as they start writing, go off on tangents and take easy outs."

"But," he concedes with largesse, "who can get a fix on what's happening? I'd like to do a love story that would dramatize not knowing the answer."

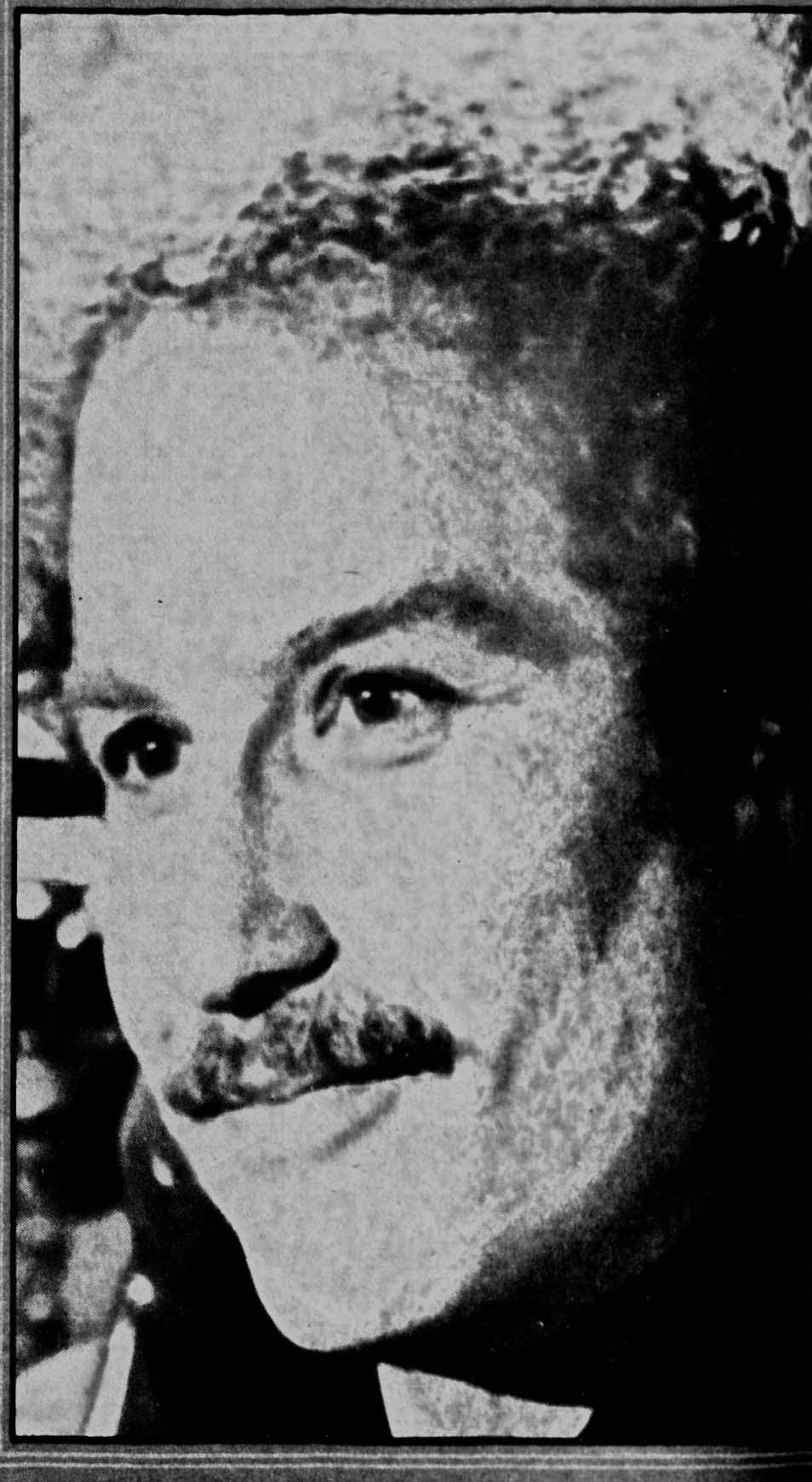
Today, Dreyfuss makes his home in New York. He plans to return to Manhattan as soon as *The Big Fix* is released, saying he needs the pace of New York because Los Angeles is a Company Town and here everyone he knows, sleeps with and talks to is in show business. It's getting on his million-dollar nerves. "You know, here I'm not just the center of my universe, I'm the center of a lot of people's universe. It's a frightening experience. We all want to be the center of attention, but when you get to be the center of attention no matter what you do, or what you say, it gets to be crazy. You're sought, observed, all of the time. Everything is directed toward you. The irony of course is that I never wanted to be anonymous in the first place."

"Right now, it's tough for me to be here. Everyone wants me to read his script and give my approval for a movie, which means millions to them, so," he says raising his voice and getting dramatic, "they ain't gonna be polite about it." Now, he's standing and screaming, "I could be RICH. READ THE FUCKING SCRIPT." He calms down again. "It gets to you," he understates.

It's gotten to Dreyfuss. He's not particularly happy for all his trappings of success. He trusts very few people (one of whom is his long-time agent, Meyer Mishkin). He sees a similarity in his work that doesn't please him. He wants to play only those roles which will make people love him, but he knows that could short-circuit his growth as an artist. He still battles overweight. His friends point out that for all his talk of understanding women's liberation, he's proved himself to be a one-man Reign of Terror in personal relationships. He recently broke up with his girlfriend of several years, Lucinda Valles, and has been seen about New York and Los Angeles with dozens of young women—most of them aspiring actresses (one friend who's known him since the old days says with a laugh, "Richard has hot pants"). He has all these political impulses and is still uncertain which avenue of activism to take. And in an absurd twist, what makes all of this worse, is that Dreyfuss is as smart, bright and funny as they come. One of the best.

There is however, one thing that currently gives Dreyfuss unabashed pleasure—he's skinny in the *The Big Fix*, skinny and curly-haired and moustached. Nothing short of irresistible. Even without Neil Simon.

Jacoba Atlas



offer of carried his side at has new it. forward merica es and s," he ending re the e-chore the sorry neration in my e kids disap on The deal of in the schism 8 was ntion ensive hed a ntally close tudes ct generation? They listened ter one—say 'come on kids, And you know what? That even try." with its numbers made itself Los Angeles, raised in the uly Hills High, one of the try), Dreyfuss is a former F them. He was part of the ss passed the torch, part of Hell no, we won't go," part land of compromise and gave up. ace, "that I hadn't listened concentrated on my career. combine the personal with a converted warehouse in rack's commercial house ne 60's and gone back to a e 60's never happened. It's never were. What was so ing was possible." Richard on Robert Kennedy. And finally *The Big Fix*, based on the detective novel by Roger Simon, has as its hero a former politico. The novel published by the now defunct Straight Arrow Press (a money-losing off-shoot of *Rolling Stone*) was a thin attempt to push a Raymond Chandler-type sensibility into the current jargon, but Dreyfuss says the screenplay (re-written over a two year period) has altered much of the book, including a fundamental change in the *modus operandi*, from a presidential primary to a gubernatorial race. (How fortuitous that the movie will be released one month before Californians go to the polls to choose between Jerry Brown and Evelle Younger.) Richard insists what attracted him to *The Big Fix* was not the detective story, but the fact that it dealt with a former 60's radical, Moses Wine, trying to relate to the world gone square.

But the juxtaposition of one sensibility against another reality is a tricky concept, and Simon himself was unsuccessful juggling that notion in the novel. Although Simon's said in print he's a Marxist, you'd have the devil's own time proving that with his book. The does Wine gets to being a Marxist is driving a broken-down car, living in a Chicano ghetto and having ties with what might be called "The Movement" (old lefties, an Abbie Hoffman-type runaway, a Cesar Chavez-type hero). Simon may say he's Marxist, but his novel isn't going to rival *Man's Fate*, and it's doubtful the movie version of his tome will replace *Battle of Algiers*, but it is impossible to comment directly on *The Big Fix*; the powers-that-be could not be induced to arrange a preview screening. (Not a good sign.)

Dreyfuss, however, is certain his movie will make a political statement. "The film has a victory," he says, "and that's what makes it political. For me right now, I'm only in the mood to make people happy. During the middle 60's, liberal artists—of which I am one—realized we were in this torpor, and began making very down films which were warning about the world, like *Dr. Strangelove*. That's what we needed then and that's what we responded to.

"But now people respond to something else. They want to smile," he says, echoing the

DON'T FEAR THE BLUE ÖYSTER CULT.

"Some Enchanted Evening" you may meet the Blue Öyster Cult... recorded in concert on their spectacular new album.

How can you fight live versions of "(Don't Fear) the Reaper," "Godzilla," "Kick Out the Jams" and "We Gotta Get Out of This Place." You can't.

A FACT OF LIVE: SOME ENCHANTED EVENING! ON COLUMBIA RECORDS AND TAPES.

Produced by Sandy Pearlman, Murray Krugman and Blue Öyster Cult. Godzilla is a trademark of Toho Co. Ltd.

"Columbia" are trademarks of CBS Inc. © 1978 CBS Inc.

WILLIE ALEXANDER
Meanwhile... Back in the States (MCA)

Willie "Loco" Alexander is one of those truly lunatic rock and roll characters who I want to like more than their music generally allows me to. A veteran of a decade spent in underground Boston bands, his leering, quirky vocals give a decidedly lascivious edge to the raunchy "Mass Ave." and a surprising tenderness to ballads like "Modern Lovers" and "You Were So Pretty When." The Boom Boom Band works best in a kind of raucous Bad Company groove but many of the songs here seem to have been hastily thrown together, and Craig Leon's attempt at a budget Spector production falls flat. Gotta admit, though, that I like this album the more I listen to it.

Don Snowden

LUDWIG VON BEETHOVEN
The Complete Piano Sonatas: Anton Kuerti, piano (Odyssey)

Purists will sputter, academicians alarm, and pianists shudder, but Kuerti pulls it off. Handsomely. Stunned at first by his unconventional approach, this reviewer only gradually and grudgingly came to accept the validity of these readings by the University of Toronto music professor and concert soloist.

Kuerti has re-examined all the accepted interpretations, discarded many, rethought everything, and come up with an "edition" that humanizes rather than ennobles the composer.

It is not that Kuerti is outlandish, like the clown who dons a lampshade at a party. Rather he is the musical equivalent of someone who shows up at a formal reception wearing Levi's because he always wears Levi's. You end up admiring him for his intellectual honesty and wishing you had the nerve.

It is worth adding a word about Kuerti's extensive notes which help one appreciate the pianist's understanding of the music. They are informative without being stuffy, often witty, and as idiosyncratic as the recordings themselves. One has to admire anyone who would write: "...we reach a magic moment when all restraints are unleashed in a heaven-storming passage that roars up and down with excruciating poignance."

Ed Cray

PLASTIC BERTRAND
Ca Plane Pour Moi (Sire)

Plastic Bertrand may be a Belgian named "Plastic" as his bio says, or a French studio group like the Archies, as rumor has it. But either way the title song is the hardest-driving, happiest thing from Europe since Golden Earring's "Radar Love." There's a guitar like a buzz-saw, staccato Beach Boy vocal choruses, unintelligible lyrics—it's got everything! And the album? Well, five songs are punk-inspired; two, reggae; one, English Sixties pop; and there's even a soppy Italian ballad—a *tour de force* that leads one to suspect that this guy isn't taking it too seriously. So, good! If your tastes run to the Ramones or Bootsy's Rubber Band, this one's for you. And if you prefer Dan Fogelberg or Phoebe Snow... cheer up, and have a party with Plastic Bertrand. Ooh ooh wee ooh.

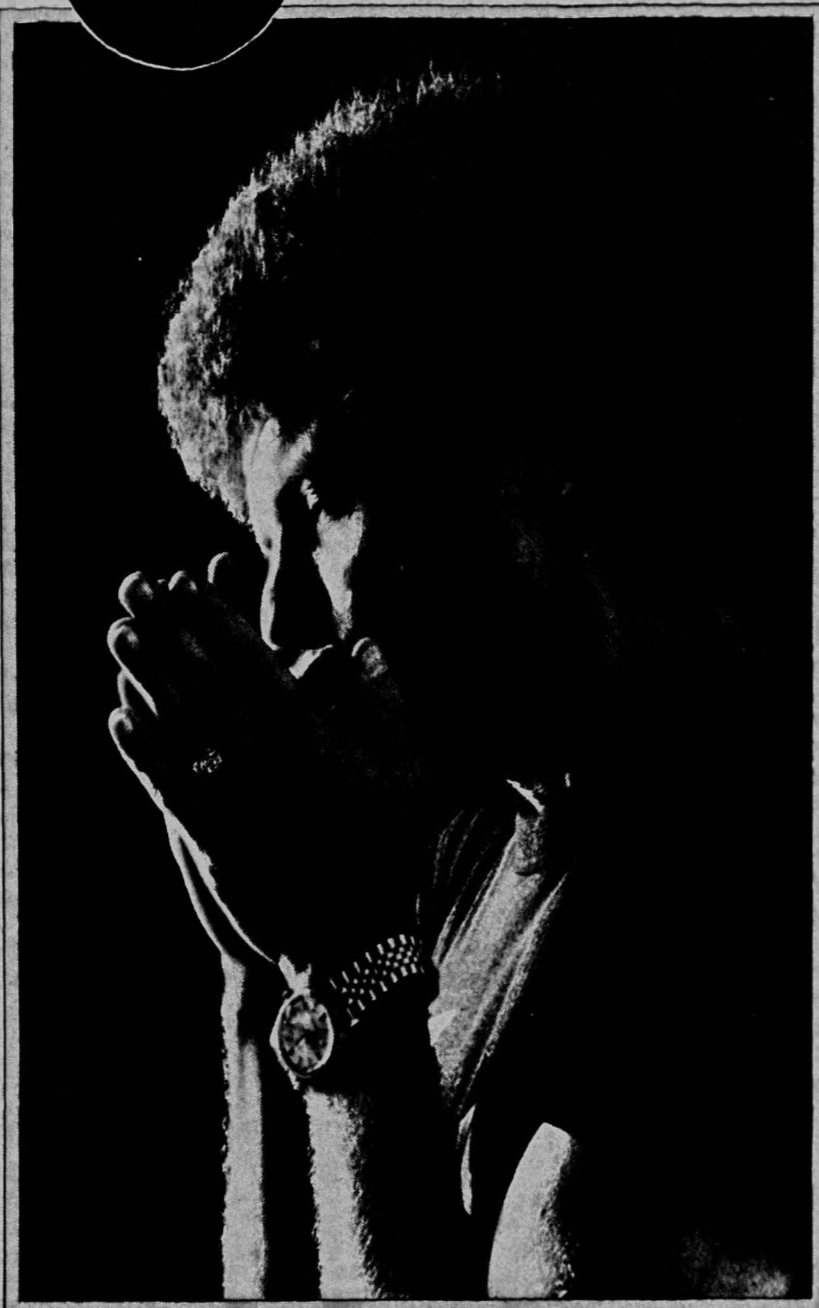
Art Fein

CHICK COREA
Friends (Polydor)

Ever since Chick hit it big with Return To Forever, he's been taking his fans on a musical journey through different periods—big band, solo piano, Latin-based jazz—of his career. With this album he gets back to the



n disc



Lee Oskar: War hero

small ensemble brand of acoustic jazz he played in the late 60's and early 70's.

His years in the fusion sweepstakes have apparently taken their toll because, apart from "Samba Song," the compositions and playing are bland and uninspired here. Corea made one major mistake in selecting his friends for this album—Steve Gadd is simply not the man to hold down the crucial drum chair. He isn't a jazz drummer and his intrusive snare shots and grating hi-hat constantly interrupt the smooth flow and subtle swing this kind of music requires to really work. Chalk *Friends* up as a noble failure.

D.S.

CRAIG FULLER/ERIC KAZ
(Columbia)

...In which the nucleus of American Flyer tries to out-Jackson Browne one another. Kaz wins, but just barely. There are a couple of good songs here ("Cry Like a Rainstorm," for one), but how are we expected to contend with lines like "Time is a lonely prophet, and a thief in the night" (from "Restless Sea")? Like Browne, the guys are so hung up on the sound of their words that they forget to make sense. At least Browne isn't trying to sound like anybody other than himself. Keep playing your American Flyer albums and don't encourage this highfalutin' garbage, the kind of singing-songwriting that gives Southern

California a bad name—though ironically, Fuller and Kaz are both Easterners.

Lynne Manor

G. F. HANDEL
Theatre and Outdoor Music: Kenneth Cooper, harpsichord (Vanguard)

These transcriptions of various orchestral works by the celebrated Mr. Handel are probably not the ideal purchase for those just beginning a record collection, people who presumably would want to have the *Water Music Complete* in its original form. But Cooper's stylish performances, the witty music itself, and unobtrusive engineering make this a choice addition for anyone who fancies the Baroque.

E.C.

GREG KIHN
Next of Kihn (Berkley)

If you like Tom Petty and the Heartbreakers, you'll probably find that Greg Kihn's music is right up your alley. Kihn is fashioning the same sort of melodic American rock and roll heavily influenced by the Byrds and mid-'60's British rock, although he operates more in the Beatles boy-next-door vein than from Petty's Stones-outlaw stance. *Next of Kihn*, his third album on the oddball Berserkeley label, is full of hook-laden and driving

rock songs highlighted by Dave Carpenter's fiery but tasteful lead guitar and Kihn's excellent singing that proves you can be sincere without sounding like a wimp. Some of the songs drag on a bit too long but, by and large Kihn delivers the goods here.

CHARLES MINGUS
Cumbia & Jazz Fusion (Atlantic)

There's a fairly safe argument that you can find all you need to know about jazz by listening to any of Charles Mingus' albums. The scope of the man's influences—from classical to field hollers to free music—is phenomenal; the way he combines and synthesizes them, unique. All that and he's a virtuoso bassist and sharp-eyed talent scout. The present album, each side devoted to music from a Mingus film score, gives plenty of evidence as to his greatness.

The title selection, *Side One*, begins with bird-calls and Latin percussion (the movie's about dope-smuggling in Colombia), and by the time the nearly half-hour playing unit has finished, he's taken us through early Ellington, swing, the blues (with a funny, nasty vocal by the composer), and God knows what else. The nine-man band, including Mingus regulars trumpeter Jack Walrath and drummer Dannie Richmond, is augmented by eight percussionists, including several of the band, overdubbing.

"Music for *Todo Modo*," the second side, comes from the score for an Italian political-mystery yarn, and is to a degree more brooding than the largely upbeat first side. Soloists get more room, and Mingus' gift for orchestration, right up there with Ellington and Gil Evans, gets a workout. As does the listener: while Mingus' music is not at all difficult to listen to, you can get as much out of it as you want, and there's much more left over.

Ray C. Robinson

THE MOIRS
State of Shock (Rocket)

You may be in for a bit of a shock of your own upon first listening to this U.S. debut album by the trio of Scots/Australian sisters. Their sound, of which "unique" is an understated description, is a cross between ABBA, the Pointer Sisters, Lesley Duncan and —thanks to the ladies' shrill falsettos—the Chipmunks. A glance at the speed control of your turntable should convince you that the r's per minute are correct after that discovery, the music stands up better than well on its own merit. There's something almost Oriental in the feeling of the Moirs' frequently ethereal lyrics, and John Farrar's fittingly spare production leans heavily on the use of acoustic guitars. There's no doubt that *State of Shock* is peculiar. It's also original, very well done, and certainly worth your attention.

Todd Erwin

W. A. MOZART
Piano Quartets: Artur Rubenstein, pianist and members of the Guarneri Quartet (RCA)

Among the acknowledged musical masterpieces which were first received with ill favor—a list which makes critics cautious—Mozart's two piano quartets would rank well up. There were to be three originally, but the publisher scuttled the project and Mozart's commission when the Viennese public declined to buy the scores for home use. (Would that publishers today, as they did in 1786, could turn a profit by selling newly composed classical music.)

Rubenstein is in charge here, and there may be rather more Romantic drama than

SKYNYNY

FIRST ANI



LAST

A special release... A very special

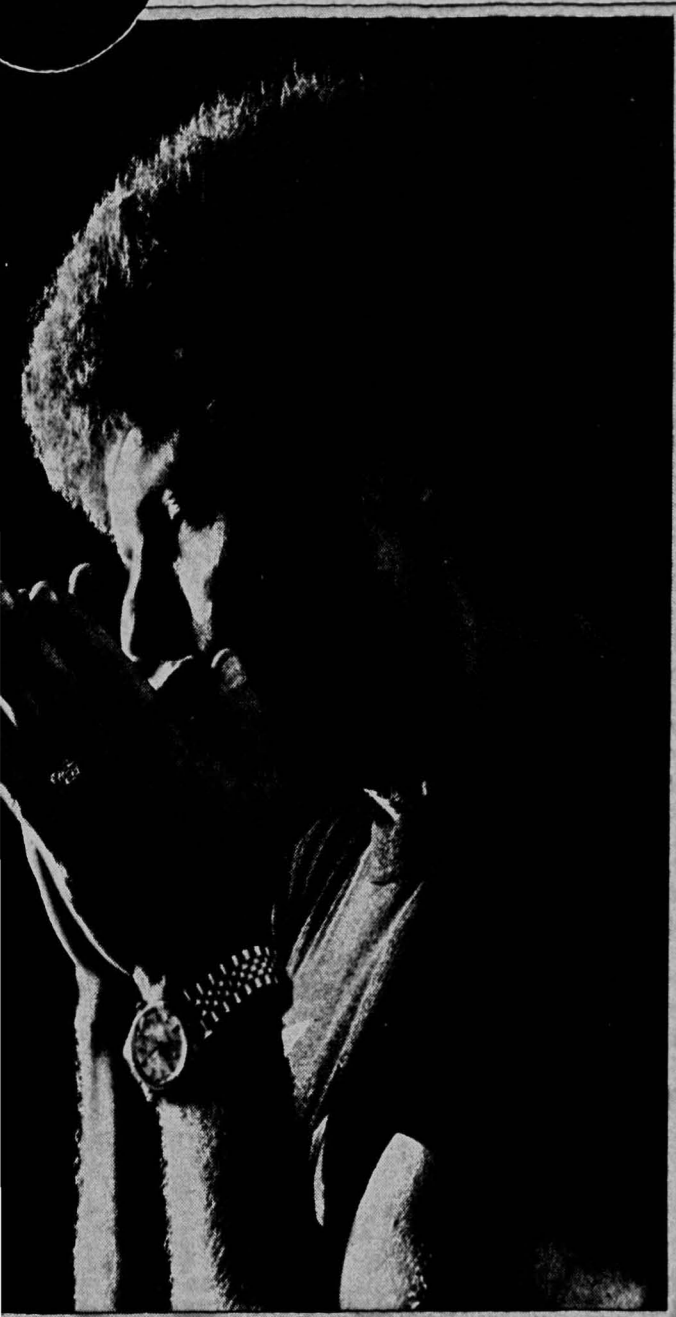
Down South Jukin'/Preacher's Daughter/White Dove/W
Lend A Helpin' Hand/Wino/Comin' Home/The Seas

MCA-3047

Produced by Jimmy R. Johnson and Tim S

MCA RECORDS

On disc



brand of acoustic jazz he e 60's and early 70's. The fusion sweepstakes have in their toll because, apart ng," the compositions and and uninspired here. A major mistake in selecting his album—Steve Gadd is an to hold down the crucial sn't a jazz drummer and his rts and grating hi-hat con- the smooth flow and subtle of music requires to really eds up as a noble failure.

D.S.

ERIC KAZ
nucleus of American Flyer on Browne one another. Kaz rely. There are a couple of "Cry Like a Rainstorm," for we expected to contend with a lonely prophet, and a thief om "Restless Sea"? Like are so hung up on the sound t they forget to make sense. isn't trying to sound like an himself. Keep playing yer albums and don't en- lutin' garbage, the kind of ing that gives Southern

California a bad name—though ironically, Fuller and Kaz are both Easterners.

Lynne Manor
G. F. HANDEL
Theatre and Outdoor Music: Kenneth Cooper, harpsichord (*Vanguard*)

These transcriptions of various orchestral works by the celebrated Mr. Handel are probably not the ideal purchase for those just beginning a record collection, people who presumably would want to have the *Water Music Complet* in its original form. But Cooper's stylish performances, the witty music itself, and unobtrusive engineering make this a choice addition for anyone who fancies the Baroque.

E.C.

GREG KIHN
Next of Kihn (*Beserkly*)

If you like Tom Petty and the Heartbreakers, you'll probably find that Greg Kihn's music is right up your alley. Kihn is fashioning the same sort of melodic American rock and roll heavily influenced by the Byrds and mid-'60's British rock, although he operates more in the Beatles boy-next-door vein than from Petty's Stones-outlaw stance. *Next of Kihn*, his third album on the oddball Berserkly label, is full of hook-laden and driving

rock songs highlighted by Dave Carpenter's fiery but tasteful lead guitar and Kihn's excellent singing that proves you can be sincere without sounding like a wimp. Some of the songs drag on a bit too long but, by and large Kihn delivers the goods here.

CHARLES MINGUS
Cumbia & Jazz Fusion (*Atlantic*)

There's a fairly safe argument that you can find all you need to know about jazz by listening to any of Charles Mingus' albums. The scope of the man's influences—from classical to field hollers to free music—is phenomenal; the way he combines and synthesizes them, unique. All that and he's a virtuoso bassist and sharp-eyed talent scout. The present album, each side devoted to music from a Mingus film score, gives plenty of evidence as to his greatness.

The title selection, *Side One*, begins with bird-calls and Latin percussion (the movie's about dope-smuggling in Colombia), and by the time the nearly half-hour playing time has finished, he's taken us through early Ellington, swing, the blues (with a fancy nasty vocal by the composer), and God knows what else. The nine-man band, including Mingus regulars trumpeter Jack Walrath and drummer Dannie Richmond, is augmented by eight percussionists, including several of the band, overdubbing.

"Music for *Todo Modo*," the second side, comes from the score for an Italian political-mystery yarn, and is to a degree more brooding than the largely upbeat first side. Soloists get more room, and Mingus' gift for orchestration, right up there with Ellington and Gil Evans, gets a workout. As does the listener: while Mingus' music is not at all difficult to listen to, you can get as much out of it as you want, and there's much more left over.

Ray C. Robinson

THE MOIRS
State of Shock (*Rocket*)

You may be in for a bit of a shock of your own upon first listening to this U.S. debut album by the trio of Scots/Australian sisters. Their sound, of which "unique" is an understated description, is a cross between ABBA, the Pointer Sisters, Lesley Dunstan and —thanks to the ladies' shrill falsettos—the Chipmunks. A glance at the speed control of your turntable should convince you that the r's per minute are correct; after that discovery, the music stands up better than well on its own merit. There's something almost Oriental in the feeling of the Moirs' frequently ethereal lyrics, and John Farrar's fittingly spare production leans heavily on the use of acoustic guitars. There's no doubt that *State of Shock* is peculiar. It's also original, very well done, and certainly worth your attention.

Todd Everett

W. A. MOZART
Piano Quartets: Artur Rubenstein, pianist, and members of the Guarneri Quartet (*RCA*)

Among the acknowledged musical masterpieces which were first received with ill favor—a list which makes critics cautious—Mozart's two piano quartets would rank well up. There were to be three originally, but the publisher scuttled the project and Mozart's commission when the Viennese public declined to buy the scores for home use. (Would that publishers today, as they did in 1786, could turn a profit by selling newly composed classical music.) Rubenstein is in charge here, and there may be rather more Romantic drama than

SKYNYRD'S FIRST AND...



LAST

A special release... A very special album

Down South Jukin'/Preacher's Daughter/White Dove/Was I Right Or Wrong
Lend A Helpin' Hand/Wino/Comin' Home/The Seasons/Things Goin' On

MCA-3047

Produced by Jimmy R. Johnson and Tim Smith

MCA RECORDS

Classical restraint as a result. That is a matter of personal taste; this Mozart works both ways. The string playing is just what one would expect of three-quarters of the Guarneris: rich in tone, and mutually supportive. **E.C.**

MICHAEL NESMITH
Live at the Palais; The Wichita Train Whistle Sings (*Pacific Arts*)

After listening to the cheering, screaming audience at this performance in Victoria, Australia last year, one wonders why we aren't hearing more about—or from—Nesmith back here. He was recording country-rock back before there was a name for it, and has written songs that have been done to death by others; without "Different Drum," where would Linda Ronstadt be right now? (Still in the pipeline?). The "Live" album is basically a collection of Nesmith's greatest hits, or at least his best-known numbers with the exception of "Drum," which isn't here. "Joanne," "Silver Moon," and "Some of Shelly's Blues" are, though, plus a rocking version of "Nadine" that ranks among the best covers of Chuck Berry material ever. The backup group includes drummer John Ware, who worked with Nesmith before joining Emmylou Harris' Hot Band; bassist David MacKay; pianist James Trumbo; and Al Perkins, who simply sizzles on electric 6-string and steel guitar. Sound quality is a bit strange, with the room's echo captured all too well on tape

and Nesmith's voice sounding a bit distant: this is why most acts heavily overdub on so-called live albums. It's to Nesmith's credit that he kept that to a minimum (he explains where and why in the liner notes), but the sound might be a bit disconcerting at first. The performances more than compensate.

In 1967, Nesmith and arranger Shorty Rogers collaborated on an instrumental album fusing big-band jazz and country styles, with strings, horns, and soloists including guitarist James Burton, steel guitarist Red Rhodes, and banjoist Doug Dillard. It's still ahead of its time, and available for the first time in ten years.

ORIGINAL CAST
The Best Little Whorehouse in Texas (*MCA*)

This album gives you a taste of why the Broadway musical tale of tail on the trail is such a hit. Carol Hall's songs, like the raucous "24 Fans," the wistful "The Bus from Amarillo," and the hard-bitten but hopeful "No Lies," are often delightful. The recorded performances are exuberant and contagious, radiating a joy that makes the sexual goings-on seem just as nice and normal as the barn-building scene in *Seven Brides for Seven Brothers*.

But what, exactly, is going on here? Aha! Funny you should ask! Nobody's telling—at least, not the record company. The double-

fold album, "generously" housing just one disc, has no plot synopsis, no lyric sheet, and no accounting of who sings what. Who is doing that marvelous wailing on "24 Hours of Loving?" Gol-lee, fellas, leaving that stuff out shore is dumb.

Anyhow, we can't all get to New York to see the play, but since it's "presented" by Universal Pictures, there'll be a movie of this 'un as sure as the sun sets in the West. Meanwhile, enjoy the record.

A.F.

MIKLOS ROZSA
"The Thief of Bagdad";
ELMER BERNSTEIN
"To Kill a Mockingbird"; Elmer Bernstein conducting the Royal Philharmonic Orchestra. (*Warner Bros.*)

Film scores are an incidental art form, or a craft perhaps, like pottery or weaving. They may be beautiful, or exciting, or anything else, but first and foremost, they are meant for practical use, to heighten the mood on screen.

Stripped of the moving pictures they are meant to accompany—pictures which either make one forget they are listening to music at all, or too conscious of the self-effacing accompaniment—too many film scores end up as so much musical doodling.

There are exceptions and exceptional composers such as Bernard Herrman, Erich Korngold and Bronislaw Kaper, but the

significance of the creator is probably indicated by the Schwann catalog, which lists films by title but doesn't credit the composer at all.

Such anonymity is the film composer's lot, and that may be one reason so many of them adopted musical disguises. The Bernstein of "Mockingbird" is Aaron Copland, The Rozsa of "Thief" is Delius or Griffes.

It is all too predictable. Copland first wrote "folksy" American music for films. Bernstein signs to write (quickly, no doubt) music for a "folksy" picture. The result: derivative Copland.

One can just imagine the producer of *The Thief of Bagdad* telling Rozsa, an accomplished concert hall veteran, "I got this Arabian nights picture due out in six weeks. Write me something exotic, a little belly dance music, and make it good." So Rozsa gives Alexander Korda what Korda and the audience expect, pockets the check, and goes back to writing the "serious" music which orchestras won't play because he is, after all, a film composer. Well, the family has to eat.

Not all film music is weak, or ersatz. Bernstein himself produced at least one extraordinary score, *The Man with the Golden Arm*. Rozsa did *Spellbound* and *Julius Caesar*, to name two that come to mind easily.

But these two efforts are not of that high musical standard. They remain recordings, well performed to be sure, for film or nostalgia buffs.

E.C.

SUN RA & HIS ARKESTRA
Live At Montreux (*Inner City*)

If you happened to tune in to Sun Ra's appearance on *Saturday Night Live* and had him pegged as some trendy jazzman who picked up on *Star Wars*/*Close Encounters* fever and figured to cash in big, you're wrong. Sun Ra and various editions of the Arkestra have been patrolling the outer reaches of the musical cosmos since the pre-Sputnik era. Hell, when the space people want to communicate with us, they'll probably use Sun Ra as their emissary. If they haven't already, that is—the melody to "Lights on a Satellite" (first recorded in 1959) ain't exactly light years removed from the "Close Encounters" theme, you know.

Sun Ra and his twenty strong Arkestra are an avant garde big band that touches a staggering number of bases. The music is often atonal, frequently swelling from a single instrumental solo to a full Arkestral exercise in controlled chaos that is invariably fascinating. This is hardly easy listening music but well worth the effort demanded.

D.S.

TALKING HEADS
More Songs About Buildings and Food (*Sire*)

Talking Heads are caught between two poles: too wedded to song structures to qualify as part of the experimental rock axis, yet

too unorthodox to be truly accessible on a pop level. This paradoxical situation can lead to some strange combinations of elements—witness "The Good Thing," where a marvelous hook is matched with lyrics that describe passion in the technocratic terms of a computer read-out. This is the modern world, I guess.

Produced by Brian Eno (virtually a fifth member of the band here), this second Heads album sounds much more like the band does in live performance. All the trademark elements are here—David Byrne's half-strangled yelps and neurotic lyrics, the textured repetitious melodic riffs and a rhythm section firmly grounded in the Memphis soul school. There's something interesting in virtually every song—"Thank You for Sending Me an Angel," "The Good Thing," "The Girls Want to Be with the Girls" and a cover of Al Green's "Take Me to the River" are particularly good—but nothing that grabs you with the power of "Psychokiller." The Heads intrigue but rarely captivate. I like this album but certainly don't go around humming the songs. **D.S.**

WAR
Youngblood (*United Artists*)
LEE OSKAR
Before the Rain (*Elektra*)

Very rarely does a member of a popular group record an album that surpasses the

name group's latest work. War and their harpist sup Lee's second solo effort up

Oskar's career is an odd old Jewish Dane from Copenhagen playing harmonica. Eric Burdon blues days and the white kid in the soul unenviable role and turned added a presence to the W distinctive. Whether he'd or keyboard riff or hung with the rhythm section, stood out and gave the extra bite.

Though most of the r Oskar's album resembles street pulse, Lee has ma harmonica to finer solo e ensemble allows. As a result step out of the stiff mold trapped in.

Before the Rain is, for instrumental album with thrown in to illustrate the rain shower ends "Before car bells open "San Francisco Bay," and lea "Feelin' Happy" and but the real reason to buy harp work: the chordal pl cut, the haunting high Song," and the bluesy f

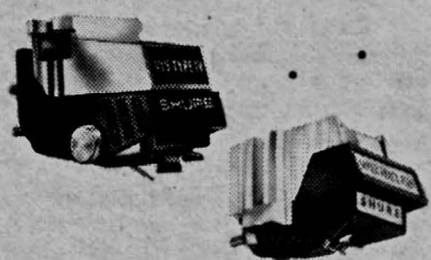
fact:
you get a free bonus T-Shirt
when you purchase either
a V15 Type IV or a V15 Type III
Super Track cartridge!

Join the exclusive Super Track Team and show your colors.

That's right. If you buy either a Shure V15 Type III or V15 Type IV cartridge between now and November 30, you get a Shure designer "T" shirt FREE. You'll receive Super TRACKABILITY for your records, and an eye-catching 100% cotton Shure designer "T" SHIRT for yourself! Our "T" is an original — with an exclusive, contemporary full-color Shure collage up front.

Super Track: The winning team.

Shure phonograph cartridges are known and acclaimed the world over for superior performance, ultra-flat response, rigidly uniform quality, and above all, for unparalleled trackability. The Super Track cartridges are the best phonograph cartridges Shure makes... and the best-performing cartridges you can buy anywhere, regardless of how much you spend. The V15 Type IV opens a new epoch in high fidelity history and sound reproduction excellence. A premium cartridge in all respects even among premium cartridges, it knows no equal and has no rival. And, the V15 Type III is second only to the Type IV!



SHURE

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

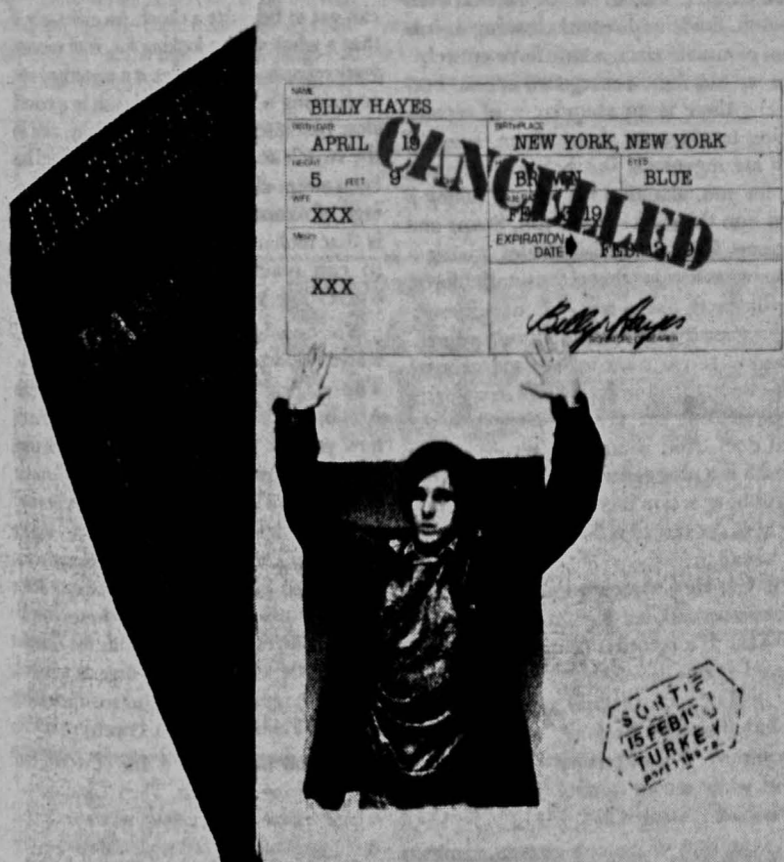
Fill out this coupon and send it to:
Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204
Attn: Department 63-AC

Please send me my Shure T-shirt. Enclosed are the two end flaps of the box my Super Track cartridge came in, and 50¢ for postage and handling.

My T-shirt size is...
 Small Medium Large Extra Large

Name _____
Address _____
City _____ State _____ Zip _____

Please allow four to six weeks for delivery. Limited to one Shure Designer "T" Shirt per customer. Offer expires November 30, 1978.



COLUMBIA PICTURES Presents An ALAN PARKER Film MIDNIGHT EXPRESS
A CASABLANCA FILMWORKS Production of
Screenplay by OLIVER STONE Produced by ALAN MARSHALL and DAVID
Music Created by GIORGIO MORODER Based on the true story of E
by BILLY HAYES and WILLIAM HOFFER
Read the Fawcett Paperback

Original Soundtrack Album available from Casablanca Record and

COMING SOON TO A THEATRE

Ampersand

October, 1978

sounding a bit distant: acts heavily overdub on ums. It's to Nesmith's that to a minimum (he why in the liner notes), it be a bit disconcerting mances more than com-

fold album, "generously" housing just one disc, has no plot synopsis, no lyric sheet, and no accounting of who sings what. Who is doing that marvelous wailing on "24 Hours of Loving?" Gol-lee, fellas, leaving that stuff out shore is dumb.

Anyhow, we can't all get to New York to see the play, but since it's "presented" by Universal Pictures, there'll be a movie of this 'un as sure as the sun sets in the West. Meanwhile, enjoy the record.

A.F.

MIKLOS ROZSA

"The Thief of Bagdad";

ELMER BERNSTEIN

"To Kill a Mockingbird;" Elmer Bernstein conducting the Royal Philharmonic Orchestra. (Warner Bros.)

Film scores are an incidental art form, or a craft perhaps, like pottery or weaving. They may be beautiful, or exciting, or anything else, but first and foremost, they are meant for practical use, to heighten the mood on screen.

Stripped of the moving pictures they are meant to accompany—pictures which either make one forget they are listening to music at all, or too conscious of the self-effacing accompaniment—too many film scores end up as so much musical doodling.

There are exceptions and exceptional composers such as Bernard Herrman, Erich Korngold and Bronislaw Kaper, but the

significance of the creator is probably indicated by the Schwann catalog, which lists films by title but doesn't credit the composer at all.

Such anonymity is the film composer's lot, and that may be one reason so many of them adopted musical disguises. The Bernstein of "Mockingbird" is Aaron Copland. The Rozsa of "Thief" is Delius or Griffes.

It is all too predictable. Copland first wrote "folksy" American music for films. Bernstein signs to write (quickly, no doubt) music for a "folksy" picture. The result: derivative Copland.

One can just imagine the producer of *The Thief of Bagdad* telling Rozsa, "I got this Arabian nights picture due out in six weeks. Write me something exotic, a little belly dance music, and make it good." So Rozsa gives Alexander Korda what Korda and the audience expect, pockets the check, and goes back to writing the "serious" music which orchestras won't play because he is, after all, a film composer. Well, the family has to eat.

Not all film music is weak, or ersatz. Bernstein himself produced at least one extraordinary score. *The Man with the Golden Arm*. Rozsa did *Spellbound* and *Julius Caesar*, to name two that come to mind easily.

But these two efforts are not of that high musical standard. They remain recordings, well performed to be sure, for film or nostalgia buffs.

E.C.

October, 1978

Ampersand

13

SUN RA & HIS ARKESTRA
Live At Montreux (Inner City)

If you happened to tune in to Sun Ra's appearance on *Saturday Night Live* and had him pegged as some trendy jazzman who picked up on *Star Wars*/*Close Encounters* fever and figured to cash in big, you're wrong. Sun Ra and various editions of the Arkestra have been patrolling the outer reaches of the musical cosmos since the pre-Sputnik era. Hell, when the space people want to communicate with us, they'll probably use Sun Ra as their emissary. If they haven't already, that is—the melody to "Lights on a Satellite" (first recorded in 1959) ain't exactly light years removed from the "Close Encounters" theme, you know.

Sun Ra and his twenty strong Arkestra are an avant garde big band that touches a staggering number of bases. The music is often atonal, frequently swelling from a single instrumental solo to a full Arkestral exercise in controlled chaos that is invariably fascinating. This is hardly easy listening music but well worth the effort demanded.

D.S.

TALKING HEADS

More Songs About Buildings and Food (Sire)

Talking Heads are caught between two poles: too wedded to song structures to qualify as part of the experimental rock axis, yet

too unorthodox to be truly accessible on a pop level. This paradoxical situation can lead to some strange combinations of elements—witness "The Good Thing," where a marvelous hook is matched with lyrics that describe passion in the technocratic terms of a computer read-out. This is the modern world, I guess.

Produced by Brian Eno (virtually a fifth member of the band here), this second Heads album sounds much more like the band does in live performance. All the trademark elements are here—David Byrne's half-strangled yelps and neurotic lyrics, the textured repetitious melodic riffs and a rhythm section firmly grounded in the Memphis soul school. There's something interesting in virtually every song—"Thank You for Sending Me an Angel," "The Good Thing," "The Girls Want to Be with the Girls" and a cover of Al Green's "Take Me to the River" are particularly good—but nothing that grabs you with the power of "Psychokiller." The Heads intrigue but rarely captivate. I like this album but certainly don't go around humming the songs.

D.S.

WAR

Youngblood (United Artists)

LEE OSKAR

Before the Rain (Elektra)

Very rarely does a member of a popular group record an album that surpasses the

name group's latest work, but in the case of War and their harpist supreme Lee Oskar, Lee's second solo effort upsets the norm.

Oskar's career is an odd one. A 30-year-old Jewish Dane from Copenhagen, Lee has been playing harmonica for War since their Eric Burdon blues days eight years ago. As the white kid in the soul band, he took an unenviable role and turned it around. Oskar added a presence to the War sound that was distinctive. Whether he doubled with a sax or keyboard riff or hung in the background with the rhythm section, his harp always stood out and gave the arrangement an extra bite.

Though most of the rhythm backing on Oskar's album resembles War's syncopated street pulse, Lee has managed to free his harmonica to finer solo effect than the War ensemble allows. As a result, Oskar's LP is a step out of the stiff mold War has become trapped in.

Before the Rain is, for the most part, an instrumental album with sound effects thrown in to illustrate the musical theme (a rain shower ends "Before the Rain," street car bells open "San Francisco Bay"). Lee sings some rather idiotic lyrics on "San Francisco Bay," and leads the chants on "Feel'n' Happy" and "Haunted House," but the real reason to buy this album is the harp work: the chordal phrasing on the title cut, the haunting high squeals on "Sing Song," and the bluesy feel of "Steppin'."

Oskar is one of the most original harp players ever to pick up a Hohner. Though there are brief moments that drag in a somnambulist groove, the overall effect is a strong, varied set of tasty blowing.

War's *Youngblood* is another story. The album is a soundtrack for the feature film currently in release. The title track has the patented War street beat, but unfortunately, the rest of the LP is strictly Sominex. Aimless funk grooves and jazz riffing may seem powerful behind some screen action, but it doesn't hold up on the home stereo.

At least two tracks are marred by movie dialogue spoken over instrumentals which aren't even that interesting to begin with. Others are potentially hot grooves that aren't developed and thus bog into endless riffing of the obvious "soundtrack" school. The one exception is "Flying High (The Chase)," a tasty jazz number that transcends the soundtrack flaccidity by showing War's fusion sound in full meltdown.

War may have been feeding old riffs and Geritol rhythms to their old record company in the form of this soundtrack. Whatever the reason, it wasn't a very smart or creative one, especially since their last album, *Galaxy*, was a step forward and a strong seller. War may be down for the count, but they're not out yet. Oskar, meanwhile, is a talent worth watching, and if *Before the Rain* is any indication, he may eclipse his fellow soul mates.

Tom Vickers

onus T-Shirt
ase either
r a V15 Type III
rtridge!

your colors.
idge between now and November 30, you
ITY for your records, and an eye-catching 100%
- with an exclusive, contemporary full-color Shure

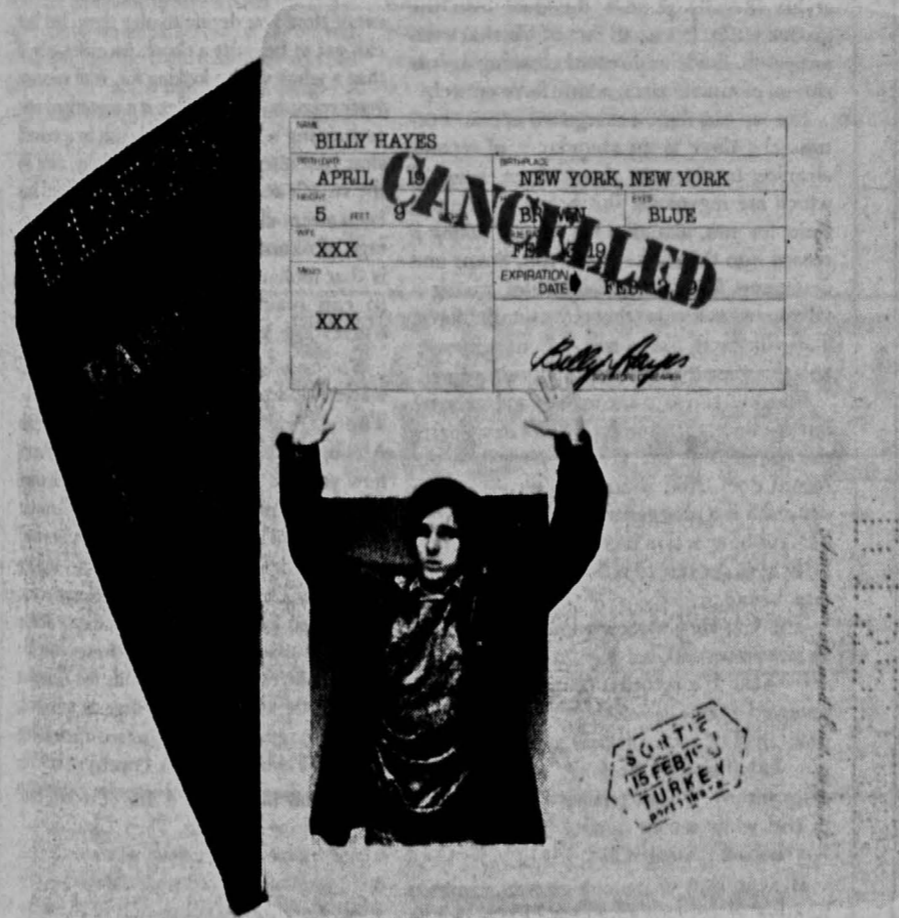
er for superior performance, ultra-flat response.
Super Track cartridges are the best phonograph
an buy anywhere, regardless of how much you
d sound reproduction excellence. A premium
equal and has no rival. And, the V15 Type III is

nd send it to:
222 Hartrey Ave., Evanston, IL 60204
AC

Shure T-shirt. Enclosed are the two end flaps of the
cartridge came in, and 50¢ for postage and handling.

Medium Large Extra Large

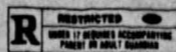
State _____ Zip _____
six weeks for delivery. Limited to one Shure Designer
or. Offer expires November 30, 1978.



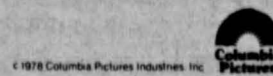
Walk into the incredible true
experience of Billy Hayes...
And bring all the courage
you can.

Midnight Express

COLUMBIA PICTURES Presents A CASABLANCA FILMWORKS Production of An ALAN PARKER Film MIDNIGHT EXPRESS Executive Producer PETER GUBER
Screenplay by OLIVER STONE Produced by ALAN MARSHALL and DAVID PUTTNAM Directed by ALAN PARKER
Music Created by GIORGIO MORODER Based on the true story of Billy Hayes from the book "Midnight Express"
by BILLY HAYES and WILLIAM HOFFER
Read the Fawcett Paperback



Original Soundtrack Album available from Casablanca Record and FilmWorks



COMING SOON TO A THEATRE NEAR YOU.



REPRODUCE LIFE.

If you have a head for quality high-fidelity components, you know that AKAI is synonymous with superior performance and life-like sound reproduction.

But here's something you may not know.

The AKAI CS-702D. It's the front-loading cassette deck that doesn't cost you an arm and a leg. In fact, it has a lot of features you'd expect to pay more for.

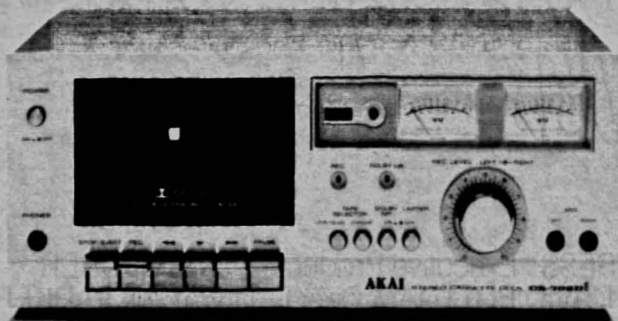
Dolby* of course, to eliminate tape hiss, and a multiplex filter circuit to filter out those ghoulish broadcast noises. A limiter switch to prevent over-

level recording. Vertical head block assembly. Separate right and left channel recording level controls. Direct channel recording level controls. Direct function controls. Pause control for easy editing. Full release auto stop. Illuminated VU meters. A terrific looking walnut grained vinyl cover. And a lot more.

So listen to the AKAI CS-702D soon. And breathe a little life into your system.

*TM of Dolby Labs, Inc.

AKAI



ART COLLECTORS:

For an 18" x 24" reproduction of this Charles Bragg etching suitable for framing, send \$2 to AKAI, Dept. AP, P.O. Box 6010, Compton, CA 90224, ATTN: Frankie

IN BOTH EARS

Record Care — The Vinyl Step

The microscopic world of dust in your room doesn't float gently to the surfaces of your phono discs. Instead it is literally sucked down by invisible lines of electrostatic force extending from the record. And the amount of force is astonishing. Just removing a record from its jacket can easily develop 500 volts across the record surface. When turning on the platter with a stylus in the grooves the electrostatic force can rise to several thousand volts, a force field that literally vacuums the air in the region of the record. And if you like to smoke while listening, smoke particles add to the dust to form microscopic boulders, barriers to the onrushing stylus. Score one for the non-smokers.

You can't hold a record upside down and expect the force of gravity to pull the dust out. Two reasons for this. The first is that the electrostatic force is far greater than the force of gravity. And the second is that the stylus literally pounds the dust into the groove walls. It's a sad fact of life that even anti-static fluids and record cleaning agents cannot eliminate electrostatic force entirely.

But we can fight a rearguard action. Fortunately, there is an abundance of record-cleaning products to choose from, some of which are ingenious. But before we catalog some for you, abandon the idea of taking a record into the shower with you. Soaps and detergents leave an invisible film, giving a villainous assist to the electrostatic force. This film acts like a transparent adhesive, holding some dust that might have escaped.

Blowing across a record is good exercise but it's an exercise in futility. It oxygenates the record, but you need it more than the record does. And wiping the record with a dry cloth is a nice gesture, but that's all it is. The rubbing action increases the electrostatic field so the record is dirtier after you wipe than before.

The fact that a record looks glisteningly clean means nothing. You can't see microscopic dust. If a record is brand new and just removed from its wrapper, this too means nothing. The record manufacturing process, plus handling and packing, helps ensure a dirty surface. Phono records have increased in cost while record quality for some labels has become marginal.

Dust in and on record grooves causes a number of listening problems. There can be pops and crackles. The collision of the stylus with dust particles can bounce the stylus into groove walls, scraping away sound-producing groove modulation.

It's a black picture, but you have numerous allies. There are so many commercially available palliatives, so many record-care nostrums that even by the laws of chance some must be good. And the need for cleanliness applies with equal force to styli. They should be brushed before each playing.

Some record care products are cleaners only; others include an anti-static agent. The combined cleaners/anti-static units are better than those that are just cleaners; they

reduce the electrostatic field considerably, but even with the best there is just no way of getting that electrostatic field down to zero.

Some cleaners are liquids; others are sprays. In either case, follow the manufacturer's directions carefully. It isn't the amount of liquid or spray you use, but how you use it. Drowning a record is self-defeating. For a standard 45 rpm record, spray approximately 2 to 3 seconds and for an LP, 4 to 5 seconds is ideal. You don't need a stopwatch; just count as you spray. Always spray at least 30 centimeters away from the record. The most effective amount is that which can be quickly and easily wiped away.

Record cleaner pads are usually deep pile units which you can use with a circular motion on the disc. The pile is often velvet and even special carbon fibers are used. It is somewhat more convenient to use a rolling cleaner. Nagaoka makes a rolling cleaner that doesn't brush away the dirt but instead picks it up with a special grade of rubber which retains its tackiness permanently. The material is soft enough to adapt itself to the shape of the groove. No spray or liquid is used. The price is \$15.95.

Empire Scientific has introduced a film-forming gel called Disco Film, a water soluble solution that is harmless to vinyl. The material is sponged over the record surface with a built-in applicator. When dry, a flexible film is formed which is easily peeled off with Scotch tape. One container of Disco Film will clean up to 70 vinyl LP record sides. The product is not for use on shellac records. Suggested retail is \$29.95.

Theoretically, you should clean records every time you decide to play them, but this can get to be quite a chore. An easier way, if that's what you're looking for, is to vacuum your records. Vac-O-Rec is a motorized unit containing a mohair fiber brush in a record slot. Just insert the record vertically, turn on the switch and in 30 seconds your record has been swept clean automatically. The advantage of natural mohair over synthetic fibers is that mohair has finer terminal points and so can reach deeper into grooves. The Vac-O-Rec Model 100 sells for \$29.95.

You can 'shoot' your records if you find static buildup to be vicious, as it really is. The Zerostat, made by American Audiopoint, looks just like a gun and that's how you use it. When you squeeze the trigger the gun releases ions. The Zerostat doesn't need a power supply or batteries and will last for about 50,000 or more trigger squeezes. The pistol contains a piezoelectric cell which produces a high voltage; inside there is also a corona discharge needle which ionizes the air. But while the Zerostat reduces the electrostatic charge on a record, it doesn't remove dirt, so that record cleaning chore will still be with you. Price is just \$29.95.

Recoton has a varied line of record care and cleaning products. Their 'Clean Sound' solution claims to remove all traces of residue found on a record while eliminating new static buildup. Retail price is \$2.50 but this is only for the liquid. You will still need a brush. Recoton offers a package consisting of the cleaner and brush for \$15.00.

Audio-Technica's record cleaning system, Model AT600B, consists of a velvet-surfaced cleaning unit with handle, a storage base, cleaning brush, special cleaning solution and solution applicator. The foam-backed velvet surface, together with the cleaning solution, collects dust from the record grooves. A special feature of the unit is its rotating handle which permits a fresh cleaning surface to be provided continually as the cleaner is moved across the record.

Marvin Cullford

& OUT THE OTHER

(Continued from page 6)

Floyd Domino is working on some solo projects; and fiddler Bill Mabry is resuming his study of classical violin. Look for another major figure in the band, a founding member, to depart soon — perhaps even by the time that you read this . . . They come, they go: Detective, Tuff Darts, and the Vibrators have broken up; Link Wray has left Robert Gordon's band, to be replaced by British session ace, solo star and former Womble Chris Spedding; Jonathan Richman has left the Modern Lovers behind to get back to the basics of life with an acoustic guitar and reduced payroll; and Bill Nelson and Tom Verlaine, evidently figuring that they're getting all of the attention anyway, have left Be-Bo Deluxe and Television behind them, and are forming new, probably salaried, bands.

On the other hand, two electric folkie groups have gotten back together, sort of. Lindisfarne, in Britain, have already released a reunion album and two singles. One of these, "Run for Home," was a bit of a hit. . . . Back here, Roger McGuinn, Gene Clark and Chris Hillman, of the original Byrds, have recorded a new album for Capitol.

Movies Are Such Fun

STANLEY KUBRICK IS SHOOTING up to 100 takes per day on single scenes of *The Shining*, which may have been the reason for the sudden "time off" in the middle of filming—so stars Jack Nicholson and Shelley Duvall

could climb down off the walls. Kubrick has ultimate and complete control of his films; even his backers and distributors are kept in the dark about scripts, delivery dates and other minor details. Kubrick used much the same overkill filming technique on *Barry Lyndon*, and we all remember what a nice three-hour snooze that was.

AL PACINO WILL SOON BE IN BALTIMORE where he'll film *And Justice for All*, described as "M.A.S.H. with lawyers." Pacino was scheduled to do *Born on the 4th of July*, the story of Viet Nam vet Ron Kovic; producer Marty Bregman, a close friend of Pacino's, had worked on the film for five years and had arranged all the financing, when Pacino, according to rumor, suddenly decided he didn't want to do it. Bregman still hasn't managed to get the knife out of his back.

ROMAN POLANSKI IS STILL ALIVE & WELL in France where he's started filming *Tess*—actually *Tess of the D'Urbervilles*, the venerable Thomas Hardy novel. The film stars Natasha Kinski, who happens to be Roman's new 18-year-old girlfriend, as well as Peter Firth and Leigh Lawson. As for all those rumors about Polanski being unable to show his movies in America, or being prohibited from using U.S. dollars to finance his films, scratch them as convenient but inaccurate excuses offered by producers who didn't want Polanski after he was tainted with the statutory rape charge in Los Angeles last year. Before Roman ran off to Europe he was set to direct *Hurricane* . . . and his teenager troubles may have a silver lining after all.

Hurricane's location is plag and scandal—producer took over most of the island since the Club Med the money for accommodating movie toilers, Dino built which dumps its waste, hurt into a once-pure lagoon, a tion of nature so far north the cast and crew are not the director (Jan Troell) fights tor who's fighting with the while co-stars Timothy Farrow squabble. Dino h planes to fly film back to civ for processing, and hired supply the film people with like food and toilet paper. . . up, in slightly altered form

Zap

YOU'VE PROBABLY THOR the laser light shows that world's biggest bands—the pelin, ELO and Blue Oy them—have been using dash of visual flair to the you might not know is that federal Food and Drug Adm self-same lasers are potenti your health.

The FDA—which mo cause they emit radiation safety performance standa uments in August of 1976. App never filtered down to non facturers; consequently the conducting an investigation lasers for lighting effects at r cos and planetariums.

Although the agency has complaints of injuries stemmin

IT ALL STARTED WITH JEAN-LUC PONTY.

Today, Jean-Luc Ponty is **still** the world's most revolutionary electric violinist, whose brilliance has won him an ever-expanding following. Beautifully conceived and executed, his new album, "**Cosmic Messenger**," is a masterpiece—unequaled.



Jean-Luc Ponty's "**Cosmic Messenger**." One of the most exciting musical ventures of the year. On Atlantic Records and Tapes.

Produced by Jean-Luc Ponty for JLP Productions. Personal Management: Michael Davernport. The Merlin Co., Inc. Agency: Magna Artists Corp.

IN BOTH EARS

Record Care — The Vinyl Step

The microscopic world of dust in your room doesn't float gently to the surfaces of your phono discs. Instead it is literally sucked down by invisible lines of electrostatic force extending from the record. And the amount of force is astonishing. Just removing a record from its jacket can easily develop 500 volts across the record surface. When turning on the platter with a stylus in the grooves the electrostatic force can rise to several thousand volts, a force field that literally vacuums the air in the region of the record. And if you like to smoke while listening, smoke particles add to the dust to form microsize boulders, barriers to the onrushing stylus. Score one for the non-smokers.

You can't hold a record upside down and expect the force of gravity to pull the dust out. Two reasons for this. The first is that the electrostatic force is far greater than the force of gravity. And the second is that the stylus literally pounds the dust into the groove walls. It's a sad fact of life that even anti-static fluids and record cleaning agents cannot eliminate electrostatic force entirely.

But we can fight a rearguard action. Fortunately, there is an abundance of record-cleaning products to choose from, some of which are ingenious. But before we catalog some for you, abandon the idea of taking a record into the shower with you. Soaps and detergents leave an invisible film, giving a villainous assist to the electrostatic force. This film acts like a transparent adhesive, holding some dust that might have escaped.

Blowing across a record is good exercise but it's an exercise in futility. It oxygenates the record, but you need it more than the record does. And wiping the record with a dry cloth is a nice gesture, but that's all it is. The rubbing action increases the electrostatic field so the record is dirtier after you wipe than before.

The fact that a record looks glisteningly clean means nothing. You can't see microscopic dust. If a record is brand new and just removed from its wrapper, this too means nothing. The record manufacturing process, plus handling and packing, helps ensure a dirty surface. Phono records have increased in cost while record quality for some labels has become marginal.

Dust in and on record grooves causes a number of listening problems. There can be pops and crackles. The collision of the stylus with dust particles can bounce the stylus into groove walls, scraping away sound-producing groove modulation.

It's a black picture, but you have numerous allies. There are so many commercially available palliatives, so many record-care nostrums that even by the laws of chance some must be good. And the need for cleanliness applies with equal force to styli. They should be brushed before each playing.

Some record care products are cleaners only; others include an anti-static agent. The combined cleaners/anti-static units are better than those that are just cleaners; they

reduce the electrostatic field considerably, but even with the best there is just no way of getting that electrostatic field down to zero.

Some cleaners are liquids; others are sprays. In either case, follow the manufacturer's directions carefully. It isn't the amount of liquid or spray you use, but how you use it. Drowning a record is self-defeating. For a standard 45 rpm record, spray approximately 2 to 3 seconds and for an LP, 4 to 5 seconds is ideal. You don't need a stopwatch; just count as you spray. Always spray at least 30 centimeters away from the record. The most effective amount is that which can be quickly and easily wiped away.

Record cleaner pads are usually deep pile units which you can use with a circular motion on the disc. The pile is often velvet and even special carbon fibers are used. It is somewhat more convenient to use a rolling cleaner. Nagaoka makes a rolling cleaner that doesn't brush away the dirt but instead picks it up with a special grade of rubber which retains its tackiness permanently. The material is soft enough to adapt itself to the shape of the groove. No spray or liquid is used. The price is \$15.95.

Empire Scientific has introduced a film-forming gel called Disco Film, a water soluble solution that is harmless to vinyl. The material is sponged over the record surface with a built-in applicator. When dry, a flexible film is formed which is easily peeled off with Scotch tape. One container of Disco Film will clean up to 70 vinyl LP records. The product is not for use on shellac records. Suggested retail is \$29.95.

Theoretically, you should clean records every time you decide to play them, but this can get to be quite a chore. An easier way, if that's what you're looking for, is to vacuum your records. Vac-O-Rec is a motorized unit containing a mohair fiber brush in a record slot. Just insert the record vertically, turn on the switch and in 30 seconds your record has been swept clean automatically. The advantage of natural mohair over synthetic fibers is that mohair has finer terminal points and so can reach deeper into grooves. The Vac-O-Rec Model 100 sells for \$29.95.

You can 'shoot' your records if you find static buildup to be vicious, as it really is. The Zerostat, made by American Audiopoint, looks just like a gun and that's how you use it. When you squeeze the trigger the gun releases ions. The Zerostat doesn't need a power supply or batteries and will last for about 50,000 or more trigger squeezes. The pistol contains a piezoelectric cell which produces a high voltage; inside there is also a corona discharge needle which ionizes the air. But while the Zerostat reduces the electrostatic charge on a record, it doesn't remove dirt, so that record cleaning chore will still be with you. Price is just \$29.95.

Recoton has a varied line of record care and cleaning products. Their 'Clean Sound' solution claims to remove all traces of residue found on a record while eliminating new static buildup. Retail price is \$2.50 but this is only for the liquid. You will still need a brush. Recoton offers a package consisting of the cleaner and brush for \$15.00.

Audio-Technica's record cleaning system, Model AT6008, consists of a velvet-surfaced cleaning unit with handle, a storage base, cleaning brush, special cleaning solution and solution applicator. The foam-backed velvet surface, together with the cleaning solution, collects dust from the record grooves. A special feature of the unit is its rotating handle which permits a fresh cleaning surface to be provided continually as the cleaner is moved across the record.

Martin Clifford

& OUT THE OTHER

(Continued from page 6)

Floyd Domino is working on some solo projects; and fiddler Bill Mabry is resuming his study of classical violin. Look for another major figure in the band, a founding member, to depart soon — perhaps even by the time that you read this . . . They come, they go: Detective, Tuff Darts, and the Vibrators have broken up; Link Wray has left Robert Gordon's band, to be replaced by British session ace, solo star and former Womble Chris Spedding; Jonathan Richman has left the Modern Lovers behind to get back to the basics of life with an acoustic guitar and reduced payroll; and Bill Nelson and Tom Verlaine, evidently figuring that they're getting all of the attention anyway, have left Be-Bop Deluxe and Television behind them, and are forming new, probably salaried, bands.

On the other hand, two electric folkie groups have gotten back together, sort of. Lindisfarne, in Britain, have already released a reunion album and two singles. One of these, "Run for Home," was a bit of a hit. . . Back here, Roger McGuinn, Gene Clark and Chris Hillman, of the original Byrds, have recorded a new album for Capitol.

Movies Are Such Fun

STANLEY KUBRICK IS SHOOTING up to 100 takes per day on single scenes of *The Shining*, which may have been the reason for the sudden "time off" in the middle of filming—so stars Jack Nicholson and Shelley Duvall

could climb down off the walls. Kubrick has ultimate and complete control of his films; even his backers and distributors are kept in the dark about scripts, delivery dates and other minor details. Kubrick used much the same overkill filming technique on *Barry Lyndon*, and we all remember what a nice three-hour snooze that was.

AL PACINO WILL SOON BE IN BALTIMORE where he'll film *And Justice for All*, described as "M.A.S.H. with lawyers." Pacino was scheduled to do *Born on the 4th of July*, the story of Viet Nam vet Ron Kovic; producer Marty Bregman, a close friend of Pacino's, had worked on the film for five years and had arranged all the financing, when Pacino, according to rumor, suddenly decided he didn't want to do it. Bregman still hasn't managed to get the knife out of his back.

ROMAN POLANSKI IS STILL ALIVE & WELL in France where he's started filming *Tess*—actually *Tess of the D'Urbervilles*, the venerable Thomas Hardy novel. The film stars Natasha Kinski, who happens to be Roman's new 18-year-old girlfriend, as well as Peter Firth and Leigh Lawson. As for all those rumors about Polanski being unable to show his movies in America, or being prohibited from using U.S. dollars to finance his films, scratch them as convenient but inaccurate excuses offered by producers who didn't want Polanski after he was tainted with the statutory rape charge in Los Angeles last year. Before Roman ran off to Europe he was set to direct *Hurricane* . . . and his teenager troubles may have a silver lining after all.

Hurricane's location is plagued with problems and scandal—producer Dino de Laurentiis took over most of the island of Bora Bora, but since the Club Med there charged lots of money for accommodating the hundreds of movie toilers, Dino built his own hotel—which dumps its waste, human and otherwise, into a once-pure lagoon, an outrageous violation of nature so far unchecked. Meanwhile, the cast and crew are not happy together: the director (Jan Troell) fights with the art director who's fighting with the cinematographer while co-stars Timothy Bottoms and Mia Farrow squabble. Dino had to hire his own planes to fly film back to civilization every day for processing, and hired his own tankers to supply the film people with daily necessities like food and toilet paper . . . both of which end up, in slightly altered form, in that lagoon.

Zap

YOU'VE PROBABLY THOROUGHLY ENJOYED the laser light shows that many of the rock world's biggest bands—the Who, Led Zepelin, ELO and Blue Oyster Cult among them—have been using to add a healthy dash of visual flair to their concerts. What you might not know is that, according to the federal Food and Drug Administration, those self-same lasers are potentially hazardous to your health.

The FDA—which monitors lasers because they emit radiation—established a safety performance standard for laser products in August of 1976. Apparently the word never filtered down to non-industrial manufacturers; consequently the agency has been conducting an investigation into the use of lasers for lighting effects at rock concerts, discos and planetariums.

Although the agency has received no complaints of injuries stemming from the use of

lasers, the high-powered beam can theoretically cause skin burns. But the greatest potential danger is to eyesight—if a laser is beamed directly into the eye or reflected off a shiny surface (a la the mirror ball frequently used at rock shows) it can cause permanent damage to the retina.

To date, only two groups have run afoul of the enforcement effort. In May, Blue Oyster Cult was warned not to tour until they either lowered the intensity of the lasers or avoided bringing the beams into direct contact with the audience. The FDA also temporarily closed down a "multi-media performing sculpture" in Washington sponsored by MIT. Both the Cult and MIT immediately adapted their lasers to comply with the agency's safety standards.

Those Were the Days

ALTHOUGH HE MAY HAVE NAMED HIMSELF after his two favorite Beatles, Pope John Paul I hasn't always looked so favorably on the Fab Four. According to a Reuters News Service dispatch that floated into *Ampersand* World Headquarters last month, the now Pope once fancied himself a bit of a Poor Richard, and wrote satiric letters to the ecclesiastical magazine of his native Padua. Fretting about the popularity of the mop-tops in the mid-Sixties, he characterized them as "Four young disheveled singing birds . . . about whom the Queen of England has to shut up, but upon whom she has conferred high honors." Comparing pop stars to political revolutionaries like Che Guevara, Ho Chi Minh and Fidel Castro, he, um, pontificated, "With their electric guitars, young singers . . . excite spectators, overheating them psychologically and leading them to paroxysms of participation." We should be so lucky.

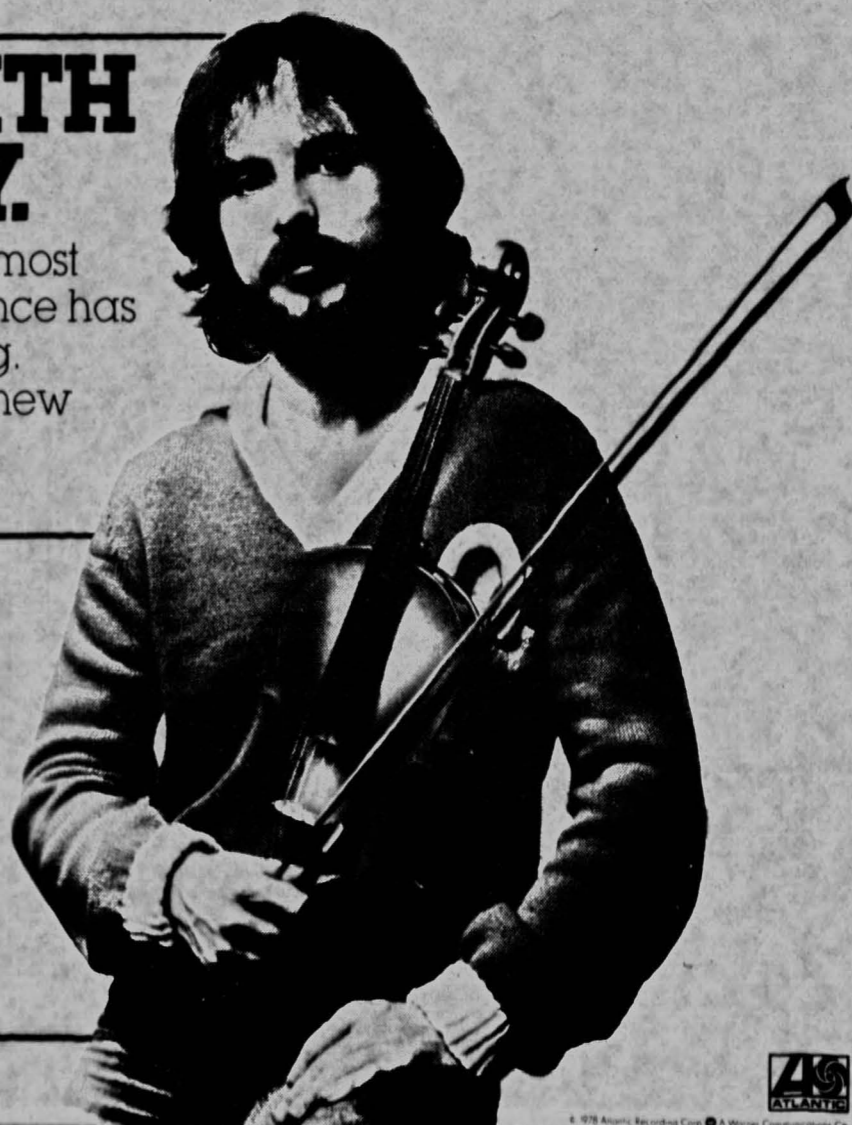
IT ALL STARTED WITH JEAN-LUC PONTY.

Today, Jean-Luc Ponty is still the world's most revolutionary electric violinist, whose brilliance has won him an ever-expanding following. Beautifully conceived and executed, his new album, "Cosmic Messenger," is a masterpiece—unequaled.



Jean-Luc Ponty's "Cosmic Messenger." One of the most exciting musical ventures of the year. On Atlantic Records and Tapes.

Produced by Jean-Luc Ponty for J.L.P. Productions. Personal Management: Michael Davernport. The Merlin Co., Inc. Agency: Magna Artists Corp.



EASE ON DOWN THE ROAD... THE WIZ!



Now available
soundtrack in a
2-record set, with
a four-color lib-
poster. Album
by QUINCY JONES
the hit single "EASE
DOWN THE ROAD"

DIANA ROSS in
"THE WIZ"

Also Starring

MICHAEL JACKSON · NIPSEY RUSSELL · TED ROSS · LENA HORNE and RICHARD PRYOR

Production Design & Costumes by TONY WALTON · Songs by CHARLIE SMALLS · Music Adapted & Supervised by QUINCY JONES · Special Effects by ALBERT WHITLOCK · Editor DEDE ALLEN · Director of Photography OSWALD MORRIS

Screenplay by JOEL SCHUMACER · Produced by ROB COHEN

Directed by SIDNEY LUMET

Based on the play "THE WIZ" · Book by WILLIAM F. BROWN · Music and Lyrics by CHARLIE SMALLS · Produced for the New York Stage by KEN HARPER · A MOTOWN PRODUCTION · A UNIVERSAL PICTURE · TECHNICAL

Soon to be a BERKLEY Book

Original Soundtrack on MCA Records

DOLBY STEREO
(AT SELECTED THEATRES)

GENERAL AUDIENCES
All Ages Admitted

Opening soon in theatres everywhere

EASE ON DOWN THE ROAD...THE WIZ!



Now available: the original soundtrack in a deluxe 2-record set, which includes a four-color libretto and poster. Album produced by QUINCY JONES, includes the hit single "EASE ON DOWN THE ROAD."

DIANA ROSS in
"THE WIZ"

L. JACKSON · NIPSEY RUSSELL · TED ROSS · LENA HORNE and RICHARD PRYOR (as "THE WIZ")
 Songs by CHARLIE SMALLS · Music Adapted & Supervised by QUINCY JONES · Screenplay by ALBER WHITLOCK · Produced by DEDE ALLEN · Director of Photography OSWALD MORRIS, B.S.C. · Executive Producer KEN HARPER
 Screenplay by JOEL SCHUMACHER · Produced by ROB COHEN
 Directed by SIDNEY LUMET

Based on the play "THE WIZ" · Book by WILLIAM F. BROWN · Music and Lyrics by CHARLIE SMALLS · Produced on New York Stage by KEN HARPER · A MOTOWN PRODUCTION · A UNIVERSAL PICTURE · TECHNICOLOR®

Soon to be a BERKLEY Book

Original Soundtrack on MCA Records

DOLBY STEREO
(AT SELECTED THEATRES)

GENERAL AUDIENCES
All Ages Admitted (G-3)

Opening soon in theatres everywhere

This man spent \$400,000 making his last album. His record company loves him anyway. He's an exception.

BY HAROLD BRONSON

Gone are the days when the Rolling Stones or Kinks would record an album in one day. Gone too is the time when the Beatles' \$30,000 recording costs were considered outrageously extravagant. Today most experts put the average price of a pop/rock longplayer at close to \$100,000. "I doubt whether any albums in the Top 20 cost less than \$100,000," said Con Merten, studio manager at Cherokee Studios, scene of hit LPs by David Bowie, Steely Dan, and Rod Stewart. "And I would guess that the average cost would probably approach \$150,000." An acceleration of studio expense and related costs has bloated recording budgets to previously unheard-of levels.

Without a doubt the most expensive element in the recording budget is the recording studio. Most fashionable 24-track facilities hover around \$150 an hour (\$50 more in New York City). Why are studios so expensive? Actually, they all aren't — but the preferred, trendy rooms are. George Johnson, whose engineering experience runs the gamut from the cheapest studios to the most deluxe, says that the higher priced outlets are justified: "The \$35 and under class (usually 16-track) lacks good soundproofing, isolation, equipment and experienced engineers. At \$100 and under, the largest category (some 24 track), there's a definite step up in equipment, but no noise reduction. The rest, ranged from \$125, definitely approach state-of-the-art equipment. It's more idiot-proof (against mistakes), there's more equalization (tone control) available, and better monitors. That kind of studio has everything you need to make an album the way you want it."

More professional studios can mean less wasted time and money. Con Merten: "We have excellent engineers, and we provide excellent maintenance — we have technicians on duty 24 hours a day. If, say, you're booking a 30-piece string session and the equipment breaks down, you have to pay those 30 musicians anyway, so it's best if the down time is kept to a few minutes. When Cherokee was a \$50-an-hour studio located at a ranch in suburban Chatsworth, we only had maintenance once a week."

IAM in Irvine, a year-old studio used by Donna Summer, Stevie Wonder and Walt Disney Productions, offers very competitive rates. Even their 40-track (very uncommon, a 16-track machine synched to a 24-track) is only \$155 an hour. Included is a built-in color video system with four automated cameras, and a room that can be "tuned," according to general manager Tom Quick. "The room is made of glass and marble. A sliding glass door and curtains — automated and manipulated from the control room — can be adjusted to regulate the natural reverberation." But for an inflated rate of \$250 an hour, the studio provides living accommodations, a sauna, kitchen and staff. Disco band Brick zoomed in on this program for nine days of recording.

The rapid increase of studio costs bothers Gary Katz, Steely Dan's producer and a staff producer for Warner

Brothers. "At one time there was only one prestige/expensive studio in Los Angeles, the Record Plant (where the Eagles, Fleetwood Mac and Moody Blues have recorded), but now it seems all the studios are caught up in the ego competition. They have to have the latest devices to prey on the consumer's gullibility (He mentions the Aphex Aural Exciter as being just one more gimmick). This pushes rates up, the albums cost more, and I have to apologize to the artist because we had to spend so much to make a good record. If you're close to your budget it makes no sense to sacrifice the recording process, you have to go over, you don't cut corners." And there's no end in sight. Those studio managers surveyed foresee the continual evolution of studio equipment and the accompanying surge in rates.

Fees commanded by musicians have increased as well. A three-hour session earns a musician at least \$121 union scale, with many skilled virtuosos receiving double, and sometimes even triple, that amount. Over the span of weeks, or even months, this adds up.

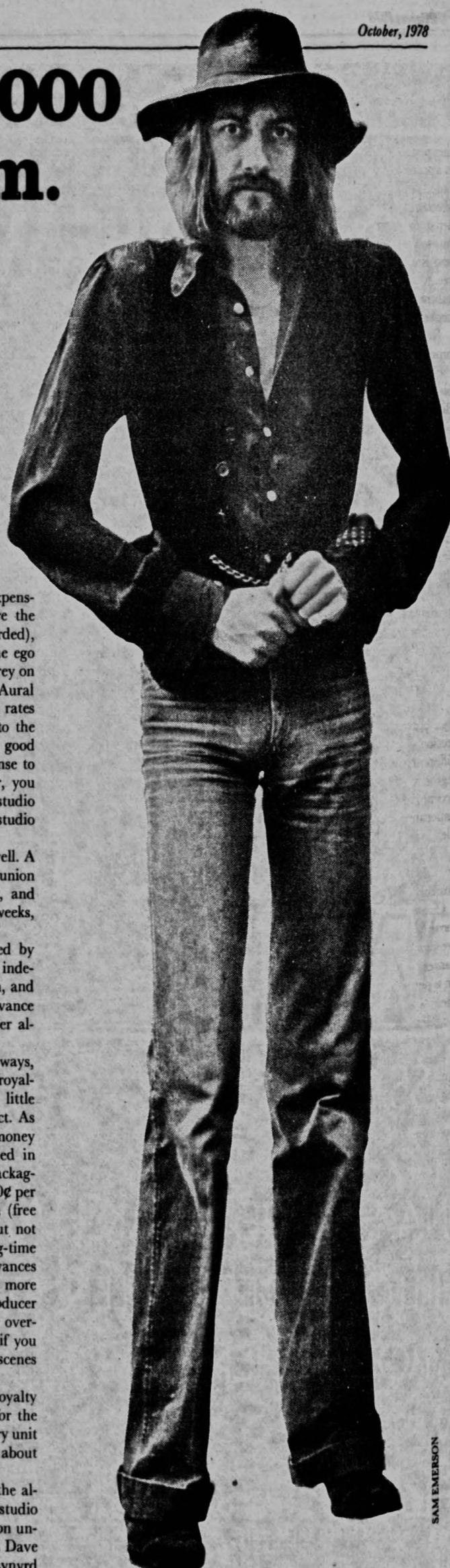
While record company staff producers are salaried by their label and collect bonuses and royalties, famous independent producers like Richard Perry, George Martin, and Roy Thomas Baker are requiring greater sums in advance than ever before. The average range is \$20-30,000 per album, but a handful get \$50,000.

Payment to producers is computed in any of several ways, according to Fern Cranston, Warner Bros. director of royalties and licensing. An inexperienced producer, with little clout, may receive a flat fee of \$10-15,000 per project. As experience and power increases, though, so does the money — dramatically. Most producers' fees are computed in "points," or percentage of an album's list price less packaging costs. A typical three point contract comes out to 20¢ per album sold, or \$90,000 royalties on a "gold" album (free promotional albums are counted for certification, but not when computing royalties). Advance payments to big-time producers like Richard Perry or Peter Asher are advances against these points. If the record sells well, much more money can be made. If the record doesn't sell, the producer still gets his fee. While some are forced to pay for over-budget expenses incurred, many aren't. Nice work, if you can get it — and an increasing number of behind-the-scenes superstars can.

Adding to the possible income of a producer is a royalty scale based on a "plateau" system — three points for the first, say, quarter million sold, with four points for every unit thereafter. That extra point brings the payment up to about 28¢ per album, and the arrangement is common.

One might think that the "live" album would be the alternative to the arduous and expensive recording studio process. With *Frampton Comes Alive* selling seven million units, the era of the successful live double album arrived. Dave Mason followed, with a similar package, as did Lynyrd Skynyrd and others. The shock waves are still felt with recent live double-efforts by Little Feat, the Outlaws, and the Ozark Mountain Daredevils.

"Live albums are generally cheaper, but can be expensive if lots of dates are recorded," said Kip Cohen, A&M's vice president of artists and repertoire. "Rarely is the decision to



SAM EMERSON

release a live album an economic one. The time was right for Frampton because he had been touring so extensively." Frampton's followup studio LP only sold a fourth as much as its predecessor. An experiment, A&M's Nils Lofgren's *Live Bootleg*, which cost maybe \$2,000 and was released to

radio stations and reviewers solely for promotion, achieved more airplay and interest than any of his studio LPs and more than his subsequent commercially-released double album recorded at many times the bootleg's cost.

When an act is well-rehearsed, recording can be relatively inexpensive. For instance, Van Halen's debut album, which is approaching platinum (sales of 1 million units), was recorded for \$54,000. Disco band Brass Construction spends a similar amount on their platinum-selling albums. When an artist owns his own studio and plays all the instruments himself — like Todd Rundgren did on *Hermit of Mink Hollow* and Ray Parker, Jr. did on *Raydio* — it's cheaper still. If the record company provides an advance of \$60,000, the artist subtracts a couple of thousand for tape and expenses and pockets the rest.

But those instances among hit albums are rare, and all producers and A&R men stress that lack of preparation is the prime cause of recording waste. Lack of planning doubled the original \$100,000 budget for recording Stephen Bishop's *Bisk*. One session at Cherokee particularly upset co-producer Dee Robb: "Stephen booked a top arranger and a 30-piece string session for a three-hour session. He didn't like the arrangements, changed them on the spot, taking two hours, and the session ran overtime." In this instance, the lack of preparation cost an estimated \$6,000 extra. Terry Powell, West Coast A&R director for Columbia Records, cites experimentation and attitude, along with lack of preparation, as the main vices: "Quite often artists will be lax in showing up on time. They'll book a session for 8 PM and show up at midnight. In the cases where there are session musicians waiting around, this adds up. It's not uncommon for a party atmosphere to develop, people fall by. Recording attracts the cream in foxes, and this proves distracting and wastes time."

Experimentation and a lack of preparation caused the Tubes to triple their original \$80,000 budget for *Tubes Now*. One platinum jazz-rock act experimented on an eight-bar section of music (20 seconds) for 40 studio hours, utilizing different musicians — including a different drummer for the segment. Recording company executives tend to shrug and accept the process, yielding to "artistic temperament." "It's imperative that we give the artist as much leeway as possible," says John David Kalodner, West Coast director of A&R for Atlantic Records. "They're sensitive people, and they do what they have to do to make the best record they possibly can."

One wonders why so much experimentation takes place in those highly-priced recording studios, when rehearsal rooms are available to acts at considerably lower fees. Some companies, including A&M and Casablanca, have such space on a permanent basis, earmarked for their bands to work out their acts. Privately owned rooms can be rented in Los Angeles for as little as \$2 an hour and a top rate of about \$150 per 6-hour day, far cheaper than studio time.

Part of the problem is the tendency of musicians to do much of their work at the last possible minute — Mick Jagger writing song lyrics after the basic instrumental tracks have been laid down, for instance, is an example of an all-too-common practice. But even if the musicians themselves were to come to the studio completely prepared, there are still production techniques to consider. And producers, especially those searching for special effects, need the studio's board and playback equipment to hear what they're achieving. Producers who use up a lot of studio time, paid for by the record company, earn the gratitude of the facilities' owners. The debt is frequently paid back in "free" time, which the producer devotes to his own projects, which may not have hundred-thousand dollar budgets underwritten.

As for the low-cost rehearsal rooms, they're generally used for working out an act before it goes on the road, not into the studio.

Artists are using their "temperament" to dictate where they record. If they travel to Jamaica, Florida or Colorado, it is for a special studio, an ambient feel, or a vacation of sorts? Invariably the record company picks up the tab, not only for the actual recording expenses, but for travel and living accommodations. It's not uncommon for a rented \$2,500-a-month house, groceries, and phone bills to be picked up for two or three months or more. If, after moving out, a painting is missing and the record company is billed \$500 (even though it may have been a \$2.00 print), the company pays.

One prominent singer-songwriter traveled to England to record basic tracks for his just-released album, came back to Los Angeles — bringing a handful of musicians for overdubs — returned to England to finish the album and mix, only to

decide upon a remix in New York with a consultant producer, pushing the album's cost to \$175,000.

Roz Shrank, who pays the bills at Warner Bros. aware of abuses: "One producer frequently submits dinner bills, one wanted a car repair bill paid, and one of artists usually cancels studio time once a month, and on occasions it's block-booked (usually a week's time, block for better rates and convenience) that runs into money."

"Musicians are the worst businessmen," says Noone, who was lead singer of Herman's Hermits back the days "when albums didn't count."

"Artists aren't aware enough that whatever is advanced by their record company to cover the recording process recouped before they are paid royalties. So if they squander money and make an expensive album, they're really paying for it. (If it sells; if not, the record company absorbs the loss.) Our first album cost \$5,000, and I doubt whether more than \$20,000 was ever spent on a Herman's Hermits album and they were all gold."

Artists' idiosyncrasies and temperament, combined with lack of planning, have produced some very expensive albums. Steely Dan's latest two LPs, Neil Diamond's *I'm Gonna Get It* and Eric Carmen's *Boats Against Current* cost in the region of \$250,000 each. Bruce Springsteen's *Darkness on the Edge of Town* is in the \$300,000 range, and Fleetwood Mac's *Rumours* neared \$400,000 mark. (The *Rumours* of its day, *Sgt. Pepper's Hearts Club Band*, cost \$60,000.)

Indeed, all the above examples have sold so well that outrageous cost is little more than a curiosity. Yet the white elephants. *Tubes Now* sold disappointingly, Springsteen's current album cost \$160,000 and sold poorly. Van Dyke Parks' *Discover America* was an outrageous 1972 \$115,000 and failed to sell.

Ken Sasano, a director of product management at Columbia Records, speculates that his label has to so album for every cost-dollar to break even. (This includes advertising and promotional expenses.) A \$100,000 album would require sales in the neighborhood of 100,000 before a profit was made for the company. The artist have to sell considerably more albums (royalties are usually less than a dollar an album) before royalties were recouped.

For many, the attitude of recording has changed radically. In the Fifties and mid-Sixties an opportunity to record was a dream come true. There was a certain excitement permeating the whole scene — an edge to music as well. When producer Larry Pugh had 45 men left after an orchestra session, he rushed the previous recorded Troggs — waiting for 2 hours outside in the snow — into the studio. They set up, got a sound balance, recorded two songs in 20 minutes. The result: the new selling "Wild Thing" and the English number one "Girl Like You." The Troggs' debut LP was recorded in 48 hours; the Rolling Stones' first album took four hours.

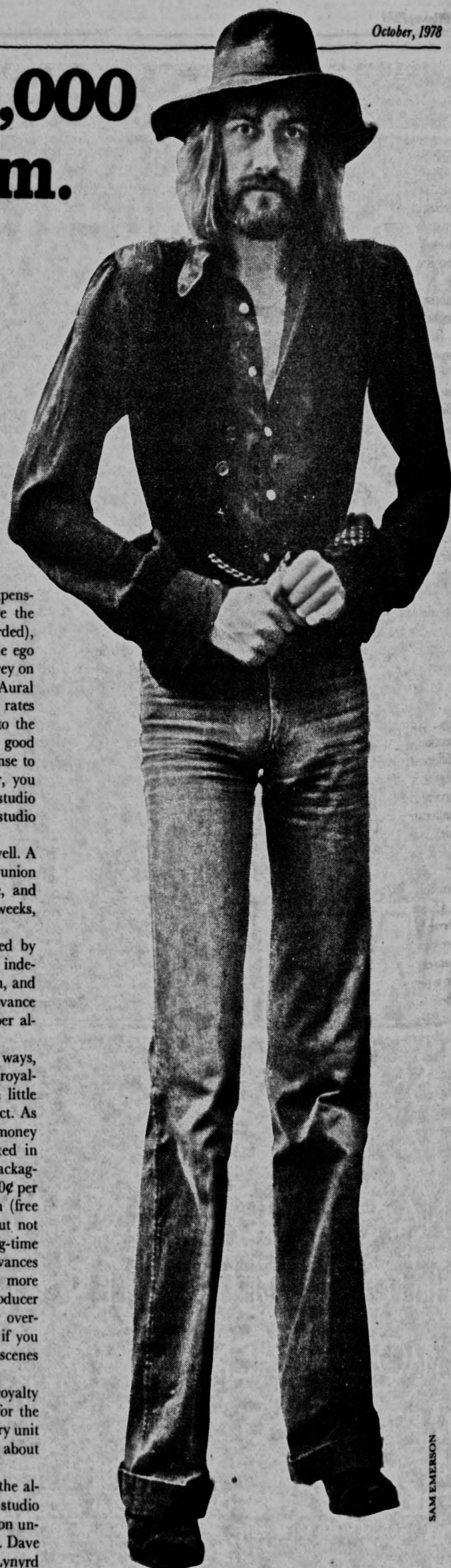
The point is that the art of recording has progressed where a band can't record a single for \$300 and a major label release it. Question Mark and the Mysterians did just that in 1966 and had a million sell. "96 Tears." Record company A&R men will usually agree that today Beatles records would be rejected. "They're considered as demos and told to re-record them," says Terry Powell. A shocking thought, considering the *Pepper* soundtrack's duplication of Beatles arrangements utilizing a 24-track machine (the Beatles used two 16-track machines) fails to capture the musical depth of the versions.

In England, where "new wave" music is a way of life, merely a curiosity as in the U.S., Top Ten artists are releasing out albums for considerably less than \$100,000. Stranglers, who've averaged sales of more than half a million on each of their three LPs, recorded them for \$12,000 and \$15,000. Elvis Costello, who has impressed the U.S. market with two near-gold albums, recorded *Miles from My Mind* for \$3,500 in five days and *This Year's Model* for \$5,000 (To be fair, studios and musicians are less expensive in Europe.)

"Those examples don't realistically apply to the U.S.," says Kalodner, who refuses to believe the Costello sales. By the same token, Kip Cohen prefers to let new wave into its own category. All in all, the new wave's presence on American charts gives it little credence. Stateside record companies.

The trend of high-selling albums this past year — at eleven million, *Saturday Night Fever* at 15 million, *Hotel California* at six million, *Foreigner* at four million — makes it easy to label to accept the big-budgeted LP, yet compa-

Cost \$400,000 Best album. Company way. tion.



SAM EMERSON

one time there was only one prestige/expensive studio in Los Angeles, the Record Plant (where the Wood Mac and Moody Blues have recorded), and all the studios are caught up in the ego. They have to have the latest devices to prey on the artist's gullibility (He mentions the Apex Aural recording just one more gimmick). This pushes rates up more, and I have to apologize to the artists who're close to your budget it makes no sense to record in the process, you have to go over, you're there. And there's no end in sight. Those studio executives foresee the continual evolution of studio and the accompanying surge in rates.

Costs by musicians have increased as well. A session earns a musician at least \$121 union minimum, many skilled virtuosos receiving double, and on triple, that amount. Over the span of weeks, the cost adds up.

Record company staff producers are salaried by the record company and royalties, famous producers like Richard Perry, George Martin, and Phil Spector are requiring greater sums in advance. The average range is \$20-30,000 per album and \$50,000.

Producers are computed in any of several ways, says Peter Cranston, Warner Bros.' director of royalties. An inexperienced producer, with little or no power, receives a flat fee of \$10-15,000 per project. As power increases, though, so does the money. Most producers' fees are computed in percentage of an album's list price less packaging. A three-point contract comes out to 20¢ per album or \$90,000 royalties on a "gold" album (free albums are counted for certification, but not for royalties). Advance payments to big-time producers like Richard Perry or Peter Asher are advances. If the record sells well, much more is made. If the record doesn't sell, the producer takes a loss. While some are forced to pay for overruns incurred, many aren't. Nice work, if you can get it and an increasing number of behind-the-scenes

release a live album an economic one. The time was right for Frampton because he had been touring so extensively. Frampton's follow-up studio LP only sold a fourth as much as its predecessor. An experiment, A&M's Nils Lofgren's *Live Bootleg*, which cost maybe \$2,000 and was released to

radio stations and reviewers solely for promotion, achieved more airplay and interest than any of his studio LPs and more than his subsequent commercially-released double album recorded at many times the bootleg's cost.

When an act is well-rehearsed, recording can be relatively inexpensive. For instance, Van Halen's debut album, which is approaching platinum (sales of 1 million units), was recorded for \$54,000. Disco band Brass Construction spends a similar amount on their platinum-selling albums. When an artist owns his own studio and plays all the instruments himself—like Todd Rundgren did on *Hermit of Mink Hollow* and Ray Parker, Jr. did on *Raydio*—it's cheaper still. If the record company provides an advance of \$60,000, the artist subtracts a couple of thousand for tape and expenses and pockets the rest.

But those instances among hit albums are rare, and all producers and A&R men stress that lack of preparation is the prime cause of recording waste. Lack of planning doubled the original \$100,000 budget for recording Stephen Bishop's *Book*. One session at Cherokee particularly upset co-producer Dee Robb: "Stephen booked a top arranger and a 30-piece string session for a three-hour session. He didn't like the arrangements, changed them on the spot, taking two hours, and the session ran overtime." In this instance, the lack of preparation cost an estimated \$6,000 extra. Terry Powell, West Coast A&R director for Columbia Records, cites experimentation and attitude, along with lack of preparation, as the main vices: "Quite often artists will be lax in showing up on time. They'll book a session for 8 PM and show up at midnight. In the cases where there are session musicians waiting around, this adds up. It's not uncommon for a party atmosphere to develop, people fall by. Recording attracts the cream in foxes, and this proves distracting and wastes time."

Experimentation and a lack of preparation caused the Tubes to triple their original \$80,000 budget for *Tubes Now*. One platinum jazz-rock act experimented on an eight-bar session of music (20 seconds) for 40 studio hours, utilizing different musicians—including a different drummer for the segment. Recording company executives tend to shrug and accept the process, yielding to "artistic temperament." "It's imperative that we give the artist as much leeway as possible," says John David Kalodner, West Coast director of A&R for Atlantic Records. "They're sensitive people, and they do what they have to do to make the best record they possibly can."

One wonders why so much experimentation takes place in those highly-priced recording studios, when rehearsal rooms are available to acts at considerably lower fees. Some companies, including A&M and Casablanca, have such space on a permanent basis, earmarked for their bands to work out their acts. Privately owned rooms can be rented in Los Angeles for as little as \$2 an hour and a top rate of about \$150 per 6-hour day, far cheaper than studio time.

Part of the problem is the tendency of musicians to do much of their work at the last possible minute—Mick Jagger writing song lyrics after the basic instrumental tracks have been laid down, for instance, is an example of an all-too-common practice. But even if the musicians themselves were to come to the studio completely prepared, there are still production techniques to consider. And producers, especially those searching for special effects, need the studio's board and playback equipment to bear what they're achieving. Producers who use up a lot of studio time, paid for by the record company, earn the gratitude of the facilities' owners. The debt is frequently paid back in "free" time, which the producer devotes to his own projects, which may not have hundred-thousand dollar budgets underwritten.

As for the low-cost rehearsal rooms, they're generally used for working out an act before it goes on the road, not into the studio.

Artists are using their "temperament" to dictate where they record. If they travel to Jamaica, Florida or Colorado, is it for a special studio, an ambient feel, or a vacation of sorts? Invariably the record company picks up the tab, not only for the actual recording expenses, but for travel and living accommodations. It's not uncommon for a rented \$2,500-a-month house, groceries, and phone bills to be picked up for two or three months or more. If, after moving out, a painting is missing and the record company is billed \$500 (even though it may have been a \$2.00 print), the company pays.

One prominent singer-songwriter traveled to England to record basic tracks for his just-released album, came back to Los Angeles—bringing a handful of musicians for overdubs—returned to England to finish the album and mix, only to

decide upon a remix in New York with a consultant producer, pushing the album's cost to \$175,000.

Roz Shrank, who pays the bills at Warner Brothers, is aware of abuses: "One producer frequently submits \$125 dinner bills, one wanted a car repair bill paid, and one of our artists usually cancels studio time once a month, and on the occasions it's block-booked (usually a week's time, blocked for better rates and convenience) that runs into money."

"Musicians are the worst businessmen," says Peter Noone, who was lead singer of Herman's Hermits back in the days "when albums didn't count."

"Artists aren't aware enough that whatever is advanced by their record company to cover the recording process, is recouped before they are paid royalties. So if they squander money and make an expensive album, they're really paying for it. (If it sells; if not, the record company absorbs the loss.)"

"Our first album cost \$5,000, and I doubt whether more than \$20,000 was ever spent on a Herman's Hermits LP, and they were all gold."

Artists' idiosyncrasies and temperament, combined with lack of planning, have produced some very expensive albums. Steely Dan's latest two LPs, Neil Diamond's *I'm Glad You're with Me Tonight* and Eric Carmen's *Boats Against the Current* cost in the region of \$250,000 each. Bruce Springsteen's *Darkness on the Edge of Town* is in the hefty \$300,000 range, and Fleetwood Mac's *Rumours* neared the \$400,000 mark. (The *Rumours* of its day, *Sgt. Pepper's Lonely Hearts Club Band*, cost \$60,000.)

Indeed, all the above examples have sold so well that the outrageous cost is little more than a curiosity. Yet there are white elephants. *Tubes Now* sold disappointingly, Dusty Springfield's current album cost \$160,000 and sold poorly, Van Dyke Parks' *Discover America* was an outrageous (for 1972) \$115,000 and failed to sell.

Ken Sasano, a director of product management at Columbia Records, speculates that his label has to sell one album for every cost-dollar to break even. (This includes advertising and promotional expenses.) A \$100,000 album would require sales in the neighborhood of 100,000 units before a profit was made for the company. The artist would have to sell considerably more albums (royalties are generally less than a dollar an album) before royalties were pocketed.

For many, the attitude of recording has changed drastically. In the Fifties and mid-Sixties an opportunity to make a record was a dream come true. There was a certain excitement permeating the whole scene—an edge to the music as well. When producer Larry Page had 45 minutes left after an orchestra session, he rushed the previously unrecorded Troggs—waiting for 2 hours outside in their van—into the studio. They set up, got a sound balance, and recorded two songs in 20 minutes. The result: the million-selling "Wild Thing" and the English number one "With a Girl Like You." The Troggs' debut LP was recorded in three hours; the Rolling Stones' first album took four hours.

The point is that the art of recording has progressed where a band can't record a single for \$300 and have a major label release it. Question Mark and the Mysterians did just that in 1966 and had a million seller with "96 Tears." Record company A&R men will universally agree that today Beatles records would be rejected. "They'd be considered as demos and told to re-record them," says Terry Powell. A shocking thought, considering the *Sergeant Pepper* soundtrack's duplication of Beatles arrangements utilizing a 24-track machine (the Beatles used two synched four-tracks) fails to capture the musical depth of the original versions.

In England, where "new wave" music is a way of life, not merely a curiosity as in the U.S., Top Ten artists are churning out albums for considerably less than \$100,000. The Stranglers, who've averaged sales of more than half a million on each of their three LPs, recorded them for \$10,000, \$12,000 and \$15,000. Elvis Costello, who has impressed the U.S. market with two near-gold albums, recorded *My Aim Is True* for \$3,500 in five days and *This Year's Model* for \$8,000. (To be fair, studios and musicians are less expensive in Europe.)

"Those examples don't realistically apply to the U.S.," says Kalodner, who refuses to believe the Costello cost figures. By the same token, Kip Cohen prefers to lump new wave into its own category. All in all, the new wave's lack of presence on American charts gives it little credence among Stateside record companies.

The trend of high-selling albums this past year—*Rumours* at eleven million, *Saturday Night Fever* at 15 million, *Boston* at six million, *Foreigner* at four million—makes it easier for a label to accept the big-budgeted LP, yet companies are

"playing it safer" by signing fewer acts. "At A&M we're investing in our artists," says Cohen. "We know they may not make it the first time around. It took the seventh album to break Rita Coolidge, the third with Pablo Cruise, the fifth with Peter Frampton, and our third with Styx."

A sort of a the-medium-is-the-message situation has developed. As the technical/musical aspect of recording has overshadowed the emotional, the result has to be affected. Sure, today's recordings have more depth of sound and are more perfect musically, but generally lack emotion and spontaneity. For a prime example, compare today's relatively glossy soul/disco offerings with those exciting classics of the mid-Sixties.

Be that as it may, the exacting method of recording will push budgets even higher in the future. Bob Greenberg, vice president of Atlantic Records, seems to sum up the industry's viewpoint: "You have to understand, we want the best possible record that artist can make. If it means spending more money, we spend more money. We're not selling shoes, we're dealing with music, and you can't put a price on it."

Rock music, the subject of this article, is far and away the most expensive type to be recorded. That's because rock performers are, perhaps, more technically aware than the average jazz, classical, country or pop musician, and also because a rock act is more likely to enter the recording studio with only a minimal idea of what's going to occur there. The rockers can get away with this kind of attitude because the potential return on such an album is considerably greater than on the typical jazz, classical, country or pop long-player.

Ed Michel, a jazz producer with some 20 years' experience, remembers the days when his boss at Riverside Records, Orrin Keepnews, "screamed at me for spending \$3,500 on an album." Today, Michel says that \$20,000 would be a decent budget for an album by a hypothetical 6-man working jazz band, taking three days to record, three days to mix and edit, and including transportation, housing, and payment of the players "from whatever's appropriate to much more than that, depending on the musician's bargaining power."

Michel says that the most he's ever spent on an album was in the range of \$25,000 while recording guitarists Howard Roberts and Mel Brown for ABC Records some years ago. The extra cost, he says, was the result of the company's "deciding halfway through the sessions that they wanted albums that would get radio play." The resulting change of emphasis entailed extra outboard equipment and studio time, hence the added cost.

While he admits that "\$6,000 is not an uncommon jazz budget" even today, Michel says that he's in favor of taking as much time in the studio as necessary, even though that's where most of the money goes. "After all," he argues, "one wants to spend extra time on an album that'll be listened to for the next 30 years."

Country albums are recorded by an almost assembly-line process, with little time spent on such extravaganzas as 10 hours' worth of guitar overdubs on a single number, a common enough practice during rock sessions. Chief expenditures on country sessions are for musicians—string and horn players, in many cases, in addition to the rhythm crew—arrangers, and background vocalists. Country budgets, like those for jazz albums, are generally well under the \$20,000 range for two or three days' recording.

Pop and classical albums are generally recorded "live" in the studio, with everybody playing and singing at once and little overdubbing save for the lead vocals. Again, payment to the supporting players and vocalists does much to determine the costs—a symphony orchestra, after all, numbers over 100 people, all paid that \$121 scale per 3-hour session; many pop producers will use twenty to thirty string and horn players on a date, in addition to rhythm and background vocals. Extra time and premium-priced producers can bring a pop album's budget up from a routine \$20,000 to several times that figure, though sales seldom justify the expenditure. While a #1 rock album might well sell a million copies or more, it only takes sales of 20,000-30,000 units to reach the #1 spot on the jazz, classical, or middle-of-the-road ("easy listening") charts.

(Continued on page 28)

In Print



RITA MAE BROWN, author of *Rubyfruit Jungle*, has written a new novel.

Sweeping through three generations and the years 1909 to 1980, *Six of One* tells the stories of "the women who, in any small town, become the subjects of a lot of gossip and legend, both affectionate and malicious." It is a celebration of life itself, and Rita Mae Brown writes with "the same effervescent yet secure trust in her local characters that Eudora Welty feels for hers."

"The jaunty, naturalistic tone that made Brown's earlier novel *Rubyfruit Jungle* such a success is at work again. This is a lively and very lovely book."
—Publishers Weekly

SIX OF ONE. Celebrate.

\$9.95

- 1. New York Magazine
- 2. Kirkus Reviews



Don't Take Chances...

Do you arrive too late to find a copy of your school paper with *Ampersand* in it? Would you rather have your very own copy with no one else's fingerprints?

Do we have a deal for you.

A year's supply of *Ampersands*, for only \$5.00. If you transfer schools, drop out or graduate, you can still have *Ampersand*.

Send to: Ampersand Subscriptions, 1680 N. Vine Street #201, Hollywood, CA 90028.

Please enter my subscription(s) at \$5.00 each (check or money order enclosed). If more than one address, write on separate sheet of paper.

Name _____

Street _____

City _____ State _____ Zip _____

Hollywood's Finest

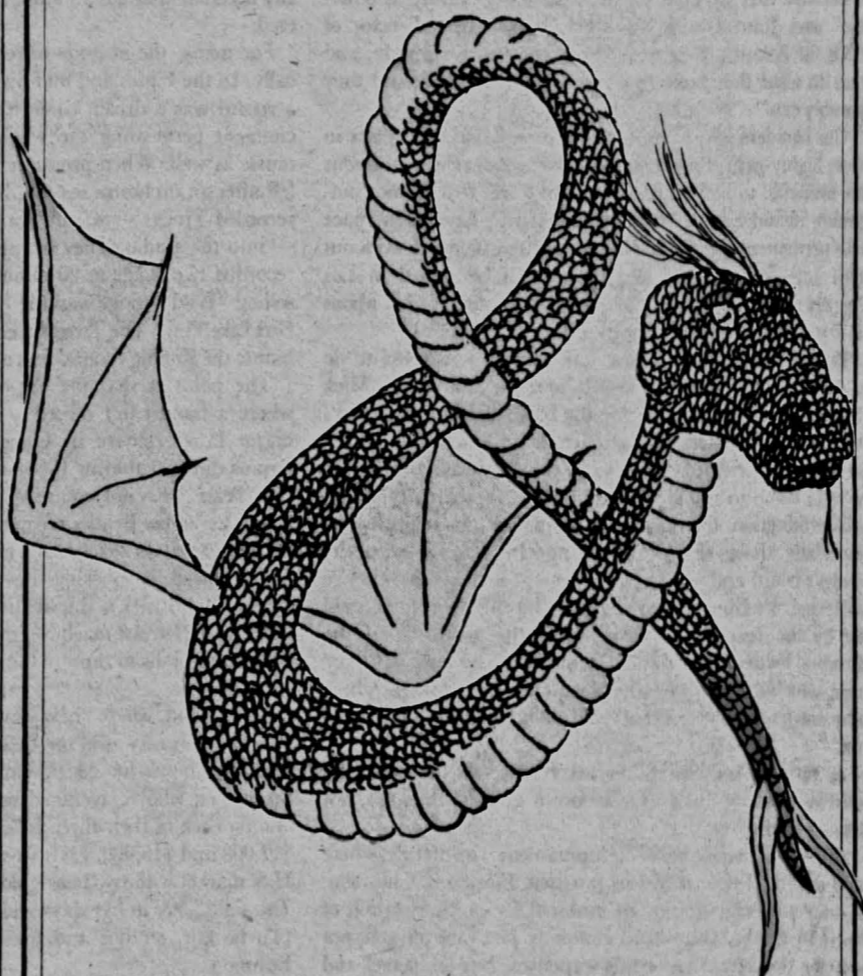
Oh, the sad young writers who trooped out to Hollywood to milk the movie gold and stayed to watch their dreams of glory shrivel like so many raisins in the decadent sun. The stories that surround these often brilliant wordsmiths have become the stuff on which legends are made: it's all *Paradise lost* and F. Scott Fitzgerald drunk... again. *Mank, the Wit, World and Life of Herman Mankiewicz*, written by former *Life* magazine staffer Richard Meryman, is part of that literature of doom; it's a fascinating biography which reminds us once again just how far the mighty can fall.

Mankiewicz, as every good film student knows, co-wrote *Citizen Kane* with Orson Welles. A few years ago Pauline Kael spent thousands of words proving it was Mank and not Orson who was responsible for the

brilliance of *Kane*, and other critics then spent an equal number of words trying to prove otherwise. The debate will probably never be settled and *Mank* does little to solidify the opposing sides. However, it does offer a major contribution to that controversy; the biography proves without question that Mankiewicz, the man, possessed one of the most brilliant minds ever to toil for the movies.

Oscar Wilde, that master of the aphorism, once wrote, "I only put my talent into my writing, my genius I reserve for my life," and certainly that statement sums up everything we ultimately need to know about Mank as well. The book is one incredible story after another, all testimony to the writer's wit, cunning, and perception. He was, without doubt, his own best creation. Meryman, like other writers, again brings the famed Algonquin Round Table to life, but this time those clever souls aren't revered—Meryman exposes them for the pain and cruelty that they inflicted, often on themselves. He also makes it very clear that cer-

Ampersand of the Month

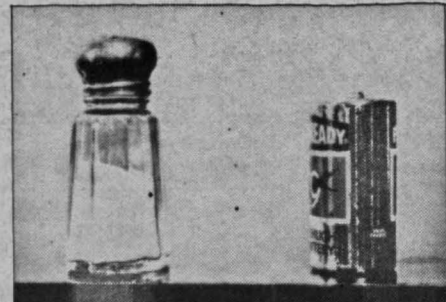


Edward Hobin of Knoxville, Tennessee created this scaly Ampersand of the Month; he says he's not in college, but studies mechanical drawing and machine design.

If you are itching to devise an original Ampersand, do so—neatly, in black ink on white paper, and send it to Ampersand of the Month, 1680 N. Vine Street #201, Hollywood, CA 90028.



Assault and Battery from Punography.



tain people cannot handle the gifts that set them apart; instead they must destroy their own talent. Mank was one of those men.

Today, Mankiewicz is a symbol to many of the new breed of Hollywood writers. There's hardly a successful scripter who can't hold a group spellbound with Mank stories. It's not hard to understand the Kane creator's appeal: he was the best and the brightest, and he did the job (when not too drunk). But he paid the price every Hollywood writer fears—a lessening of that exclusive but necessary commodity known as self-respect. For Mank was an honorable man, with a strong sense of justice and his own moral code; he never quite resigned himself to the fact that he could play the moguls' dirty games and win.

Much of the territory in *Mank* is familiar, including the drinking, the inability to meet deadlines, the crassness of the deities who ran the studios. What makes this book special is the man himself. They don't come any more fascinating than Mank—they certainly don't come any more brilliant. Would that talent alone had been enough.

Jacoba Atlas

A Most Important Critic

Walter Benjamin was for too many years a lost writer. Born in Germany in 1892, he committed suicide in 1940 after being told—wrongly it seems—that he would not be allowed to travel from Nazi-occupied France to free Portugal. As a German Jewish writer, Benjamin apparently decided living in Fascist France was too difficult, and until very recently he was known only to the most devoted scholars of modern criticism. Now this edition of his writings gives us a comprehensive introduction to the man Hannah Arendt calls "the most important critic of the time."

Reading *Reflections*, (edited and with an introduction by Peter Demetz), it's easy to see why Benjamin receives such praise. He's truly a compelling thinker. He's part of that learned, European tradition of critics that embraced Marxism and then moved even further along on the evolutionary scale. As a young man, Benjamin was part of the idealistic German Youth Movement, a group that refused to submit to Wilhelmine German standards. He then managed to sit out World War I, reading Kant and the German Romantics, preparing himself for his life-long romance with the philosophy of language and contemporary linguistics. Later, in his 30's, Benjamin traveled throughout Europe and wrote insightful observations of the Continent's chaotic social situation, a turbulence so devastating it eventually led to World War II.

As Benjamin was a communist, it's particularly interesting to read his comments on Russia during Stalin's reign of terror and to note his obvious distress trying to mesh individualistic thoughts with the creed of mandatory social realism in art and manda-

tory revolution in politics. His essay on Russia is rich in detail and bears the mark of a man confronted with a reality that is in direct conflict with the idealism he imagined. Needless to say, Benjamin was not the first—or the last—communist to find Russia a confusing disappointment. He is also particularly effective when discussing Bertold Brecht's theory of epic theatre (the two men were, interestingly enough, great friends).

What makes Benjamin so timely is that he wrote from a political point of view while still indulging in a healthy dose of moralism. Nothing was too high or too low for Benjamin. He was quite at home writing of whores as well as heaven. He also pioneered the current fascination with semiotics, writing of the change in language and understanding wrought by movies, advertising and other forms of mass communication which we now lump together as The Media. *Reflections* is an important contribution to the world of modern thought.

J.A.

Are You Sure Boston Did It This Way?

Just as Scientology has been referred to as the "fast food" of religions, this \$7.95 softbound *The Record Producer's Handbook* (How to make your own record for \$500) by Don Gere, (Acrobat Books), is the McDonald's of record-biz information at the buyer's expense. Wait, we take that back! At least we like McDonald's. No, we weren't jarred by the amateurish appearance of this volume (but it certainly does look schlock), or the fact that at a price of eight samolians you kind of expect more than only 50 or so pages of even the most invaluable advice—which, believe us, this ain't. And it's not just on account of L. Ron Hubbard's name appearing twice in the first four pages either. Really.

Let us say, at the outset, that unless you had absolutely no idea what was happening at all, this book would be tantamount to useless. (Note the use of big flashy words on the part of the reviewers. Hey, at ten cents a



Ampersand

In Print

Hollywood's Finest

Oh, the sad young writers who trooped out to Hollywood to milk the movie gold and stayed to watch their dreams of glory shrivel like so many raisins in the decadent sun. The stories that surround these often brilliant wordsmiths have become the stuff of which legends are made: it's all *Paradise lost* and F. Scott Fitzgerald drunk...again. *Mank, the Wit, World and Life of Herman Mankiewicz*, written by former *Life* magazine staffer Richard Meryman, is part of that literature of doom; it's a fascinating biography which reminds us once again just how far the mighty can fall.

Mankiewicz, as every good film student knows, co-wrote *Citizen Kane* with Orson Welles. A few years ago Pauline Kael spent thousands of words proving it was Mank and not Orson who was responsible for the

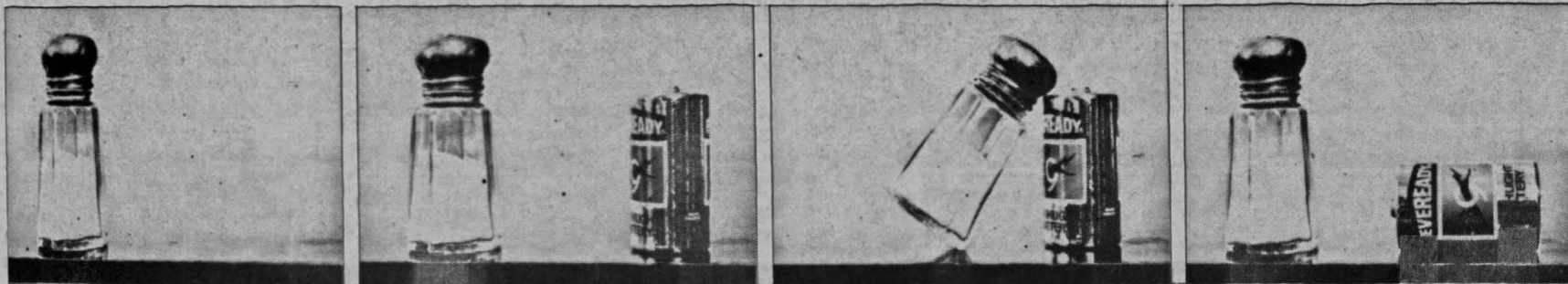
brilliance of Kane, and other critics then spent an equal number of words trying to prove otherwise. The debate will probably never be settled and *Mank* does little to solidify the opposing sides. However, it does offer a major contribution to that controversy; the biography proves without question that Mankiewicz, the man, possessed one of the most brilliant minds ever to toil for the movies.

Oscar Wilde, that master of the aphorism, once wrote, "I only put my talent into my writing, my genius I reserve for my life," and certainly that statement sums up everything we ultimately need to know about Mank as well. The book is one incredible story after another, all testimony to the writer's wit, cunning, and perception. He was, without doubt, his own best creation. Meryman, like other writers, again brings the famed Algonquin Round Table to life, but this time those clever souls aren't revered—Meryman exposes them for the pain and cruelty that they inflicted, often on themselves. He also makes it very clear that cer-

October, 1978

Ampersand

21



Assault and Battery from Punography.

tain people cannot handle the gifts that set them apart; instead they must destroy their own talent. Mank was one of those men.

Today, Mankiewicz is a symbol to many of the new breed of Hollywood writers. There's hardly a successful scripter who can't hold a group spellbound with Mank stories. It's not hard to understand the Kane creator's appeal: he was the best and the brightest, and he did the job (when not too drunk). But he paid the price every Hollywood writer fears—a lessening of that exclusive but necessary commodity known as self-respect. For Mank was an honorable man, with a strong sense of justice and his own moral code; he never quite resigned himself to the fact that he could play the moguls' dirty games and win.

Much of the territory in *Mank* is familiar, including the drinking, the inability to meet deadlines, the crassness of the deities who ran the studios. What makes this book special is the man himself. They don't come any more fascinating than Mank—they certainly don't come any more brilliant. Would that talent alone had been enough.

Jacoba Atlas

A Most Important Critic

Walter Benjamin was for too many years a lost writer. Born in Germany in 1892, he committed suicide in 1940 after being told—wrongly it seems—that he would not be allowed to travel from Nazi-occupied France to free Portugal. As a German Jewish writer, Benjamin apparently decided living in Fascist France was too difficult, and until very recently he was known only to the most devoted scholars of modern criticism. Now this edition of his writings gives us a comprehensive introduction to the man Hannah Arendt calls "the most important critic of the time."

Reading *Reflections*, (edited and with an introduction by Peter Demetz), it's easy to see why Benjamin receives such praise. He's truly a compelling thinker. He's part of that learned, European tradition of critics that embraced Marxism and then moved even further along on the evolutionary scale. As a young man, Benjamin was part of the idealistic German Youth Movement, a group that refused to submit to Wilhelmine German standards. He then managed to sit out World War I, reading Kant and the German Romantics, preparing himself for his life-long romance with the philosophy of language and contemporary linguistics. Later, in his 30's, Benjamin traveled throughout Europe and wrote insightful observations of the Continent's chaotic social situation, a turbulence so devastating it eventually led to World War II.

As Benjamin was a communist, it's particularly interesting to read his comments on Russia during Stalin's reign of terror and to note his obvious distress trying to mesh individualistic thoughts with the creed of mandatory social realism in art and manda-

tory revolution in politics. His essay on Russia is rich in detail and bears the mark of a man confronted with a reality that is in direct conflict with the idealism he imagined. Needless to say, Benjamin was not the first—or the last—communist to find Russia a confusing disappointment. He is also particularly effective when discussing Bertold Brecht's theory of epic theatre (the two men were, interestingly enough, great friends).

What makes Benjamin so timely is that he wrote from a political point of view while still indulging in a healthy dose of moralism. Nothing was too high or too low for Benjamin. He was quite at home writing of whores as well as heaven. He also pioneered the current fascination with semiotics, writing of the change in language and understanding wrought by movies, advertising and other forms of mass communication which we now lump together as The Media. *Reflections* is an important contribution to the world of modern thought.

J.A.

Are You Sure Boston Did It This Way?

Just as Scientology has been referred to as the "fast food" of religions, this \$7.95 softbound *The Record Producer's Handbook* (How to make your own record for \$500) by Don Gere, (Acrobat Books), is the McDonald's of record-biz information at the buyer's expense. Wait, we take that back! At least we like McDonald's. No, we weren't jarred by the amateurish appearance of this volume (but it certainly does look schlock), or the fact that at a price of eight samolians you kind of expect more than only 50 or so pages of even the most invaluable advice—which, believe us, this ain't. And it's not just on account of L. Ron Hubbard's name appearing twice in the first four pages either. Really.

Let us say, at the outset, that unless you had absolutely no idea what was happening at all, this book would be tantamount to useless. (Note the use of big flashy words on the part of the reviewers. Hey, at ten cents a

word, it adds up, you know?) Don Gere knows a little bit about recording, but unless you enjoy the remedial aspects of a check list every few pages to remind you to eat and rest and pay your bill, etc.—come on, who needs this? Of course, this all comes from a guy who says he's seen thousands of dollars of studio time wasted in the studio by drugs and alcohol. He recommends coffee; that figures.

What this book says is know your material, here's a picture of a real producer, here's a few machines, how to copyright your songs, and how to make an ass of yourself by either selling them to your friends or pestering some local disc jockey until he either plays your record or has his cousin Guido break your lips. There's a cute little post-card simulation in the back that says, in effect, "Dear Mr. D. J., How many times have you played my record and if not, why not? Do you have any suggestions for me?" My friends, you just don't do that sort of crap. It's irritating, ya' know?

Also, in the event that you can ever really find a way to manufacture a \$500 record, the author suggests that you sell 500 records at a dollar apiece to record stores. (Now why didn't Warner Bros. or Columbia think of that?) It also doesn't mention paying any musicians or singers or unions or anything, so we must assume that the maximum application of this volume is to either stimulate a "New Wave/No Money" approach or a "Hey-we-re-a-band-let-s-make-a-record" angle. Listen, send your cash to Flo and Eddie—we'll tell you what to do, suckers.

We're not discouraging new labels or bands—quite the opposite—but unless you only want 600 garage-fidelity Frisbees to hold in your lap, there is nothing to be said for throwing good money after bad. Gere has us spending three hours in the studio to record tracks, vocals and overdubs on two professional-sounding songs, and that's if you're well-rehearsed and do the vocals "live" and don't allow any time to change the entire recording set-up before mixing—a necessary little step, to say the least. It's a good idea to be a little spontaneous in the studio too, you know, but the author, being a Scientologist, doesn't allow for any of that "fun" stuff. Of course in a 16-track studio that only costs \$20 an hour, fun is in the mind of the beholder.

Five hundred dollars hasn't made a hit single since "Louie, Louie" (but what a hit single!). However, if your dad's rich or your band is pooling its funds, or you're just a bored weirdo looking to impress a lady or a promoter or a lady promoter, you might have the money to waste on a naive, incomplete Ding-Dong School manual on how to be as studio-wise as the Dead Boys. When you consider that the author advises paying only 25¢ to manufacture each disc, you can then scientifically put the bite to your friends for the other seventy-five. We can't help but wonder how much this book cost to manufacture and research. Not much! But maybe the profits will buy Mr. Gere another trip on Ron's boat.

O.K. It's time for a quiz. Did you...
Understand the review _____
Learn about making records _____
Kill a few minutes _____
Decide to forget about music as a career _____
You see what we mean? Pretty dumb, huh?

Flo & Eddie

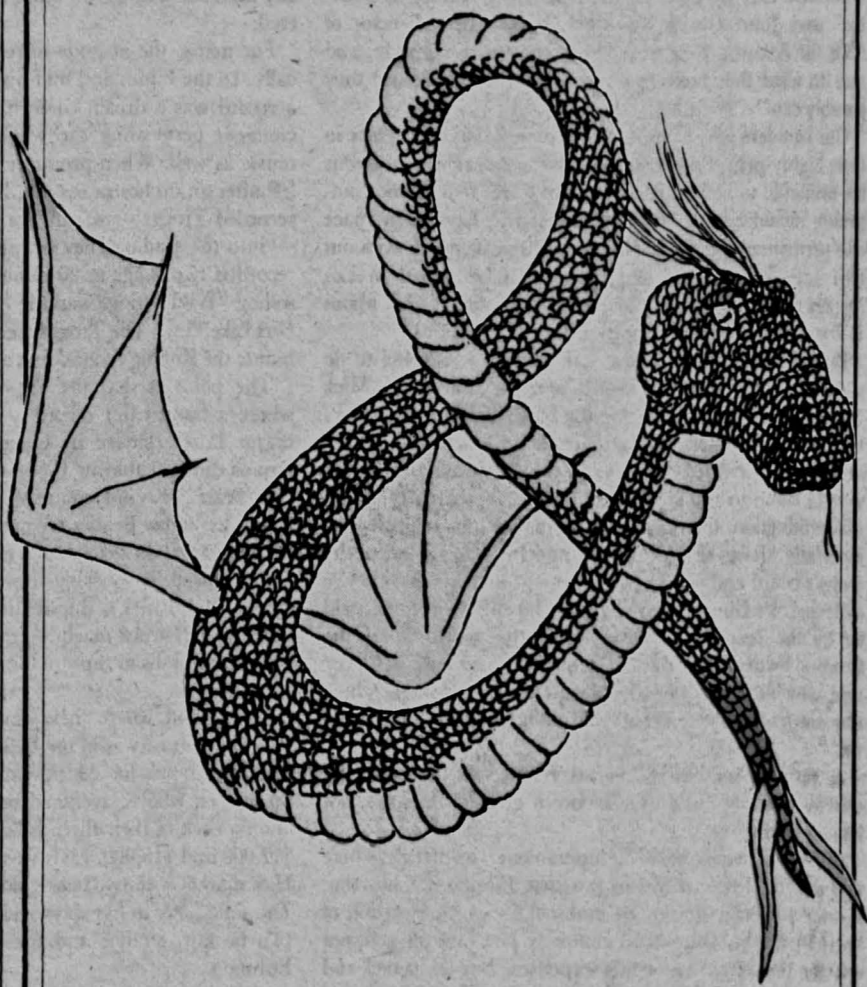
Punning for Gold

The very title (*Punography*, Penguin Books, \$2.95) is a pun, and this slender book of photographs is basically a one-joke volume, with many variations in which several sequential photographs illustrate more than a dozen clichés. Some are cute, many contrived ("Buoys will be buoys" is just too labored) and a few inspired: "A fork in the road has—you guessed it a dinner fork lying in a fork in the road; "Roll with the punches" shows a dinner roll between two punch bowls; and "Shooting the breeze" is illustrated by two grizzled men firing rifles at the sky.

Photographer Bruce A. McMillan probably had a great deal of fun thinking about this book, devising clever ways to illustrate bromides like "Half in the bag" or "Making a clean breast of it"—more fun, I dare say, than we have reading it. But it's a nearly perfect gift book, mildly amusing, inexpensive, completely inoffensive, and appropriate for everyone...except serious photographers.

Judith Sims

Ampersand of the Month



Edward Hobin of Knoxville, Tennessee created this scaly Ampersand of the Month; he says he's not in college, but studies mechanical drawing and machine design.

If you are itching to devise an original Ampersand, do so—neatly, in black ink on white paper, and send it to Ampersand of the Month, 1690 N. Vine Street #201, Hollywood, CA 90028.



On Screen

DAYS OF HEAVEN starring Richard Gere, Brooke Adams, Sam Shepard, Linda Manz; written and directed by Terrence Malick.

This is Terrence Malick's second feature film; the first, *Badlands*, was critically acclaimed and financially disappointing, but the box office response did not, apparently, make Malick nervous. He spent two years on *Days of Heaven*, editing and re-editing, refusing to compromise his vision, and the result really is a vision. Cinematographers Nestor Almendros and Haskell Wexler create breathtaking vistas, endless wheatfields and distant purple mountains (of Canada, substituting for the Panhandle), 360 degrees of emptiness, except for one ornate farmhouse, a tall Victorian lighthouse in an ocean of wheat. Black-clothed figures moving in fields reminded me of Iowa long ago and the Amish people who lived there, dark and silent and remote. There is about this film almost an epic religious quality, uplifting, vengeful and redeeming.

Three people—lovers Gere and Adams (who pretend to be brother and sister) and a young girl, Manz, flee Chicago when Gere kills a man in the steel mill where he works; they travel to the panhandle and work the wheat harvest, where farmer Shepard, attracted to Adams, asks her to stay on. She does—with Gere and Manz. At Gere's urging, she marries Shepard (whom everyone believes is a dying man), and for awhile they all live in near-blissful harmony. But Gere and Adams are not through with each other; the farmer gets healthier every day, and passions gone astray come home to roost.

Malick keeps us at a distance from these people, which disturbs some viewers; we never see inside them, we only see what they do. They are not fools, and they behave with honor at times—but not enough. Pride and jealousy intervene. The film moves slowly, inexorably, and the threat of violence is constant in the everyday chores and pleasures. Even the sound is ominous, from the steel blast furnace, the train, the huge threshing machines, a prairie fire, all throb like frightened blood in our ears.

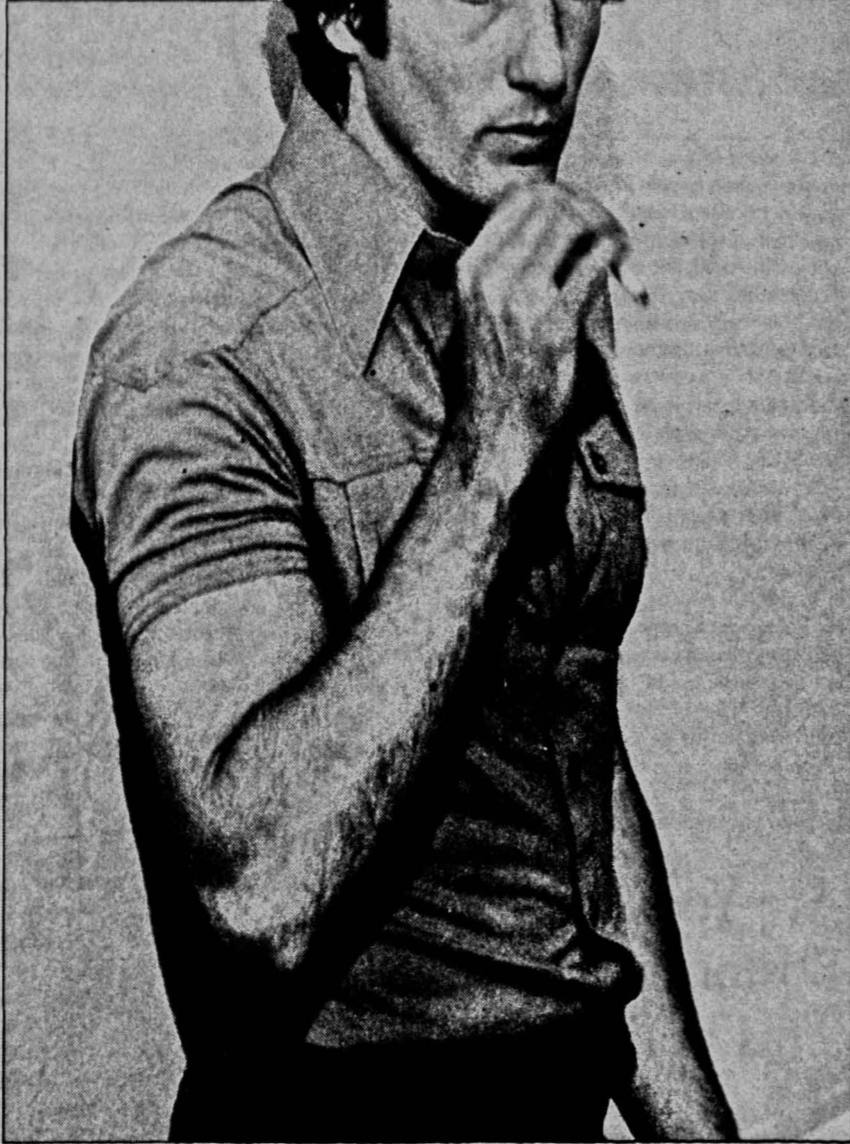
Gere is a forceful, dangerous mystery; Adams, with her unusual face, is sometimes beautiful, sometimes worn and tired, befitting a woman of poverty. Shepard is flawless as the lonely awkward farmer finding his first happiness; Manz, in her acting debut, ties the film together with her New York-accented narration and grave ferret face. A victim of others' circumstances, she survives in spite of them. Each performance is brilliantly subdued; no one person dominates the screen, they are all just people on a landscape, no less compelling for their subordination.

Although it is a short film (about an hour and a half), it sometimes seems like a long epic; still, I didn't want it to end.

Judith Sims

INTERIORS, starring Diane Keaton, Richard Jordan, Geraldine Page, E. G. Marshall, Maureen Stapleton, Marybeth Hurt, Sam Waterston, Kristin Griffith; written and directed by Woody Allen.

In his first serious film, Allen has created a vulnerable family full of uninteresting, self-absorbed people. Mother (and interior decorator) Page, separated from wealthy-lawyer father Marshall, is an emotional casualty, shock-treated out of one break-



Richard Gere, starring in *Days of Heaven* and *Bloodbrothers*.

down and heading for another. Their daughters are real drags: Griffith a superficial tv actress; Hurt an untalented, sulking woman who's determined—and expected—to be "creative;" and Keaton, the achiever, a poet with writer's block and a husband (Jordan) who's an unsuccessful novelist, jealous of his wife's acclaim. The only one with no apparent psychological disturbance is Waterston, who lives with Hurt; why he tolerates her endless angst is beyond comprehension. The daughters all act out their love/hate for their parents and each other, complaining endlessly and tiresomely, but aside from Page's fragile grip on sanity, it's difficult to understand what's so terrible about their lives. No wife beating, no alcoholism, no kinky sex, no poverty; just a lot of whining about fulfillment and love's hierarchy. Stapleton, as Marshall's wife-to-be, lights up the last half of the film, and not just because she wears brightly colored dresses—the first sign of color in this neutral-tone film. The dress is as obvious as Stapleton's role—the earthy woman who doesn't think much, she just feels and laughs and dances. Allen must be afraid of his intellectualism, afraid that people who "feel" are somehow more in touch with Life's True Meaning, whatever that is, than are people who "think." Stapleton is the first dash of fun in the film, likeable as all get-out, but she is a vulgarian, as Hurt claims in anguish. I grew up amid dozens of such vulgarians, and they're not privy to Life's True Mean-

ing. Or much else. It's disappointing that Allen should fall for such a lie.

It's also a bit distressing that Allen has chosen Bergman to imitate, so much so that *Interiors* could be subtitled *Homage To Ingmar*. The Swedish director's films are astringent and controlled, opposite to the self-deprecating Jewish humor of Allen's previous films, but both directors are obsessed with death and alienation; in *Interiors* people are forever closing windows to keep out the world, their cries for help emerging in strangled intellectual chitchat. People stare out of windows or speak directly to the camera; the final shot is textbook Bergman: Keaton and Hurt in profile, staring out a window, joined by Griffith in soft focus background, her head framed by the other two heads.

But we already have one Bergman, we don't really need another. With *Annie Hall* Allen proved he is much more than a gag-writer, he proved he could illuminate a relationship, probe a few psyches...and make us laugh at the same time.

Not even Bergman can do that.

J.S.

BLOODBROTHERS, starring Richard Gere, Paul Sorvino, Tony Lo Bianco; written by Walter Newman, based on Richard Price's novel; directed by Robert Mulligan.

Christ, spare me another macho crotch-grabbing back-thumping broad-humping masculine bullshit movie. *Bloodbrothers* is one more in a long line of films that revel in this

he-man buddy crap: *Mean Streets*, *Saturday Night Fever*, *Lords of Flatbush*, *Rocky*, they are all, apparently, trying to tell us something: Italians are assholes.

And in the middle of *Bloodbrothers'* violent emotion (Italians are so volatile, you know), what do we have? A sensitive young man! Stony (Gere) has doubts about the lives led by his macho father (Lo Bianco) and good-time uncle (Sorvino); they want him to join their electricians' union and spend the rest of his life working, drinking and screwing, but Stony suspects *There's More to Life Than This*. He agonizes over his choices for what seems like years, while everyone shouts at him and everyone else, and after shouting they fight, weep, hug, hit or storm out (Italians are so excitable, you know). If Gere weren't clean and handsome and a valiant actor, I'd have stormed out; whatever attention this wretchedly paced, sappy written film commands can be credited to him. Odd, that Travolta should have a strong contender so soon. Irony, that Gere played Danny Zuko in *Grease* on Broadway. Nice, that we now have two sexy young stars. J.S.

MIDNIGHT EXPRESS, starring Brad Davis, John Hurt and Randy Quaid; written by Oliver Stone; directed by Alan Parker.

In 1970 Billy Hayes taped two kilos of hashish around his waist and headed for the Istanbul airport and a plane back to the U.S. His innocent American arrogance didn't help him; he was snatched and sent to a wretched Turkish prison for four years, which sentence was later changed to life. Hayes escaped in 1975 and wrote a book of his experience, called *Midnight Express*—prison jargon for escape. Now there is a film of the book, and while it is tense and grim, it is not nearly so devastating as it could be.

The problem is Brad Davis—or Billy Hayes, it's hard to tell. While Hayes' punishment exceeded his crime, and while life in a Turkish prison is far from pleasant, I felt no real sorrow for Hayes. As played by Davis, Hayes does little but stare (with crossed eyes), grimace, and weep. We're asked to sympathize with him because he "made a mistake" but he was thrown into prison for his own stupidity and ultimately escaped because of sheer luck. He shows no initiative, no resourcefulness, and certainly no humor. This is not a story of a man's endurance, outwitting the system with unbending pride, like *Papillon*. It is a horror story with no tragic dimensions. It's hard for me to believe that an American abroad in 1970 did not know the fearsome extent of Middle Eastern punishment for dope offenders. The 1960s were full of stories about these unfortunates; still today there are hundreds of Americans languishing in foreign prisons, victims of their own ignorance or greed, their country's indifference, and medieval penal systems.

Director Alan Parker has only one previous feature to his credit, the dreadful *Bugsy Malone*, in which "gangster" kids cavorted oh-so-cute. *Midnight Express* has no such frivolity; Parker has re-created (on the island of Malta) a realistic, repressive world and peopled it with believably bizarre characters. Hayes' two closest friends in prison are an English junkie (brilliantly played by John Hurt, last seen in this country as Caligula in PBS' *I, Claudius*) and an angry American, Randy Quaid. The production, the script, the supporting players cannot be faulted. It is perhaps a measure of this film's intensity that the Turkish government is trying to suppress *Midnight Express* and succeeded, at the Cannes Film Festival, in preventing the film from winning any awards.

J.S.



SIR LEW GRADE Presents A PRODUCER C
GREGORY PECK and LAURENCE OLIVIER

A FRANKLIN J. SCHAFFNER FILM "THE BOY
and starring LILLI PALMER Executive Pro
Music by JERRY GOLDSMITH Screenplay
From the novel by IRA LEVIN Produced by
and STANLEY O'TOOLE Directed by FRAN

RESTRICTED
Under 17 requires accompanying Parent or Adult Guardian



Original Soundtrack Recording Available

Copyright © 1978 Twentieth Century-Fox Corporation

"We're Home Again" Sung by EL

COMING SOON TO A THEA

Men



ing in Days of Heaven and Bloodbrothers.

g for another. Their drags: Griffith a superbly untalented, sulking determined—and creative; and Keaton, with writer's block and a who's an unsuccessful his wife's acclaim. The parent psychological dis- in who lives with Hurt; endless angst is beyond daughters all act out their parents and each endlessly and tire- in Page's fragile grip on understand what's so lives. No wife beating, ky sex, no poverty; just at fulfillment and love's as Marshall's wife-to-half of the film, and not ears brightly colored sign of color in this ie dress is as obvious as the just feels and laughs ust be afraid of his in- that people who "feel" touch with Life's True hat is, than are people is the first dash of fun is all get-out, but she i t claims in anguish. I ns of such vulgarians, y to Life's True Mean-

October, 1978

he-man buddy crap: *Mean Streets*, *Saturday Night Fever*, *Lords of Flatbush*, *Rocky*, they are all, apparently, trying to tell us something: Italians are assholes.

And in the middle of *Bloodbrothers'* violent emotion (Italians are so volatile, you know), what do we have? A sensitive young man! Stony (Gere) has doubts about the lives led by his macho father (Lo Bianco) and good-time uncle (Sorvino); they want him to join their electricians' union and spend the rest of his life working, drinking and screwing, but Stony suspects *There's More to Life Than This*. He agonizes over his choices for what seems like years, while everyone shouts at him and everyone else, and after shouting they fight, weep, hug, hit or storm out (Italians are so excitable, you know). If Gere weren't clean and handsome and a valiant actor, I'd have stormed out; whatever attention this wretchedly paced, sappily written film commands can be credited to him. Odd, that Travolta should have a strong contender so soon. Ironic, that Gere played Danny Zuko in *Grease* on Broadway. Nice, that we now have two sexy young stars. J.S.

MIDNIGHT EXPRESS, starring Brad Davis, John Hurt and Randy Quaid; written by Oliver Stone; directed by Alan Parker.

In 1970 Billy Hayes taped two kilos of hashish around his waist and headed for the Istanbul airport and a plane back to the U.S. His innocent American arrogance didn't help him; he was snatched and sent to a wretched Turkish prison for four years, which sentence was later changed to life. Hayes escaped in 1975 and wrote a book of his experience, called *Midnight Express*—prison jargon for escape. Now there is a film of the book, and while it is tense and grim, it is not nearly so devastating as it could be.

The problem is Brad Davis—or Billy Hayes, it's hard to tell. While Hayes' punishment exceeded his crime, and while life in a Turkish prison is far from pleasant, I felt no real sorrow for Hayes. As played by Davis, Hayes does little but stare (with crossed eyes), grimace, and weep. We're asked to sympathize with him because he "made a mistake" but he was thrown into prison for his own stupidity and ultimately escaped because of sheer luck. He shows no initiative, no resourcefulness, and certainly no humor. This is not a story of a man's endurance, outwitting the system with unbending pride, like *Papillon*. It is a horror story with no tragic dimensions. It's hard for me to believe that an American abroad in 1970 did not know the fearsome extent of Middle Eastern punishment for dope offenders. The 1960s were full of stories about these unfortunates; still today there are hundreds of Americans languishing in foreign prisons, victims of their own ignorance or greed, their country's indifference, and medieval penal systems.

Director Alan Parker has only one previous feature to his credit, the dreadful *Bugsy Malone*, in which "gangster" kids cavorted oh-so-cutey. *Midnight Express* has no such frivolity; Parker has re-created (on the island of Malta) a realistic, repressive world and peopled it with believably bizarre characters. Hayes' two closest friends in prison are an English junkie (brilliantly played by John Hurt, last seen in this country as Caligula in PBS' *J. Claudius*) and an angry American, Randy Quaid. The production, the script, the supporting players cannot be faulted. It is perhaps a measure of this film's intensity that the Turkish government is trying to suppress *Midnight Express* and succeeded, at the Cannes Film Festival, in preventing the film from winning any awards. J.S.

October, 1978

Ampersand

23

♂ 94 ♂ 65 ♂ 42 = H
2.5



THE BOYS FROM BRAZIL

if they survive...will we?

SIR LEW GRADE Presents A PRODUCER CIRCLE PRODUCTION
GREGORY PECK and LAURENCE OLIVIER and JAMES MASON

A FRANKLIN J. SCHAFFNER FILM "THE BOYS FROM BRAZIL"
and starring LILLI PALMER Executive Producer ROBERT FRYER
Music by JERRY GOLDSMITH Screenplay by HEYWOOD GOULD
From the novel by IRA LEVIN Produced by MARTIN RICHARDS
and STANLEY O'TOOLE Directed by FRANKLIN J. SCHAFFNER



Original Soundtrack Recording Available on A&M Records and Tapes

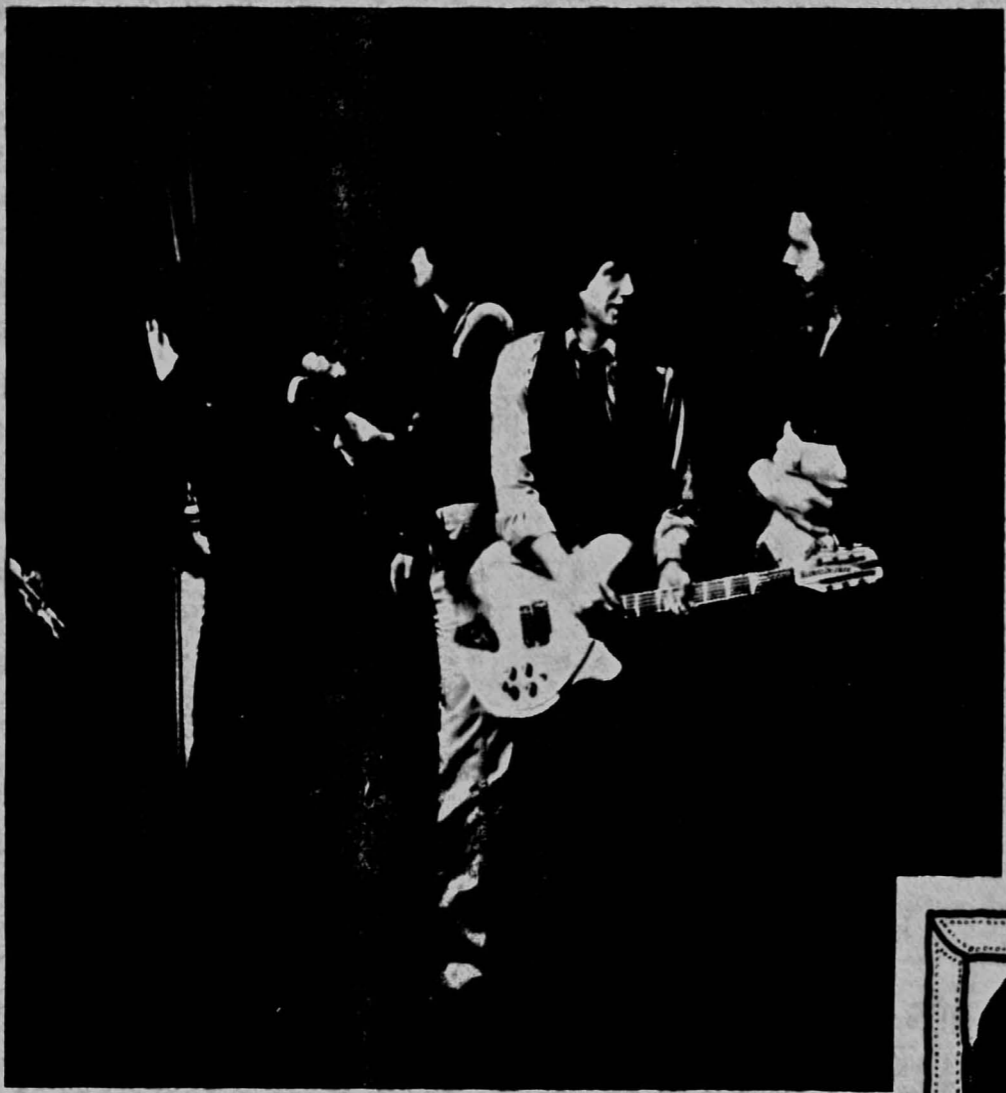
Copyright © 1978 Twentieth Century-Fox Corporation

"We're Home Again" Sung by Elaine Paige



COMING SOON TO A THEATRE NEAR YOU

Greg Kihn and the Greg Kihn Band ...



... announce the arrival of Next of Kihn!

and don't forget the rest of the family!



Beserkley
a division of the GRT Record Group
also available on Music Tapes



JONI MITCHELL

Excerpted from the book
California Rock, California Sound
By Anthony Fawcett, Photos by Herby Lubow

Los Angeles and Southern California have an indigenous imagery which has spawned a music in many ways linked to the ecology of the land. This environment, and its lifestyle, have shaped the lives and work of the musicians and singer-songwriters who are the subjects of my book, California Rock, California Sound (from which this Joni Mitchell feature was excerpted).

Artists continually grow and evolve, often outgrowing their environment. Many of the musicians to whom Henry Diltz and I talked (Eagles; Crosby, Stills, Nash & Young; Linda Ronstadt, etc.) feel that having used this place, they are now looking towards New York, or to America in general. It is hard, though, to let go of L.A., this city of extremes and caricatures, glamour and myth. The plasticity of the signs, the billboards and the neon, vying for attention with the panoramic sunsets and twinkling hills. An amorphous, jangling mish-mash of elements, the rhythm of the concrete freeways—this is the synthesis of Los Angeles.

Joni was interviewed and photographed for the book in both Nevada and California. She was working night and day on a set of songs which jazz bassist and composer Charles Mingus had written especially for her; she was very excited by this project and discussed it in detail. In our talks she also emphasized how important her painting had become, and how it was interrelated to her music.

A.F.

"I am a painter first," Joni Mitchell has emphasized to me at the very beginning of our talks and it becomes clear that although she has always drawn, sketched and painted for as long as she can remember, her painting has taken on a new importance in her life these last few years—to the extent that her recent canvasses are intricately interwoven with the music she has been creating. During the period that Joni was writing and recording *Don Juan's Reckless Daughter*, she simultaneously worked on a large painting which depicts in pigment some of the same themes, metaphors and imagery of that album. "I can do songs on a square canvas," she said later, "and I can have the same symbolic diary in this medium as in the other."

Conversely, Joni's music, which is always in a state of flux, always moving forward, now incorporates many painterly characteristics, like a Picasso canvas where everything is pared down to the spaces in between objects, distilling the work into multi-faceted planes and the core of meaning. What is left out is for the others to put in.

"You see, the way I write songs now," Joni explains, "is around a standard melody that nobody knows, because that way you can get your words to have their organic inflection so that when you emphasize something you go up or you go down. Or if you want to put ten syllables in a line that in the next verse is only going to have three syllables drawn out through those bars, you have that liberty. As a result you can't write one lead sheet and put the four verses on it, every verse has to be written out individually—it's all variation on a theme."

Out in the desert, the sun casting its last golden rays on the red-rock mountains in the distance, Joni is feeling like a free spirit, laughing, happy, enjoying the tranquility of the landscape. The Joshua trees are flowering, ripe with juice for the first time in twenty years, and the cacti, too, are in bloom. Joni seems in harmony, both with the elements and with herself—flatlands, wide open spaces, being an inherent part of her and her music.

The dustless azure of the open sky is broken only by some frail cirrus stripes which echo the vastness of the desert floor. As she talks, Joni wanders barefoot among the chollas and the bright yellow poppies, the wind blowing through her hair and silk shawl. Her face is radiant; tan and sensual, at the same time showing a certain maturity which defies description because it is emotive but touches on the primitive; a Georgia O'Keefe, earth-oriented quality.

Joni sits on a rock, looking up at the sky meditatively. "Lightning storms; how are Californians going to relate to that?" she says. "They're not an institution in your life like they are for flatlanders, you know." She talks with fondness about the long distances and the prairies of her Canadian youth. That is one of the reasons why she can easily relate to the work of other artists whose *oeuvre* has grown out of similar flatland environments—artists such as O'Keefe and Boyd Elder.

"All of a sudden I've given me eight words to anyone else given me a lot of leeway and the odd part of it to write, but the one some ways, than many ballads, very Billie Holiday of them are about two do some things with the piano and vocal music—you almost more people don't just cocktail lounge!"

There are six new—Porkpie Hat" and a there are no titles: cancer, and for one to miss. It's a very d-part on it."

Mingus' first idea classical orchestra, stanzas he wanted Joni she told him, "for me with the beauty of his songs."

"Charlie's into ca "which I mess around through a friend and barrier at all. And romantic and very s kind of devoured him very beautiful!"

reg Kihn and
reg Kihn Band ...



... announce
the
arrival
of
Next of
Kihn!



Beserkley
Home of the wild
distributed by Tanna Records
a division of the GRT Record Group
also available on GRT Music Tapes

family!



Los Angeles and Southern California have an indigenous imagery which has spawned a music in many ways linked to the ecology of the land. This environment, and its lifestyle, have shaped the lives and work of the musicians and singer-songwriters who are the subjects of my book, California Rock, California Sound (from which this Joni Mitchell feature was excerpted).

Artists continually grow and evolve, often outgrowing their environment. Many of the musicians to whom Henry Diltz and I talked (Eagles; Crosby, Stills, Nash & Young; Linda Ronstadt, etc.) feel that having used this place, they are now looking towards New York, or to America in general. It is hard, though, to let go of L.A., this city of extremes and curiosities, glamour and myths. The plasticity of the signs, the billboards and the neon, vying for attention with the panoramic sunsets and twinkling hills. An amorphous, jangling mish-mash of elements, the rhythm of the concrete freeways—this is the synthesis of Los Angeles.

Joni was interviewed and photographed for the book in both Nevada and California. She was working night and day on a set of songs which jazz bassist and composer Charles Mingus had written especially for her; she was very excited by this project and discussed it in detail. In our talks she also emphasized how important her painting had become, and how it was interrelated to her music.

A.F.



JONI MITCHELL

Excerpted from the book
California Rock, California Sound
By Anthony Fawcett, Photos by Henry Diltz

I am a painter first," Joni Mitchell has emphasized to me at the very beginning of our talks and it becomes clear that although she has always drawn, sketched and painted for as long as she can remember, her painting has taken on a new importance in her life these last few years—to the extent that her recent canvases are intricately interwoven with the music she has been creating. During the period that Joni was writing and recording *Don Juan's Reckless Daughter*, she simultaneously worked on a large painting which depicts in pigment some of the same themes, metaphors and imagery of that album. "I can do songs on a square canvas," she said later, "and I can have the same symbolic diary in this medium as in the other."

Conversely, Joni's music, which is always in a state of flux, always moving forward, now incorporates many painterly characteristics, like a Picasso canvas where everything is pared down to the spaces in between objects, distilling the work into multi-faceted planes and the core of meaning. What is left out is for the others to put in.

"You see, the way I write songs now," Joni explains, "is around a standard melody that nobody knows, because that way you can get your words to have their organic inflection so that when you emphasize something you go up or you go down. Or if you want to put ten syllables in a line that in the next verse is only going to have three syllables drawn out through those bars, you have that liberty. As a result you can't write one lead sheet and put the four verses on it, every verse has to be written out individually—it's all variation on a theme."

Out in the desert, the sun casting its last golden rays on the red-rock mountains in the distance, Joni is feeling like a free spirit, laughing, happy, enjoying the tranquility of the landscape. The Joshua trees are flowering, ripe with juice for the first time in twenty years, and the cacti, too, are in bloom. Joni seems in harmony, both with the elements and with herself—flatlands, wide open spaces, being an inherent part of her and her music.

The dustless azure of the open sky is broken only by some frail cirrus stripes which echo the vastness of the desert floor. As she talks, Joni wanders barefoot among the chollas and the bright yellow poppies, the wind blowing through her hair and silk shawl. Her face is radiant; tan and sensual, at the same time showing a certain maturity which defies description because it is emotive but touches on the primitive; a Georgia O'Keefe, earth-oriented quality.

Joni sits on a rock, looking up at the sky meditatively. "Lightning storms; how are Californians going to relate to that?" she says. "They're not an institution in your life like they are for flatlanders, you know." She talks with fondness about the long distances and the prairies of her Canadian youth. That is one of the reasons why she can easily relate to the work of other artists whose *oeuvre* has grown out of similar flatland environments—artists such as O'Keefe and Boyd Elder.

"Back in my hometown
They would have cleared the floor
Just to watch the rain come down!
They're such sky oriented people—
Geared to changing weather..."

Paprika Plains.

Blue neon strips of fluorescent light echo a Chinese motif atop the hotel opposite our window, with mauve mountains and grey sky washing together in the distance. Back from the desert and the Red Rock Mountains we are now in the heart of Las Vegas, where Joni has been staying for a few days. Down in the lobby the jangling fruit machines are continually at fever pitch, the ring of the jackpots rising above the cacophony.

"I've been trying to win this coyote, over at the bowling toss," Joni informs us. "The fun is worth it, it's better than putting silver dollars into those one-armed bandits!" She explains the games intently, a winner's glint in her eyes. Two hundred and twenty points each game wins you a monkey, and thirty-six monkeys win you the coyote. Her room right now, she laughs, is a menagerie of monkeys. "But I'm not leaving here without that coyote," she adds confidently.

Joni's speaking voice is soft, rounded, with an unusual, wide, mid-plains accent. She walks the line between glamour and sophistication, and a down to earth, country quality. Charles Mingus called her a hillbilly. Joni "gets some smokes" and we sit down in the back of the restaurant to talk more. She is at this moment very excited about and involved with a new project:

"All of a sudden I'm finding myself now in a very interesting project with Charlie Mingus. He's given me eight of his songs to sing and set words to, which is odd because I've never set words to anyone else's music. He's given me a lot of leeway. What I'm having to learn is the rudiments of be-bop and everything, and the odd part of it is, the timing is so perfect, it's just natural to me. The songs are difficult to write, but the one and a half that I've finished are a more natural vehicle for me to sing, in some ways, than many of my old songs. His music is forties, early fifties, that kind of idiom—ballads, very Billie Holidayesque except they have a lot more range than she could sing. Some of them are about two and a half octaves—it's a lot of notes. There's a possibility that I might do some things with double-basses and voice and saxophone. I want to try in some way to take the piano and vocalist thing off of it, so that it'll have a new sound to it. It's such good music—you almost gotta trick it into being modern without being gimmicky in a way, so more people don't just see it as a stereotype and say 'Order me a vodka Collins, it's a girl in a cocktail lounge!'"

There are six new tunes which Mingus has written for Joni, and two old ones, "Goodbye Porkpie Hat" and another which she has to choose. He gives them to her in piano form—there are no titles: "I asked him what was on his mind when he wrote them. He's dying of cancer, and for one of them he said, 'The things I wish I'd done and the people that I'm going to miss.' It's a very delicate subject matter. He's in a wheelchair, so he can't actually play his part on it."

Mingus' first idea involved T.S. Eliot's "Four Quartets." He started composing a piece for classical orchestra, bass and Spanish guitar, interspersed with readings. Where they broke in stanzas he wanted Joni to condense it and sing it. She tried but soon gave up. "It was easier," she told him, "for me to condense the Bible than T.S. Eliot because you don't want to tamper with the beauty of his expansiveness, you can't distill it down." So then Mingus composed the songs.

"Charlie's into cacophony, multiple melody and contrapuntal overlays," Joni explains, "which I mess around with too, and somehow or other he liked what I did. I got a message through a friend and I called him up. The first time I talked to him was so warm, there was no barrier at all. And when I got to know him and read his book I understood why. He's a romantic and very spiritual man—very eccentric with a big chip on his shoulder, which has kind of devoured him all his life. It's very bewildering, this combination, you know, but it's very beautiful."



"My goal is to get three songs written, by the end of this month (June)," Joni continues, "and get in the studio with Charlie. I want him to be there, if not for the complete project, to see some of it going into actuality. Four of the songs are ballads, very slow—and then there's some real be-bop blues, it's the freakiest thing. Six of them he wrote directly for me and he even attempted in his idiom to include some of my musical idiosyncrasies; I mean he would say, 'This is like something you do,' and I couldn't see it was like anything that I do!"

"It's very demanding, in every way. And it's also peculiar to be setting words to someone else's vocal rhythm—everybody has their own rhythmic speech pattern—and the phrases are almost set up to be crooned, that's the kind of lyrics that were written for a lot of these old moon-June-croonisms, although there were some great old standards. But the problem is to take the knowledge of progressive pop writing and apply it to this old form."

The first song that Joni finished, "A Chair in the Sky," has a moody, sensuous sound, conjuring up images of the nighttime Manhattan skyline, with her voice full of emotion, capturing every subtle nuance within each bar.

*"The reason it's difficult is because I'm changing all the time.
I'm trying to play the truth of what I am."*

Charles Mingus

The folk days of Laurel Canyon and the little house on the hill have blurred almost out of recognition, given the strides that Joni has taken since then with her musical development, each album advancing stalwartly forward for the last ten years. But that period was her breaking ground and she looks back on it with fondness: "That belonged to a time, in a way. I wrote a song called 'California'—it was written in Europe, and it was longing for that kind of creative climate where we did drop around with our songs to play, but that kind of thing happened prior to success. After success everybody became, whether they'll admit it or not, very much into their own particular creative process. For myself, as my work began to encompass other kinds of music outside of the L.A. circle, the people that I enjoyed singing with really didn't—or indicated to me that they didn't—like the harmonies that I added any longer. Their concept would be tight banks, and I would come in and sing; I would weave my melodies. I wouldn't come in on the downbeat. I'd already moved into an area which is more related to jazz, that is to say it's more expressive within the bar. There's more freedom within the bar where you come in and enter."

"I'm not a jazz musician but I need that creative freedom. That's why now I'm being sucked into jazz projects and working more and more with jazz musicians. I find I'm more understood there, and the heavier the player that I work with, the more easy it is to communicate. Because I'm illiterate; I don't have the number system nor do I have the letter chord system, I don't understand it. I'm a painter, I like to speak in metaphor: 'play me some semi-trucks going by,' you know, 'here we have the waves coming in, the keyboards should break like a wave, here's the pressure point'—by emotion and by remembrances."

"Wayne Shorter, Jaco Pastorius—I would give them metaphorical instruction and they would thrill me, whereas musicians that are still in numerical/alphabetical reference-points would not feel the way it swelled or they would play something too repetitive through a place where the music was not repetitive—they couldn't feel the expression of it. Some of them even knew that and told me, 'Joni, get a jazz musician.' I'm working more in an improvisational way. Even though popularly I'm accused more and more of having less melody, in fact the opposite is true—there's more melody and so they can't comprehend it anymore. So I'm an oddball, I'm not part of any group anymore but I'm attached in certain ways to all of them, all of the ones that I've come through. I'm not a jazz musician and I'm not a classical musician, but I touch them all."

The music, John Coltrane once said, is "the whole question of life itself," and as a number of jazzmen have also emphasized, what you live and how you live becomes an instant, integral part of what you play each night, so that jazz is a continual autobiography, or rather a continuum of intersecting autobiographies; one's own and those of the musicians with whom one plays. And the great players are simple. "They're more intuitive," Joni agrees, "increasingly intuitive the greater they are. They have that knowledge if they need it, but they don't talk that way. They don't talk music too much—it almost breaks their heart to talk about it, it makes them angry and makes them play bad the next set, because it's very hard to explain, it's never accurate."

Joni's own evolution into working with and within the jazz framework came about gradually. "It started, I would say, back on *Ladies of the Canyon*," she explains. "There was one song, 'The Arrangement,' which was a predecessor (it was like a predecessor for 'Blue,' which came on the *Blue* album) which had a bit of that voicing—post-Stravinsky modern open-voicing—and in the chordal patterns, too. It's been very organic. It definitely wasn't rock 'n' roll voicing or movement."

*While you still have the time
You could get away and find
A better life, you know the grind
Is so ungrateful
Racing cars, whiskey bars
No one cares who you really are*

The Arrangement

Joni had been looking for a band because she was way behind everybody else in playing with musicians and going out on the road; she couldn't seem to make it happen. "The L.A. Express was a band intact and John Guerin and Larry Carlton were the musicians within that band who impressed me the most. Carlton because he was playing jazz with a country feeling—jazz and country being the most polar opposites. It was a criticism of Carlton that he was doing all these arced bends, which are very like pedal steel, and it turns out he's a weekend fly fisherman! So his long casting splash, I would say, is related to that. Everything's related, everything you do comes out."

"It was good experience to play with a band that was intact rather than to fit it all together. It was good for the time. Now, some of the criticism of that band, which people said to me at the time, I would have to agree with. Not all of it, because it was a prejudice based on 'all jazz is the Johnny Carson Show.' It was a prejudice based on a certain kind of ignorance."

"In the meantime, since I have been playing with more masterful players, that is to say true artists who don't think in terms of commercial consideration, who just play gut-level and that's it, it's an entirely different experience. And since I began to play with them, I mean as a singer, I feel I'm a much better singer. If I was a better singer last year than I was the year before, I'm five or six times better a singer this year for the work that I'm doing on Charlie's music. You know, I can go almost anywhere that my range will take me; my pitch has improved, my confidence has improved—I really feel free now as a singer. But I still don't have my facility on any instrument. They're, to me, just tools for setting up a reference for my voice to float on. I'll probably never master those instruments, although there is a growth. The guitar, especially, is growing. The piano—all of a sudden I went through a breakthrough period last year where I sat down and off the top of my head, I couldn't play anything wrong. What I mean by that is that if I hit what would be called a wrong note, a dissonance, I would repeat it and it would sound fantastic—like where a dissonance was simply another statement and was not a wrong note. You know, lay on it; you hit a dissonance—well lay on it!"

"So the improvisational, the spontaneous aspect of this creative process—still as a poet—is to set words to the music, which is a hammer and chisel process. Sometimes it flows, but a lot of times it's blocked by concept. And if you're writing free consciousness—which I do once in a while just to remind myself that I can, you know, because I'm fitting little pieces of this puzzle together—the end result must flow as if it was spoken for the first time."

"Paprika Plains," an unwinding slice of autobiography and dream sequences which takes up a whole side of the double album *Don Juan's Reckless Daughter*, is an unusually complicated and ambitious example of this building process: "Oh! A lot of shuffling went on," Joni confirms. "There were Indian grass chants in the middle of it, there were a hundred and one different ways that I approached that. More so than anything else on the album. The instrumental passage in the middle just poured out."

It is early afternoon in Los Angeles; the house is quiet, apparently deserted. A stone fish pond graces the central courtyard, white flowering wrought-iron gates delicately guard the arched front door. Above the stone arch is a circular sculptured eagle, and miniature potted palms bask on either side of the entrance. The house sits on a hill, flowers around everywhere; Icelandic poppies, potted geraniums in full bloom. It is Joni's spirit defined in texture, color, and shape.

After a while Joni appears. She had been working all night on one of the Mingus songs and had finally gone to bed at ten in the morning. But she looks relaxed in a simple white blouse and white pants, her blond hair slightly curled. We sit in the kitchen, the creative heart of the house. She had been working on one song; the first and last parts were happening but she couldn't get them to cross over, couldn't get the middle to connect. It is frustrating to her, being blocked on a part of a song like that, because she never knows how long it will take to work itself out. "I like a song to be either a soliloquy or a movie, a whole drama where characters butt up against each other and people change their minds," Joni explains as we sit down at the butcher-block table. She picks up little Harlow, her Persian cat, from a nearby chair and places the cat gently on her lap.

The kitchen is small but light, with windows looking out onto pots of flowers; yellow and blue ceiling beams echo the colors in the pattern of the floor tiles. A second song for the Mingus project has been completed and Joni is evidently pleased with it; it is a song which resulted from the recent stay in Las Vegas and is called, tentatively, "Fools Paradise." She sings it slowly in a soft, jazzy voice:

*I'm down to a roll of dimes
I'm stalking the slot that's hot
I keep hearing bells around me
Jingling the lucky jackpot...*

"Charlie likes it," she says. "Turns out he used to be a slot machine addict." Joni muses: "Any place you go can cough up a song if you're hot on the trail."

Anthony Faucett was born in London, was an art critic there for three years before joining Apple as John Lennon's personal assistant; after that he worked as Stephen Stills' European advisor and in 1976 Grove Press published his book, *John Lennon: One Day at a Time. He now lives in Los Angeles, New York and London but not at the same time. Henry Diltz, born in Kansas City, Missouri, was a founding member of the Modern Folk Quartet 15 years ago; he started taking pictures of his L.A. music friends in the late 60s and was official photographer for Woodstock and the Monterey and Miami music festivals. His photographs have appeared on 80 album covers plus the covers of Life, Rolling Stone, Cash Box and the Los Angeles Times. He's currently recording an album with the recently reunited MFQ.*



Joni's own evolution into working with and within the jazz framework came about gradually. "It started, I would say, back on *Ladies of the Canyon*," she explains. "There was one song, 'The Arrangement,' which was a predecessor (it was like a predecessor for 'Blue,' which came on the *Blue* album) which had a bit of that voicing—post-Stravinsky modern open-voicing—and in the chordal patterns, too. It's been very organic. It definitely wasn't rock 'n' roll voicing or movement."

*While you still have the time
You could get away and find
A better life, you know the grind
Is so ungrateful
Racing cars, whiskey bars
No one cares who you really are*

The Arrangement

Joni had been looking for a band because she was way behind everybody else in playing with musicians and going out on the road; she couldn't seem to make it happen. "The L.A. Express was a band intact and John Guerin and Larry Carlton were the musicians within that band who impressed me the most. Carlton because he was playing jazz with a country feeling—jazz and country being the most polar opposites. It was a criticism of Carlton that he was doing all these arced bends, which are very like pedal steel, and it turns out he's a weekend fly fisherman! So his long casting splash, I would say, is related to that. Everything's related, everything you do comes out.

"It was good experience to play with a band that was intact rather than to fit it all together. It was good for the time. Now, some of the criticism of that band, which people said to me at the time, I would have to agree with. Not all of it, because it was a prejudice based on 'all jazz is the Johnny Carson Show.' It was a prejudice based on a certain kind of ignorance.

"In the meantime, since I have been playing with more masterful players, that is to say true artists who don't think in terms of commercial consideration, who just play gut-level and that's it, it's an entirely different experience. And since I began to play with them, I mean as a singer, I feel I'm a much better singer. If I was a better singer last year than I was the year before, I'm five or six times better a singer this year for the work that I'm doing on Charlie's music. You know, I can go almost anywhere that my range will take me; my pitch has improved, my confidence has improved—I really feel free now as a singer. But I still don't have my facility on any instrument. They're, to me, just tools for setting up a reference for my voice to float on. I'll probably never master those instruments, although there is a growth. The guitar, especially, is growing. The piano—all of a sudden I went through a breakthrough period last year where I sat down and off the top of my head, I couldn't play anything wrong. What I mean by that is that if I hit what would be called a wrong note, a dissonance, I would repeat it and it would sound fantastic—like where a dissonance was simply another statement and was not a wrong note. You know, lay on it; you hit a dissonance—well lay on it!

"So the improvisational, the spontaneous aspect of this creative process—still as a poet—is to set words to the music, which is a hammer and chisel process. Sometimes it flows, but a lot of times it's blocked by concept. And if you're writing free consciousness—which I do once in a while just to remind myself that I can, you know, because I'm fitting little pieces of this puzzle together—the end result must flow as if it was spoken for the first time."

"Paprika Plains," an unwinding slice of autobiography and dream sequences which takes up a whole side of the double album *Don Juan's Reckless Daughter*, is an unusually complicated and ambitious example of this building process: "Oh! A lot of shuffling went on," Joni confirms. "There were Indian grass chants in the middle of it, there were a hundred and one different ways that I approached that. More so than anything else on the album. The instrumental passage in the middle just poured out."

It is early afternoon in Los Angeles; the house is quiet, apparently deserted. A stone fish pond graces the central courtyard, white flowering wrought-iron gates delicately guard the arched front door. Above the stone arch is a circular sculptured eagle, and miniature potted palms bask on either side of the entrance. The house sits on a hill, flowers around everywhere; Icelandic poppies, potted geraniums in full bloom. It is Joni's spirit defined in texture, color, and shapes.

After a while Joni appears. She had been working all night on one of the Mingus songs and had finally gone to bed at ten in the morning. But she looks relaxed in a simple white blouse and white pants, her blond hair slightly curled. We sit in the kitchen, the creative heart of the house. She had been working on one song; the first and last parts were happening but she couldn't get them to cross over, couldn't get the middle to connect. It is frustrating to her, being blocked on a part of a song like that, because she never knows how long it will take to work itself out. "I like a song to be either a soliloquy or a movie, a whole drama where characters butt up against each other and people change their minds," Joni explains as we sit down at the butcher-block table. She picks up little Harlow, her Persian cat, from a nearby chair and places the cat gently on her lap.

The kitchen is small but light, with windows looking out onto pots of flowers; yellow and blue ceiling beams echo the colors in the pattern of the floor tiles. A second song for the Mingus project has been completed and Joni is evidently pleased with it; it is a song which resulted from the recent stay in Las Vegas and is called, tentatively, "Fools Paradise." She sings it slowly in a soft, jazzy voice:

*I'm down to a roll of dimes
I'm stalking the slot that's hot
I keep hearing bells around me
Jingling the lucky jackpot...*

"Charlie likes it," she says. "Turns out he used to be a slot machine addict." Joni muses: "Any place you go can cough up a song if you're hot on the trail!"

Anthony Faucett was born in London, was an art critic there for three years before joining Apple as John Lennon's personal assistant; after that he worked as Stephen Stills' European advisor and in 1976 Grove Press published his book, John Lennon: One Day at a Time. He now lives in Los Angeles, New York and London but not at the same time. Henry Diltz, born in Kansas City, Missouri, was a founding member of the Modern Folk Quartet 15 years ago; he started taking pictures of his L.A. music friends in the late 60s and was official photographer for Woodstock and the Monterey and Miami music festivals. His photographs have appeared on 80 album covers plus the covers of Life, Rolling Stone, Cash Box and the Los Angeles Times. He's currently recording an album with the recently reunited MFQ.



AMPERCHART

ROCK

1. Don't Look Back
Boston/Epic
2. Some Girls
Rolling Stones/Rolling Stones Records
3. Double Vision
Foreigner/Atlantic
4. Who Are You
The Who/MCA
5. Grease
Soundtrack/RSO
6. Sgt. Pepper's Lonely Hearts Club Band
Soundtrack/RSO
7. Natural High
Commodores/Motown
8. Worlds Away
Pablo Cruise/A&M
9. Stranger in Town
Bob Seger & the Silver Bullet Band/Capitol
10. Nightwatch
Kenny Loggins/Columbia
11. Saturday Night Fever
Soundtrack/RSO
12. City to City
Gerry Rafferty/United Artists
13. But Seriously, Folks
Joe Walsh/Asylum
14. Come & Get It
Rick James/Gordy
15. Darkness at the Edge of Town
Bruce Springsteen/Columbia
16. Pyramid
Alan Parsons Project/Arista
17. Bat out of Hell
Meat Loaf/Epic/Cleveland Int'l
18. Octave
Moody Blues/London
19. Obsession
UFO/Chrysalis
20. The Cars
The Cars/Elektra
21. Songbird
Barbra Streisand/Columbia
22. Steeper Catcher
Little River Band/Capitol
23. Aja
Steely Dan/ABC
24. Sgt. Pepper's Lonely Hearts Club Band
Beatles/Capitol
25. Mixed Emotions
Exile-Warner/Curb

RECOMMENDED RECENT RELEASES

- Along the Red Ledge**
Hall and Oates/RCA
- Blah**
Stephen Bishop/ABC
Skynyrd's First and Last
Lynyrd Skynyrd/MCA
- In the Dark**
Dyan Diamond/MCA
Twin Sons of Different Mothers
Dan Fogelberg & Tim Weisberg/Epic
- Living in the USA**
Linda Ronstadt/Asylum
- Snake Bites**
David Coverdale/United Artists
- Luxury You Can Afford**
Joe Cocker/Asylum
- Frozen in the Night**
Dan Hill/20th Century Fox

SOUL

1. Blam
Brothers Johnson/A&M
2. Natural High
Commodores/Motown
3. Life is a Song Worth Singing
Teddy Pendergrass/Epic/Phila. Int'l.
4. Togetherness
L.T.D./A&M
5. Get Off
Foxy/Dash
6. Come Get It
Rick James & the Stone City Band/Gordy
7. In the Night Time
Michael Henderson/Buddah
8. A Taste of Honey
Capitol
9. Sunbeam
Emotions/Columbia
10. The Concept
Slave/Cotillon
11. You Send Me
Roy Ayers/Polydor
12. Love Shine
Con Funk Shun/Mercury
13. Betty Wright Live
Betty Wright/Alston
14. Strikins Again
Rose Royce/Whitfield
15. Is It Still Good for You
Ashford & Simpson/Warner Bros.

RECOMMENDED RECENT RELEASES

- The Wiz**
Soundtrack/MCA
- Live and More**
Donna Summer/Casablanca
- Secrets**
Gil Scott-Heron & Brian Jackson/Arista
- Mother Factor**
Mothers Finest/Epic
- The Best of the Tramps**
The Tramps/Atlantic

JAZZ

1. Images
Crusaders/Blue Thumb
2. Sounds
Dulcyn Jones/A&M
3. Feels So Good
Chuck Mangione/A&M
4. You Send Me
Roy Ayers/Polydor
5. Cosmic Messenger
Jean Luc Ponty/Atlantic
6. Sunlight
Herbie Hancock/Columbia
7. Weekend in L.A.
George Benson/Warner Bros.
8. Friends
Chick Corea/Polydor
9. Tropico
Gato Barbieri/A&M
10. Freestyle
Bobby Humphrey/Epic
11. In the Night Time
Michael Henderson/Buddah
12. Pat Metheny
Pat Metheny/ECM
13. Secrets
Gil Scott-Heron & Brian Jackson/Arista
14. Don't Let Go
George Duke/Epic
15. Super Blue
Freddie Hubbard/Columbia
16. Larry Carlton
Warner Bros.
17. Arabesque
John Klemmer/ABC

RECOMMENDED RECENT RELEASES

- Lady Time**
Ella Fitzgerald/Pablo
- All Things Beautiful**
Jimmy Ponder/LRC
- Splendid**
Philip Catherine & Larry Coryell/Elektra
- What About You!**
Stanley Turrentine/Fantasy
- Before the Rain**
Lee Oskar/Elektra

COUNTRY

1. Heartbreaker
Dolly Parton/RCA
2. Starbuck
Willie Nelson/Columbia
3. Love or Something Like It
Kenny Rogers/United Artists
4. When I Dream
Crystal Gayle/United Artists
5. Let's Keep It That Way
Anne Murray/Capitol
6. Waylon & Willie
Waylon Jennings & Willie Nelson/RCA
7. Only One Love in My Life
Fionnie Milas/RCA
8. Elvis Sings for Children and Grown-ups Too
Elvis Presley/RCA
9. Entertainers On and Off the Record
Stallar Bros.-Mercury
10. Variations
Eddie Rabbit/Elektra
11. Ten Years Gold
Kenny Rogers/United Artists
12. The Best of the Stallar Bros.
Mercury
13. It's a Heartache
Bonnie Tyler/RCA
14. Honky Tonk Heroes
Conway Twitty-Loretta Lynn/MCA
15. Room Service
The Oak Ridge Boys/ABC

RECOMMENDED RECENT RELEASES

- Tear Time**
Dave & Sugar/RCA
- Face of a Fugitive**
Willie Nelson/Lone Star
- Expressions**
Don Williams/ABC
- Benjo Bandits**
Roy Clark & Buck Trent/ABC
- What Have You Got to Lose**
Tom T. Hall/RCA

Record Expenditures: Fleetwood Max

(Continued from page 19)

We've been dealing, for the most part, in generalities. For some specifics on why it costs so much to make a rock album, we turn to a revealing article by Howard Cummings in the May, 1978 issue of *Recording Engineer/Producer*. Richard Dashut and Ken Caillat, who engineered Fleetwood Mac's *Rumours*, opened up with some behind-the-scenes glimpses.

The original schedule, according to Caillat, was to spend five weeks recording the album and another week mixing and editing, all at the Record Plant in the San Francisco suburb of Sausalito. By the time they were finished, eleven months later, here's what they did:

— Spent 18 hours a day, seven days a week, for 2½ months in the studio writing, rehearsing, and recording. Caillat says that, as the sessions commenced, Lindsey Buckingham, Christine McVie and Stevie Nicks each had a few ideas; nothing more. After those 2½ months in the studio — one in the \$150/hour class — the band broke for six weeks' touring.

— Upon returning from the road, the band and engineers listened to the tapes and decided that several songs had been recorded in the wrong key. All instruments save percussion were erased from the master tapes and re-recorded in the new key.

— The Mac are fastidious about their sound. So much so that the engineers spent 18 hours getting proper mixing of Mick Fleetwood's kick drum. The rest of his kit took longer. After the initial set-up, the engineers spent 2½ hours each day tuning and miking the drum set. The rest of the instruments, each with its own problems, took longer. Buckingham used several different guitar-amplifier combinations; Christine McVie used seven different pianos and employed four different piano tuners at different times.

— By the time mixing and editing were completed, Fleetwood Mac had rented studio time in Sausalito, Los Angeles, and Florida.

— No matter how fastidious they were about their sound, by the time recording was complete the tapes had worn through enough that there was a noticeable drop in high-frequency fidelity. At that point, Dashut and Caillat say they cancelled all dreams of winning a "best engineering" Grammy. They won it anyway.

— There were so many orders for the album that many more than the usual number of master lacquers were made — enough so that for a while there were as many as 19 a day being run off the increasingly-thin master tape. Enough so that, according to the engineers, there is an even more noticeable fidelity drop between the first and second million copies of the album. And so on, down the line. The album has so far sold more than fourteen million copies worldwide, all derived from that same tattered and torn master tape.

Angela Harold Bronson has produced records, including "It's Gonna Be a Punk Rock Christmas" by The Raes, none of which has cost \$150,000.

STEPHEN BISHOP

IN A WORLD GONE CRAZY, EVERYBODY NEEDS...

PRODUCED BY STEPHEN BISHOP ON ABC RECORDS AND GRY TAPES

CHART

RECOMMENDED RECENT RELEASES

- The Wiz
Soundtrack/MCA
- Live and More
Donna Summer/Casablanca
- Secrets
Gil Scott-Heron & Brian Jackson/Arista
- Mother Factor
Mothers Finest/Epic
- The Best of the Tramps
The Tramps/Atlantic

JAZZ

1. Images
Crusaders/Blue Thumb
2. Sounds
Gilroy Jones/A&M
3. Feels So Good
Chuck Mangione/A&M
4. You Send Me
Roy Ayers/Polydor
5. Cosmic Messenger
Jean Luc Ponty/Atlantic
6. Sunlight
Herbie Hancock/Columbia
7. Weekend in L.A.
George Benson/Warner Bros
8. Friends
Chick Corea/Polydor
9. Tropico
Gato Barbieri/A&M
10. Fantasy
Bobbi Humphrey/Epic
11. In the Night Time
Michael Henderson/Buddah
12. Pat Metheny
Pat Metheny/ECM
13. Secrets
Gil Scott-Heron & Brian Jackson/Arista
14. Don't Let Go
George Duke/Epic
15. Super Blue
Freddie Hubbard/Columbia
16. Larry Carlton
Warner Bros.
17. Arabesque
John Klemmer/ABC

RECOMMENDED RECENT RELEASES

- Lady Time
Ella Fitzgerald/Pablo
- All Things Beautiful
Jimmy Ponder/LRC
- Splendid
Philip Catherine & Larry Coryell/Elektra
- What About You!
Stanley Turrentine/Fantasy
- Before the Rain
Lee Oskar/Elektra

COUNTRY

1. Heartbreaker
Dolly Parton/RCA
 2. Stardust
Willie Nelson/Columbia
 3. Love or Something Like It
Kenny Rogers/United Artists
 4. When I Dream
Crystal Gayle/United Artists
 5. Let's Keep It That Way
Anne Murray/Capitol
 6. Waylon & Willie
Waylon Jennings & Willie Nelson/RCA
 7. Only One Love in My Life
Ronnie Milsap/RCA
 8. Elvis Sings to Children and Grown-ups Too
Elvis Presley/RCA
 9. Entertainers On and Off the Record
Statler Bros./Mercury
 10. Variations
Eddie Rabbit/Elektra
 11. Ten Years Gold
Kenny Rogers/United Artists
 12. The Best of the Statler Bros.
Mercury
 13. It's a Heartache
Bonnie Tyler/RCA
 14. Honky Tonk Heroes
Conway Twitty-Loretta Lynn/MCA
 15. Boom Service
The Oak Ridge Boys/ABC
- RECOMMENDED RECENT RELEASES
- Tear Time
Dave & Sugar/RCA
 - Face of a Fighter
Willie Nelson/Lone Star
 - Expressions
Don Williams/ABC
 - Benjo Bandits
Roy Clark & Buck Trent/ABC
 - What Have You Got to Lose
Tom T. Hall/RCA

Record Expenditures: Fleetwood Max

(Continued from page 19)

We've been dealing, for the most part, in generalities. For some specifics on why it costs so much to make a rock album, we turn to a revealing article by Howard Cummings in the May, 1978 issue of *Recording Engineer/Producer*. Richard Dashut and Ken Caillat, who engineered Fleetwood Mac's *Rumours*, opened up with some behind-the-scenes glimpses.

The original schedule, according to Caillat, was to spend five weeks recording the album and another week mixing and editing, all at the Record Plant in the San Francisco suburb of Sausalito. By the time they were finished, eleven months later, here's what they did:

— Spent 18 hours a day, seven days a week, for 2½ months in the studio writing, rehearsing, and recording. Caillat says that, as the sessions commenced, Lindsey Buckingham, Christine McVie and Stevie Nicks each had a few ideas; nothing more. After those 2½ months in the studio — one in the \$150/hour class — the band broke for six weeks' touring.

— Upon returning from the road, the band and engineers listened to the tapes and decided that several songs had been recorded in the wrong key. All instruments save percussion were erased from the master tapes and re-recorded in the new key.

— The Mac are fastidious about their sound. So much so that the engineers spent 18 hours getting proper mixing of Mick Fleetwood's kick drum. The rest of his kit took longer. After the initial set-up, the engineers spent 2½ hours each day tuning and miking the drum set. The rest of the instruments, each with its own problems, took longer. Buckingham used several different guitar-amplifier combinations; Christine McVie used seven different pianos and employed four different piano tuners at different times.

— By the time mixing and editing were completed, Fleetwood Mac had rented studio time in Sausalito, Los Angeles, and Florida.

— No matter how fastidious they were about their sound, by the time recording was complete the tapes had worn through enough that there was a noticeable drop in high-frequency fidelity. At that point, Dashut and Caillat say they cancelled all dreams of winning a "best engineering" Grammy. They won it anyway.

— There were so many orders for the album that many more than the usual number of master lacquers were made — enough so that for a while there were as many as 19 a day being run off the increasingly-thin master tape. Enough so that, according to the engineers, there is an even more noticeable fidelity drop between the first and second million copies of the album. And so on, down the line. The album has so far sold more than fourteen million copies worldwide, all derived from that same tattered and torn master tape.

Angelo Harold Bronson has produced records, including "It's Gonna Be a Punk Rock Christmas" by The Ramones, none of which has cost \$150,000.

October, 1978

October, 1978

Ampersand

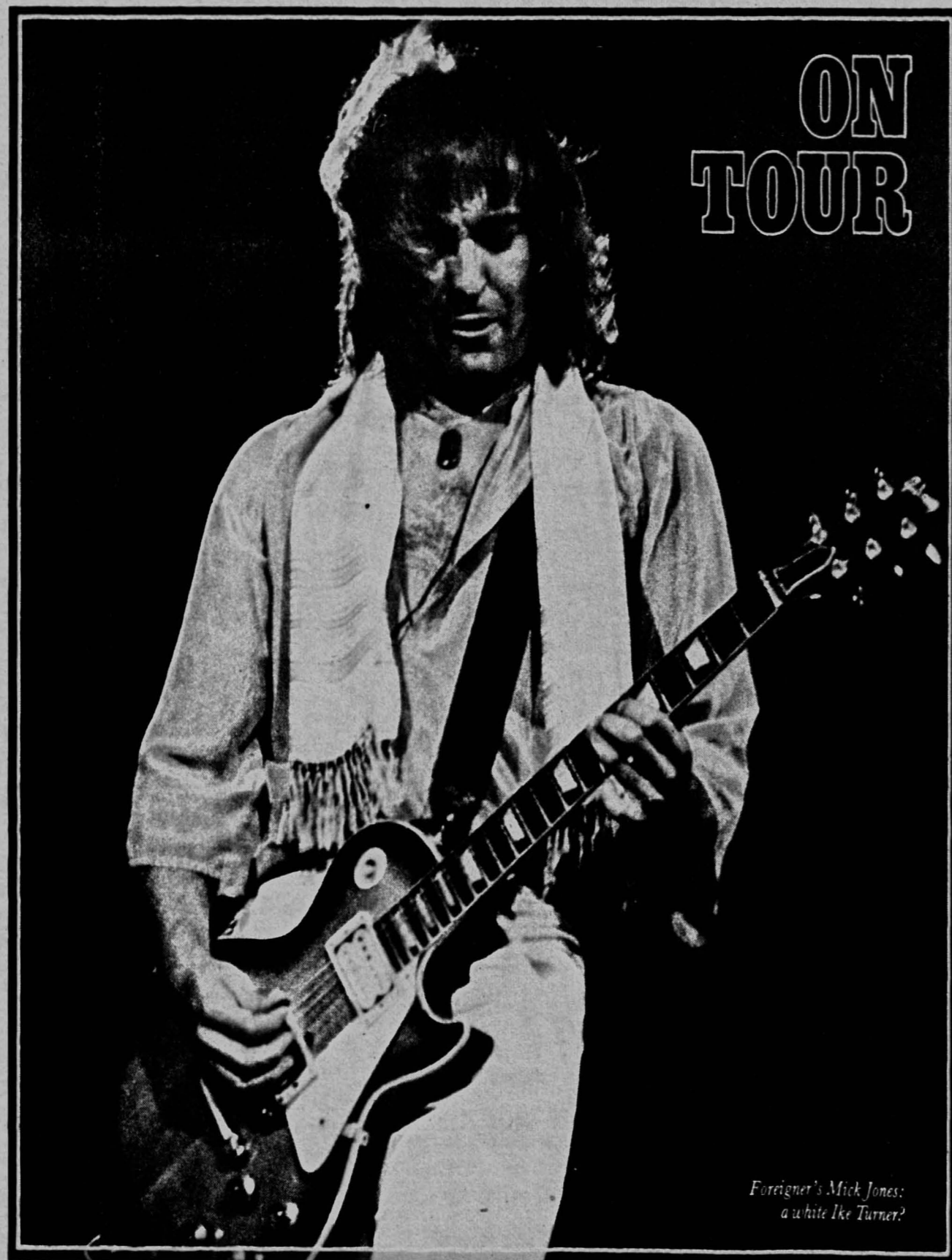
29

STEPHEN BISHOP

Bish

IN A WORLD GONE CRAZY, EVERYBODY NEEDS...

PRODUCED BY STEPHEN BISHOP ON ABC RECORDS AND GRT TAPES



Foreigner; Trooper,
C.N.E. Stadium, Toronto

It may have been because this was the band's first-ever Canadian performance, or (and this is more likely) simply that they've grown extensively as a "live" act during the past year's time. Whatever the cause, the effect was estimable: Foreigner rocked with enough power, grace and character to confirm their firm place among the top rock bands of their era.

While it would be foolish to deny the band's debt toward such earlier acts as Free and Bad Company, Foreigner has plenty to be said in its own behalf. Six strong, the group exhibits much more versatility than its antecedents, with enough doubling on instruments to give the band's music considerable and changing color. Ian McDonald helped considerably in that respect, moving with equal fluency from guitar to organ to reeds and woodwinds. A flute interlude on "Starrider" was particularly breathtaking,

though McDonald's work was, like that of his fellow players, solid and imaginative throughout the set.

Lou Gramm's lead vocal style owes much to Paul Rodgers, but his granite-edged belting is presented with quarts less sweat than Rodgers'; he was grinning through most of the set. If Bad Company's singer (or for that matter, any of the rest of them) ever grinned, it'd probably shock their most avid fan. The good-time attitude seems to permeate Foreigner, with guitarist-pianist Mick Jones saving most of the anguished grimacing for himself. For a couple of numbers, including "Headknocker" from the band's first album, Gramm pounded a second set of drums, adding more visually than to the group's sound.

Jones is clearly a leader figure in the manner of Ike Turner. Though he stayed for the most part to the side of the stage, and left most of the leaping about to Gramm, there was somehow little doubt as to who was ultimately pulling (not to mention plucking) the strings. In a rare display of his vocal talents,

Jones sang — quite capably — the opening verse of "Woman Oh Woman."

Gramm paid attention to the audience: spotting a banner reading "Buffalo, N.Y. says Hello," he dedicated "Double Vision" to the long-trekking fans; noting the relatively young age of the crowd, he later taunted the sedentary group, "Did Mom and Dad tell you to stay in your seats?" They took the challenge; many remained on their feet for the rest of the performance.

Trooper, based in British Columbia, opened the show. Though Toronto is reportedly the last area of Canada that the band has to conquer, the audience was only slightly less than hysterical through most of their two-hour set. Lead singer Ra (that's the way he spells it, folks) McGuire sports a considerably clean-cut personality; in school, he'd be a likely candidate for class president. On stage, he talked a bit more than most American audiences would probably stand for, though what he had to say—stories behind

the songs, for instance—was more articulate than what many rock musicians pass off as patter. Guitarist Brian Smith wore a Mick Jagger golfing cap and played thick Keith Richards chords; what more could be asked of him? Probably the band's strongest number was the lovely ballad, "Pretty Lady," with a classic, "Whiter Shade of Pale" organ solo by Frank Ludwig.

Though their references are good—they are produced by Randy Bachman—and their performances impeccable, Trooper have yet to make much of an impression Stateside. It's a damned pity, and about time somebody did something to correct that.

Todd Everett

Paul Winter Consort, St. John's College, Santa Fe, New Mexico

Paul Winter's ga-ga fascination with nature is more than a bit reminiscent of what happens after several encounters with a high-quality drug. It's not that perspective is lost, or even "wrong." But it's certainly altered, and in a way that isn't necessarily passed on to those who aren't experiencing the same sort of stimulation. Winter talks about wolves and whales the way some people speak of John Kennedy; others, of a cherry 1956 T-bird; others of *Star Wars*; and others, of God. In a discourse about whales, Winter alludes to "our arrogance about being the most intelligent creature on Earth." Winter's contention is that, since whales have existed longer than we have, and in apparent harmony, they have something to teach us. He doesn't invite debate.

For, despite all of this preaching, Winter is a musician, and this appearance was not a lecture, but a concert. Who says the two can't be combined?

Not Winter, certainly. He and his band play some fine music, a sort of hippie cocktail jazz with rock undercurrents. A vocalist, Susan Osborne, adds a strong Tracy Nelson earthmother wail that's most affecting — though a song about Indians, containing every extant cliché about the race, and, though called "Dakota Lullabye," is sung in English, may have been met with some amusement by the audience at this particular concert; many of them, Indians themselves, knew considerably more than the doubtless well-intentioned Osborne or the fellow who wrote the song. The singer was on far more solid ground with a moving accappella reading of Laura Nyro's "And When I Die."

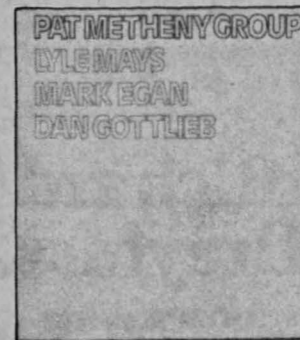
Among the other musicians in this edition of the Consort, perhaps the most potential was shown by guitarist-singer Jim Scott. With a distinctive style on his acoustic instrument, a strong Pete Townshend attack, and a folkie Jesse Colin Young voice, Scott is clearly destined for bigger things. In the context of the band, he adds teen appeal and likely keeps the girls interested.

Other members of the group seen at this show, a benefit for a local solar energy outfit, were cellist David Darling; drummer Michael Blair; oboist Nancy Rumble; bassist John Guth; and Winter, on various reeds and woodwind instruments.

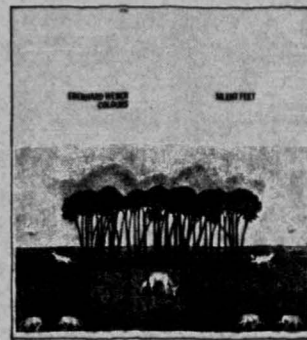
Most of the material was written by Winter, in collaboration with members of the group and various animals, whose calls he appropriated ("a wolf howls for the same reason that we chant Om or sing hymns — to assert solidarity." Hm?). Toward the end of the show, he brought a live wolf, named Slick, on stage and encouraged members of the audience to howl along. Though large numbers of spectators bellowed impressively, Slick refused to utter a sound. Everybody wants to be a music critic. Maybe wolves are smarter than we are.

Del Porter

Fifteen new Editions of Contemporary



Pat Metheny
The Pat Metheny Group



Eberhard Weber's Colours
Silent Feet



Dave Holland
Emerald Tears



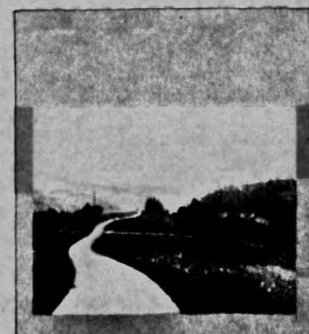
Keith Jarrett
My Song



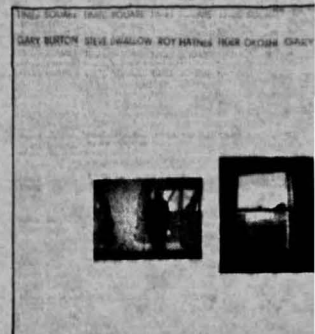
Egberto Gismonti
Sol Do Meio Dia



John Abercrombie
Characters



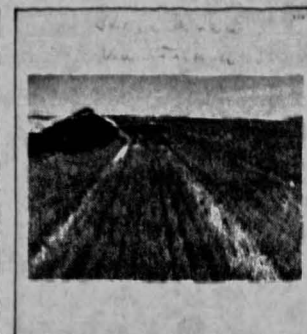
Jan Garbarek
Places



Gary Burton
Times Square



Ralph Towner
Batik



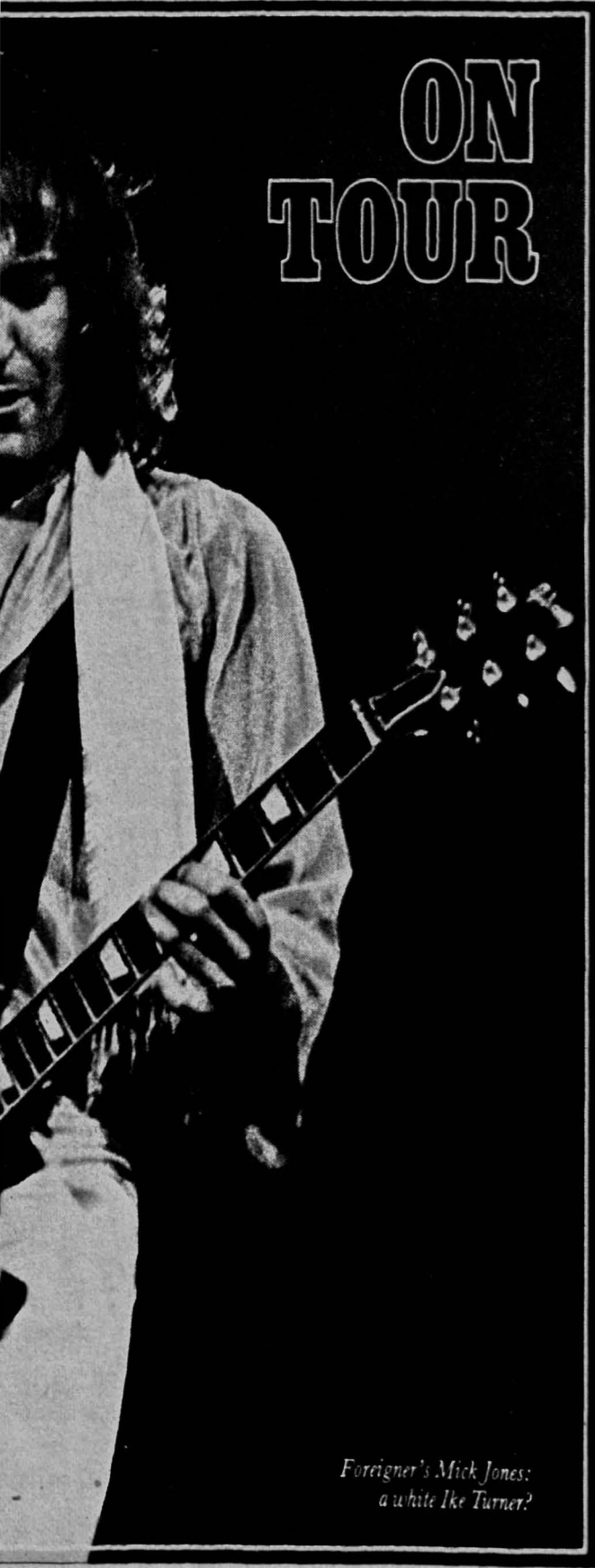
Steve Kuhn
Non-fiction



Jack DeJohnette
New Directions



On ECM Records and tapes.
Manufactured and distributed by Warner Bros. Records, Inc.



Foreigner's Mick Jones:
a white Ike Turner?

the songs, for instance—was more articulate than what many rock musicians pass off as patter. Guitarist Brian Smith wore a Mick Jagger golfing cap and played thick Keith Richards chords; what more could be asked of him? Probably the band's strongest number was the lovely ballad, "Pretty Lady," with a classic, "Whiter Shade of Pale" organ solo by Frank Ludwig.

Though their references are good—they are produced by Randy Bachman—and their performances impeccable, Trooper have yet to make much of an impression Stateside. It's a damned pity, and about time somebody did something to correct that.

Todd Everett

Paul Winter Consort, St. John's College, Santa Fe, New Mexico

Paul Winter's ga-ga fascination with nature is more than a bit reminiscent of what happens after several encounters with a high-quality drug. It's not that perspective is lost, or even "wrong." But it's certainly altered, and in a way that isn't necessarily passed on to those who aren't experiencing the same sort of stimulation. Winter talks about wolves and whales the way some people speak of John Kennedy; others, of a cherry 1956 T-bird; others of *Star Wars*; and others, of God. In a discourse about whales, Winter alludes to "our arrogance about being the most intelligent creature on Earth." Winter's contention is that, since whales have existed longer than we have, and in apparent harmony, they have something to teach us. He doesn't invite debate.

For, despite all of this preaching, Winter is a musician, and this appearance was not a lecture, but a concert. Who says the two can't be combined?

Not Winter, certainly. He and his band play some fine music, a sort of hippie cocktail jazz with rock undercurrents. A vocalist, Susan Osborne, adds a strong Tracy Nelson earthmother wail that's most affecting—though a song about Indians, containing every extant cliché about the race, and, though called "Dakota Lullabye," is sung in English, may have been met with some amusement by the audience at this particular concert; many of them, Indians themselves, knew considerably more than the doubtless well-intentioned Osborne or the fellow who wrote the song. The singer was on far more solid ground with a moving accapella reading of Laura Nyro's "And When I Die."

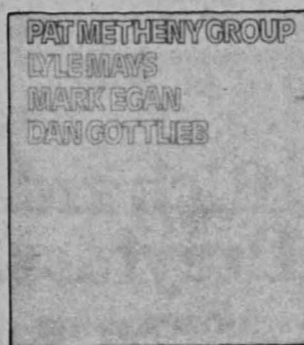
Among the other musicians in this edition of the Consort, perhaps the most potential was shown by guitarist-singer Jim Scott. With a distinctive style on his acoustic instrument, a strong Pete Townshend attack, and a folkie Jesse Colin Young voice, Scott is clearly destined for bigger things. In the context of the band, he adds teen appeal and likely keeps the girls interested.

Other members of the group seen at this show, a benefit for a local solar energy outfit, were cellist David Darling; drummer Michael Blair; oboist Nancy Rumble; bassist John Guth; and Winter, on various reeds and woodwind instruments.

Most of the material was written by Winter, in collaboration with members of the group and various animals, whose calls he appropriated ("a wolf howls for the same reason that we chant Om or sing hymns—to assert solidarity." Hm?). Toward the end of the show, he brought a live wolf, named Slick, on stage and encouraged members of the audience to howl along. Though large numbers of spectators bellowed impressively, Slick refused to utter a sound. Everybody wants to be a music critic. Maybe wolves are smarter than we are.

Dal Porter

Fifteen new Editions of Contemporary Music.



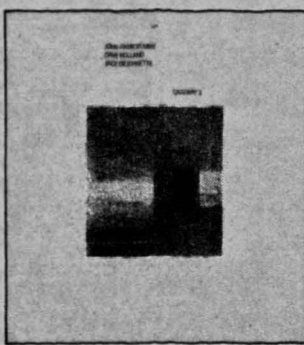
Pat Metheny
The Pat Metheny Group



Eberhard Weber's Colours
Silent Feet



Dave Holland
Emerald Tears



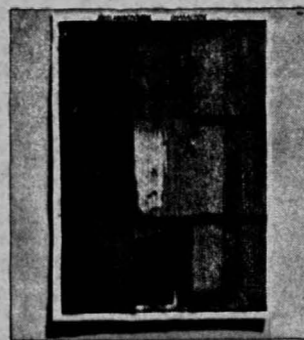
John Abercrombie,
Dave Holland, Jack DeJohnette
Gateway 2



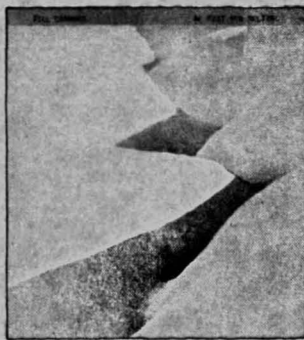
Keith Jarrett
My Song



Egerberto Gismonti
Sol Do Meio Dia



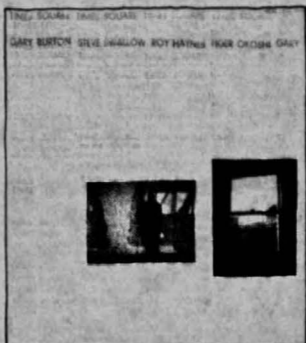
John Abercrombie
Characters



Bill Connors
Of Mist and Melting



Jan Garbarek
Places



Gary Burton
Times Square



Art Lande & Rubisa Patrol
Desert Marauders



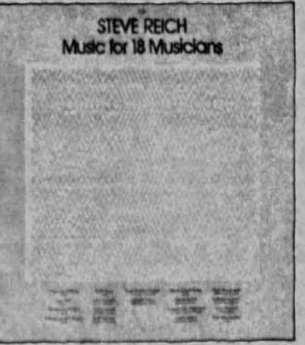
Ralph Towner
Batik



Steve Kuhn
Non-fiction



Jack DeJohnette
New Directions



Steve Reich
Music for 18 Musicians



On ECM Records and tapes.
Manufactured and distributed by Warner Bros. Records, Inc.



The Daily Io

Vol. 111 No. 67 © 1978 Student Publications, Inc. Iowa

Israel, Syria exchange

U.S., Soviets consult, may call on U.N.

UNITED NATIONS (UPI) — The United States and the Soviet Union consulted on Lebanon Thursday and an American official said the United States will probably ask the U.N. Security Council to force a cease-fire if the fighting in Beirut does not end by the weekend.

A top U.S. official said late Thursday that the Security Council could be pressed into action as early as today.

He also said if the fighting continues it could "adversely affect" the Camp David peace initiative. Secretary of State Cyrus Vance has spent the last 10 days in New York trying to drum up support for the historic accords.

Asked whether Washington would ask the 15-member Security Council for a meeting if there were no cease-fire by early today, the State Department official replied, "I think we probably will."

The official said he expected other countries, primarily Western nations, to join in the appeal. Asked whether Moscow would lend its backing, he replied, "All I want to say is, we've been in touch with the Soviets — and leave it at that."

The official, a member of Secretary of State Cyrus Vance's entourage to the United Nations to seek support for the Camp David summit, also said Washington has urged Israel to use "restraint" in the Lebanese crisis.

"So far," he said, "they have said they would use restraint."

The official said President Carter had sent a message to Syrian President Hafez al-Assad in Moscow expressing "deep concern and the need for an immediate cease-fire to stop the bloodshed."

There was no immediate reply from the Syrian leader, whose troops were involved in fighting with Christian militiamen in the Lebanese capital.

The high State Department official met reporters even as reports came from the Middle East that gunboats had appeared off the Lebanese coast and shelled Syrian positions in the western part of the capital city of Beirut.

The official said if Israel becomes involved in the renewed conflict, "It would obviously mean a clear escalation ... but I am not prepared to accept that this is an action on their part."

Officials also indicated Vance was still planning a trip to South Africa next week to try, with foreign ministers from four other Western nations, to persuade new Prime Minister Pieter Botha to accept a U.N. plan for the independence of the territory of South West Africa.

The five Western powers earlier this year proposed a formula for the creation of the independent state of Namibia in South West Africa.

But outgoing South African Prime Minister John Vorster rejected U.N. plans to implement the settlement and said Pretoria would go ahead with its own independence formula in late November.

Botha softened that stand earlier this week, saying there was room for negotiation.



A dense cloud of smoke obscures war-torn Beirut Thursday. This view from the mountain resort of Aley. Renewed fighting engulfed most of Christian Beirut and has spread to the south.

Financial aid also increases Tuition hike

By NEIL BROWN
University Editor
and ROD BOSHART
Staff Writer

AMES — The state Board of Regents Thursday gave final approval to a 10.7 per cent UI tuition increase and a \$468,000 increase in UI student financial aid requests to help offset the higher tuition.

Both measures are contained in the regent's 1979-81 institutional operating budget requests, which will be submitted for approval to the Iowa Legislature next year.

The regents will request \$353.5 million for 1979-80 and \$373 million for 1980-81 from the legislature, excluding faculty salary increases. The budget request may be modified at the regent's Oct. 18 meeting after the enrollment increase cost figures for regent's institutions are available.

The increase would raise undergraduate tuition at the UI from \$750 per year to \$830 for Iowa residents and from \$1,710 per year to \$1,890 for non-residents, effective July 1, 1979.

UI administrators and student leaders asked the regents to approve a comparable increase in student financial aid to keep the UI accessible to students affected by the tuition hike.

Approximately 3,200 UI students are currently receiving financial aid and 800 additional students are expected to qualify when the tuition increase goes into effect, according to Edward Jennings, UI vice president for finance.

Jennings reported to the regents that the additional \$468,000, above the \$3 million currently budgeted for financial aid, will be required to meet the students' needs in 1979.

Jennings projects that the approximately \$3 million financial aid base

budget, which is and services budget inflationary legislature, or Jennings asked

\$311,000 in special legislature to a crease in finan

The regents' special needs recommendation secretary, R

predicts that the per cent increase the financial \$219,000. Those

represent the 3 the desired level Richey said

the 7 crease for the vices budget. "I've not c

stitutions, any this," Richey s Jennings said

cent inflationary servative, but inflationary incre could be \$60,000 funds."

If this shorts said the UI student aid fund year.

UI President the UI's comm accessibility ar per cent (infla appropriated, v you with this."

Jennings said are not fully fr the difference funds that will crease money marks for me

79 defense largest

WASHINGTON Thursday approved \$116.3 billion to its version of appropriation in

The 1979 m then went to H resolution of at in House and

Disputes total spending resolution House bill — funded abortion

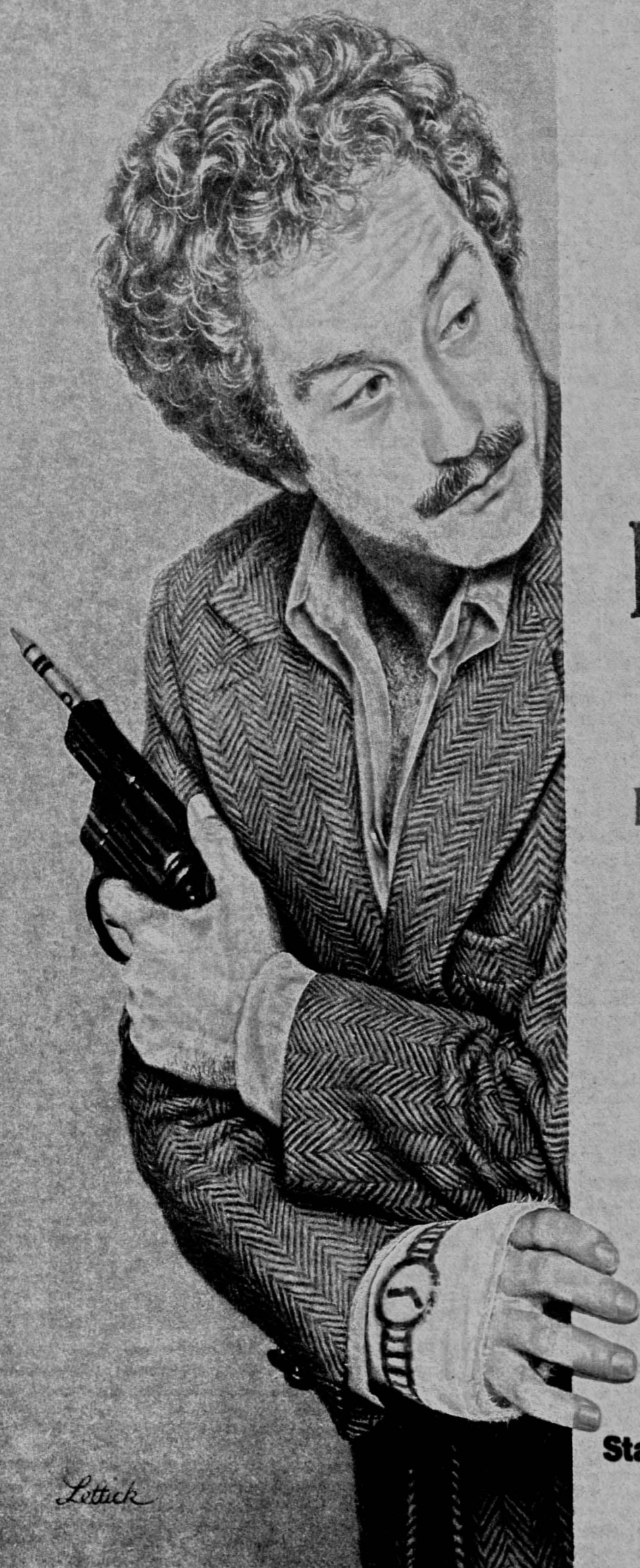
Sen. John manager of th that whatever legislation is " bill considered or wartime."

Yet this year military spending battles erupt

32

Ampersand

October, 1978



Richard Dreyfuss..
Moses Wine
Private Detective
...so go figure



RICHARD DREYFUSS
SUSAN ANSPACH
BONNIE BEDELIA
JOHN LITHGOW
OFELIA MEDINA
FRITZ WEAVER
"THE BIG FIX"

Screenplay by ROGER L. SIMON
Based on His Novel
Directed by JEREMY PAUL KAGAN
Produced by CARL BORACK
and RICHARD DREYFUSS
Music by BILL CONTI
A UNIVERSAL PICTURE
TECHNICOLOR®

PG PARENTAL GUIDANCE SUGGESTED - (P) -
Some Material May Not Be Suitable for Children

©1978 UNIVERSAL CITY STUDIOS, INC. ALL RIGHTS RESERVED.

**Starts Oct. 6th at selected
theatres everywhere**

Briefly

Finkel not censured

The UI Student Senate voted Thursday night against formally censuring former Secretary-Treasurer Kevin Finkel for accepting payment for work he did not do this summer.

Finkel, who resigned from the senate at the beginning of this semester, has signed an agreement with senate President Donn Stanley stating that he will return \$343.30 to the senate on or before Jan. 8, 1979.

He has also agreed to submit his summer research report regarding senate budgeting guidelines and UI disciplinary policy on or before Oct. 19.

Practical lasers?

WASHINGTON (UPI) — The Pentagon may decide as early as 1982 whether the laser beams it is now developing —

sometimes described as spaceage "death rays" — can be used as practical weapons, a senior defense official said Thursday.

In an interview, the official, who declined to be identified, described a growing research program expected to reach \$185 million this year, as well as recent tests in which the Navy shot down anti-tank missiles with lasers.

In the coming year, he said, an Air Force jet transport with a built-in laser laboratory will begin tests eventually expected to include attempts to shoot down pilotless drone aircraft from the air.

By 1982, the official said, "We will have carried our development and tests to the point where we will be able to predict performance in a weapons system well enough to seriously consider whether it is developable."

One long-range use envisioned for lasers has been as space weapons that could shoot down satellites or strategic missiles.