



Iowa City firefighter Linda Eaton (right) and her attorney Jane Eikleberry beam after Judge Ansel Chapman granted a temporary injunction that will allow her to continue breast-feeding her 4-month-old son Ian at the fire station while on duty.

Eaton wins injunction

Can nurse on duty while probe goes on

By ROD BOSHART
Staff Writer
and ROGER THUROW
City Editor

A temporary injunction that prohibits Iowa City officials from taking further disciplinary action against firefighter Linda Eaton for nursing her infant son during working hours was granted by Judge Ansel Chapman in Johnson County District Court Tuesday.

Eaton, who is scheduled to return to work today, was reprimanded and suspended without pay by Fire Chief Robert Keating last week for breast-feeding her 4-month-old son, Ian, in the fire station while on duty.

The temporary injunction, which restrains the city from firing or suspending Eaton again, allows Eaton to continue nursing at the station twice a day while the Iowa Civil Rights Commission examines the situation, Chapman said.

In making his ruling, Chapman said, "The temporary injunction will be in effect for the subsequent period of time so that the Iowa Civil Rights Commission can make a preliminary investigation to see if probable cause (of sex discrimination) exists."

Chapman said the temporary restraining order he issued last Friday would be extended until Eaton's at-

torneys are able to present a formal decree for the injunction early next week. Chapman will formally issue the injunction at that time.

Calling the judge's action "wonderful," Eaton said, "It feels great to be able to go back to work and not have to worry about being sent home at noon or night. It will be good to work a 24-hour shift like I'm supposed to."

Assistant City Attorney Angela Ryan said, "Obviously, the city will cooperate and comply fully with the decision and we will cooperate with the commission in its investigation."

Ray Perry, an assistant state attorney general who works with the commission, said the investigation will be a top priority case, and he said it should take several weeks to determine if probable cause of sex discrimination exists.

If probable cause is found, Perry said, the commission would seek a permanent injunction to protect Eaton while it investigates if sex discrimination does indeed exist. Perry said the entire process will probably take several months.

If probable cause is not found, the commission's role in the case will end and the matter will return to Johnson County District Court for a final hearing.

Chapman said the hearing in no way decided the actual merits of the case nor was it an indication of the case's future result. He added that the subsequent proceedings will determine whether the case is a constitutional or statutory question.

Chapman said, if the injunction was not granted, "The plaintiff will be substantially and irreparably damaged. Loss of employment would inevitably result if Miss Eaton continued to nurse... without injunctive relief."

"If she cannot continue as a firefighter, and somewhere down the line we find she has constitutional or statutory rights, it would be a hollow victory if during that time she was removed from a very unique position of employment."

Chapman said Eaton should be allowed to return to work with the stipulation that her nursing activity will not interfere with her routine duties, her training and her ability to respond to an emergency situation.

During his testimony earlier Tuesday, Keating said that he would have per-

manently dismissed Eaton for her third violation of his order prohibiting her from nursing at work if Chapman had not issued a restraining order Friday morning.

Responding to cross-examination by Eaton's attorneys, Keating said he would permanently dismiss Eaton if the judge did not issue the injunction and lifted his restraining order.

Keating said he took the disciplinary action against Eaton last week because "she had violated the rule to the past practice of complying with the rule of a superior."

"My order was that I would not grant regularly scheduled visits for the purpose of nursing during paid work time," Keating said.

However, Clara Oleson, who, along with Jane Eikleberry, represented Eaton during the hearing, pointed out that the words "regularly scheduled visits" were not included in Keating's hand-written letter Jan. 22.

The letter, which Keating presented to Eaton after she violated his "no-nursing" policy last Monday, stated the fire chief's reason for taking disciplinary action against Eaton.

Keating said he objected to Eaton's request to nurse her son at noon and again in the early evening during her 24-hour shifts because it would disrupt the official duties of the fire department.

Keating said he made the decision not to allow regularly scheduled visits after "a great deal of lengthy and careful consideration."

"It was a request made to me that I could not grant. I considered it a special privilege," Keating said. "I think maintaining discipline is crucial within any emergency service, especially the fire department, where people's lives are endangered."

"It is imperative when an order is given that it is carried out as requested by the officer," Keating said. He said allowing Eaton to have regular visits with family members would have caused "immediate chaos and an inability to administer the department."

When asked by Oleson if nursing disrupted Eaton's ability to respond to a fire call Friday, Keating said, "No, it did not seem to, at the time, interfere with the firefighter's ability to respond."

Keating said Jane Higdon, the city's personnel specialist, told him of Eaton's intention to nurse her son based on information she received from the city doctor who examined Eaton before she returned to work.

However, Keating said he did not know Eaton planned to nurse her son at work until she told him of her intention during a telephone conversation Jan. 12.

Rhodesians vote 5 to 1 for black majority rule

SALISBURY, Rhodesia (UPI) — Rhodesia's whites voted more than 5 to 1 Tuesday to surrender power to blacks later this year and end nearly a century of minority rule.

Prime Minister Ian Smith, who once vowed there would be no black rule in 1,000 years, hailed the vote as a victory for "sanity and cool."

By late Tuesday evening, with returns in from 37 of the 50 voting districts, more than 85 per cent of the votes cast were in favor of the draft majority rule constitution that Smith had urged whites to accept. The no votes accounted for only some 13 per cent and about 1 per cent of the votes were spoiled ballots.

Declaring victory at the central post office, where the returns were coming in, Smith said the results were "better than I expected" and showed whites "had their heads screwed on right."

"I'm very pleased with the Rhodesian people. They've kept their sanity and cool."

Smith said white acceptance of the draft constitution he worked out with three local black leaders as part of the controversial "internal" majority rule agreement shows the white minority accepts "the realities of life."

Inside

The lowdown on hemorrhoids

Page 5

Eaton-city negotiations unfruitful

By ROGER THUROW
City Editor
and ROD BOSHART
Staff Writer

In an effort to reach an out-of-court settlement, two Iowa City officials met with Linda Eaton's attorneys Sunday in an all-day mediation session, *The Daily Iowan* learned Tuesday.

City Manager Neal Berlin, Fire Chief Robert Keating, and Eaton's legal counsels, Jane Eikleberry and Clara Oleson, tried to reach a compromise settlement for approximately eight hours with the help of Anthony Sinicropi,

director of the UI Industrial Relations Institute.

The mediation session, which one source described as "a period of intense negotiations to keep the case out of court," began at 7 a.m. Sunday and lasted until 3 p.m.

"Both parties really worked hard to try to come to some kind of conclusion. There were some optimistic moments. At one time we had a fragile, tentative agreement, but it didn't work out. But it did look very good at the time," Sinicropi said.

None of the participants of the mediation were willing to say why the

negotiations broke down, but, according to one source, "The parameters of the issues were so laid out. It was an either-or proposition that both sides took."

Although both sides refused to comment on the details of the negotiations, Sinicropi said each party felt that Eaton could be allowed to breast-feed her baby on the job if proper arrangements could be made. He said those talks failed due to "administrative and procedural" difficulties over whether she should be paid by the city during her nursing time or if that time should be taken out of her holiday or vacation pay.

Sinicropi said another part of the

negotiations centered around the different interpretations of the cause of the city's disciplinary action against Eaton. The city's position, as stated by Berlin in his testimony on Monday during the hearing for Eaton's request for a temporary injunction, was that Keating disciplined Eaton because of her insubordination in defying Keating's order not to breast-feed on duty. Eaton and her attorney claim that she was disciplined because she breast-fed her four-month-old son on the job.

"Both parties were positive and they were truly honest and sincere in the efforts to achieve an amicable settlement," Sinicropi said.

He pointed out that timing is important in mediation, "and we didn't have that on our side. When parties are involved in a dispute over a protracted period of time, the positions get pretty firm. If they had gone to mediation earlier, it might have worked."

The mediation was initiated by Thomas Gilroy, a member of the UI Industrial Relations Institute.

"I initiated it as a private citizen," he said. "After reading all the publicity in the paper, it seemed that mediation was possible. It's a process where parties have grounds to find a settlement before going to court. It has worked a lot of other times, but unfortunately it didn't work this time."

Gilroy, who contacted the individuals involved early Sunday morning, said both sides were willing to mediate and explore alternatives.

"We just met and explored alternatives before we went to court," Berlin said. "Our position has always been that if you don't have to go to court, that's fine."

Eikleberry, who described the

Turn to page 3, please.

Teng hits Soviets for aggression

WASHINGTON (UPI) — Chinese Vice Premier Teng Hsiao-ping, in his strongest statement since arriving in America, Tuesday night accused the Soviet Union of increasing the danger of world war and said Moscow was backing Vietnam's "massive armed aggression" against Cambodia.

Teng told Congress earlier Tuesday that Peking wants a peaceful settlement with Taiwan but cannot promise it never will use force against its old-time foe.

Standing below a modern black steel sculpture at the National Gallery of Art, Teng denounced the Russians by name and said all nations that cherish independence must combat them.

"With the full backing of the Soviet Union, Vietnam is brazenly subjecting Kampuchea (Cambodia) to a massive armed aggression," Teng said. "Europe too is overshadowed by the threat of war."

"It is very evident that hegemonist expansion (China's code word for Russia) is the main source of turmoil in

all parts of the world. The zealotry pushing of a global strategy for world domination by the hegemonists cannot but increase the danger of a new world war."

It was the first time since he arrived in Washington that Teng has mentioned the

Related stories: page 3

threat of a world war or denounced Vietnam. He has frequently criticized the Soviet Union but not as strongly.

He made his speech before some 800 members of four organizations which have favored diplomatic relations with China. He was expected to make only a few remarks but spoke from a prepared speech at the reception.

Teng, 74, held a final two-hour working session with Carter and spent the afternoon on Capitol Hill during his second day in Washington.

Many senators looking Teng over for the first time described him as "impressive" — even if they disagreed with his stance on Taiwan — but the highest praise came from the White House.

Press Secretary Jody Powell said Teng's visit so far "exceeded the president's expectations," and the two leaders had established "very good rapport and understanding" in their six hours of private meetings and related social occasions.

As to Carter's personal opinion of Teng, Powell said: "He likes him. He considers him to be a very forthright and decisive person who says what he means and means what he says."

Teng himself appeared in good spirits after his meeting with Carter Tuesday morning and he was cheered throughout the day on Capitol Hill, where he met separately with the House and Senate and with Democratic leaders.

Briefly

Correction

In a story that ran on page 2 of *The Daily Iowan* Tuesday, United Press International incorrectly reported that Iranian Army Gen. Taghi Latifi, dragged from his car, beaten senseless and stabbed repeatedly by a mob, had been killed in the attack.

The report was based on a telephone conversation with a doctor at the hospital where Latifi had been taken following the attack in front of Tehran University.

The hospital refused to comment Tuesday on the general's condition, but Iranian radio said Monday night he was in a coma. He suffered stab wounds, bruises, scratches and claw marks.

Four years prison for \$10 beer theft

MEDINA, Ohio (UPI) — For stealing a

case of beer and two six packs from a neighbor's garage, a young Wadsworth, Ohio, man has been sentenced to four to 25 years in prison.

The beer was worth less than \$10. Medina County Common Pleas Judge Neil W. Whitfield handed down the sentence late Monday to Robert W. Attwood, 20. Attwood's parents, who said their son was seeking treatment for a drinking problem, were stunned by the severity of the sentence.

"I can't believe it," said the defendant's father, Robert M. Attwood. "He has had a drinking problem since he was 15 and I'm not denying that. But he just went into an open garage, stole the beer and didn't threaten anybody. He just carried it out."

Attwood's mother, Joy, added, "I replaced the beer and apologized to the people."

Attwood was charged last April with burglary, a second-degree felony, for taking the beer from the garage of a neighbor. But he was indicted by a Medina County grand jury for

aggravated burglary, a first-degree felony.

The judge said he was angry because Attwood showed no respect for court appearances. "It took us six weeks to get him in here."

"This is a first-degree felony, the same as murder. I gave this a great deal of consideration. I am more angry than I ought to be, perhaps," Whitfield said.

Attwood was convicted Dec. 12 after a one-hour jury trial. He could be considered for shock probation after serving 30 days.

Jones' daughter 'may not testify'

GEORGETOWN, Guyana (UPI) — A magistrate ruled Tuesday that the 9-year-old daughter of the late People's Temple leader Jim Jones may not testify about who tried to kill her because she does not believe in God.

Magistrate Prem Persaud said the

girl, Stephanie Jones, who earlier admitted that she does not believe in God, "has no capacity to understand the seriousness of the oath, and not believing in God she cannot even be affirmed" as a witness.

The ruling at the preliminary hearing into murder charges against two Temple members — 45-year-old illiterate shoemaker Charles Beikman and Stephan Jones, the 19-year-old son of the late fanatic — was a victory for the defense.

It had sought to bar the girl's testimony about the knife slaying of a family of four in the Temple's Georgetown office.

Stephanie also had her throat slashed with an 18-inch butcher knife but survived.

Beikman and Jones Jr. are jointly charged with killing the Temple's spokeswoman in Georgetown, 41-year-old Sharon Amos, and her three children and attempting to murder Stephanie Nov. 18. That was the night Jim Jones had more than 800 of his followers into a mass murder-suicide ritual at the cult's jungle community in Jonestown.

Israeli bulldoze Palestinian houses

TEL AVIV, Israel (UPI) — Army troops moved into four Arab villages in the occupied West Bank at dawn Tuesday and bulldozed the houses of four accused Palestinian guerrillas already in prison.

The four, alleged members of the Al Fatah guerrilla organization, are accused of killing at least five persons and wounding at least 13 others in separate attacks. Two have been convicted and sentenced to prison and two are awaiting trial on terrorism charges, a military official said.

Three of the villages are near Nablus, the biggest town in the West Bank, and the fourth is Abu Dis, east of Jerusalem, where security forces broke up two guerrilla cells Friday.

The operation came two days after a bomb exploded in the coastal town of Netanya, killing three persons and wounding 33 others.

The command said the four Palestinians included bus driver Muhammad Ibrahim Daud Abu Hilal, 23, of Abu Dis, who is accused of 11 guerrilla acts including the bombing in a Jerusalem market June 29 that killed two persons and wounded 47.

The other three were a building materials importer of Ras el Ain, a barber of Balata, and a construction worker of Khalil.

Weather

Your weather staff is still nursing our hurt feelings since Mr. Teng declined our invitation to visit our facilities during his U.S. sojourn. The boss doesn't allow us to have any feelings while we're working, so a friend brings them in twice each shift during "personal time" and that's when we nurse them. Today, with lows below zero, they'll need a lot of tender loving care.

Takes



United Press International

'Marilyn' suit dismissed

NEW YORK (UPI) — A \$1.5-million damage suit against author Norman Mailer stemming from the publication of his biography of the late Marilyn Monroe was dismissed Tuesday by a state Supreme Court justice in Manhattan.

The suit brought by Aaron Frosch, executor of Monroe's estate, had charged that Mailer's *Marilyn* was "a fictionalized account" of the late actress's life and violated her estate's "right to publicity" or control over the use of her name.

In his ruling, Justice Edward Greenfield said that while the book contained "imaginary dialogue," that factor "did not tip the scales in favor of the plaintiff."

Greenfield also ruled that the claim of wrongful exploitation was barred by the First Amendment.

"Other than a few fictionalized conversations, the book is clearly an account of Marilyn Monroe's life and the author's observations thereon are privileged as a 'fair comment,'" the justice wrote.

New Jersey trembles

CHEESEQUAKE, N.J. (UPI) — A minor earthquake shook central New Jersey and Staten Island, N.Y., Tuesday along a series of faults thought inactive.

There were no immediate reports of damage or injuries in the densely populated coastal area. A woman in Twin Rivers, N.J., said the tremor moved her refrigerator across the kitchen floor.

The Lamont Geological Observatory in Palisades, N.Y., said the quake, which occurred at 11:31 a.m. and lasted 10 to 30 seconds, registered a 3.8 on the Richter scale. A 3.5 quake causes "slight damage."

Dr. Roger Bilham of the Lamont Observatory said the quake's epicenter appeared to be "quite close" to Cheesapeake, five miles south of Perth Amboy and Staten Island, and along a series of old faults "thought inactive until now."

Pharmacist Ron Prieto, who owns the Cheesapeake Pharmacy, said the quake caused no damage but felt "like 10 Mack trucks passing in front of the store."

'Holocaust' well received

BONN, West Germany (UPI) — A public opinion poll reported Tuesday that the vast majority of West Germans who saw the U.S. television drama "Holocaust" thought it told the truth about the Nazi mass murder of Jews.

East German dissidents reported that many Germans living in the Communist sector along the border and in East Berlin saw the series and that it was "the No. 1 topic of conversation."

The poll, taken by the Allensbach Public Opinion Institute for the West German magazine *Stern*, supported the German television network's contention that the showing of the American-made TV film was an historic event that for the first time brought home to the average viewer the horrors of the Nazi regime.

Quoted...

When I was a student in college I frequently harbored the suspicion that a number of the Great Books I was forced to read and admire were not all that Great...I was asked what position *Vanity Fair* occupied among the ten greatest novels produced by American writers. Caskie Skinnett in the February *Atlantic*.

Khomeini to be allowed in Iran; U.S. orders evacuation of families

TEHRAN, Iran (UPI) — The U.S. Embassy Tuesday ordered the immediate evacuation of all American government wives and children from Iran. Hours later, the government said it would allow its sworn enemy, Ayatollah Ruhollah Khomeini, to return from 15 years exile.

"The government has decided to allow the charter aircraft carrying Khomeini to land at Mehrabad (Tehran) airport," the official Pars news agency said.

The report said Air France had been granted the necessary clearance to land at Tehran airport, reopened Tuesday after a five-day closure.

The announcement said Khomeini, the 78-year-old Shiite Moslem leader who led the anti-shah revolt from his Paris exile, would arrive in Tehran 9 a.m. Thursday (12:30 a.m. EDT).

The U.S. Embassy order, which also urged other American citizens to leave Iran, came after a senior U.S. diplomat was seriously beaten by a mob in Isfahan and western diplomatic sources warned Iran was on the brink of civil war.

The order said all American government dependents would leave Iran "temporarily, at the earliest feasible date." An embassy official said there were 2,000 government personnel in the country and around 100 wives and children would be affected.

The embassy also urged all non-essential personnel and other non-government dependents also to leave the country. There are around 10,000 Americans left in Iran. Before a mass evacuation began late last year there were 41,000.

Other West European nations also urged their citizens to leave because of the chaotic situation.

The evacuation order came within hours of an incident in the southern city of Isfahan when U.S. consul David McGaffy was severely beaten by an anti-American mob of some 5,000 demonstrators. McGaffy received eight stitches in a head wound but later was reported "sore but safe" and resting at home.

The incident erupted when McGaffy went to the aid of another American, Alphonso Dorello, an employee of Bell Helicopter who was having an argument with a cab driver.

An angry, anti-American crowd quickly gathered, and although a local ayatollah (clergyman) tried to screen the two Americans, the mob pursued them into the luxurious Koroush hotel and beat them up.

Dorello received minor injuries but McGaffy was punched repeatedly and hit on the head.

'Iranian violence U.S. responsibility'

MOSCOW (UPI) — The Soviet Union Tuesday said the United States is responsible for the turmoil in Iran and an Air Force general in particular is to blame for the "daily bloodshed."

The Communist party daily *Pravda* claimed Gen. Robert Huyser, the second-ranking U.S. military officer in Europe, "has been assigned the role of vice-regent" in Iran and is running the nation's armed forces.

The Soviets praised Moslem leader Ayatollah Ruhollah Khomeini's policies and said he supports the "elementary rights" of the Iranian people. It was the latest and most favorable in a series of references to the exiled opposition leader in the Communist press.

Pravda said the article was written by Alexei Petrov. Western observers said that was a pseudonym indicating the article was written by a high government official.

The newspaper launched a direct attack on Huyser, who was dispatched to Iran early this month to check on the security of U.S. spy equipment and maintain contact with Iran's military.

"The American General Huyser, who has been for several weeks already in Tehran, has been assigned the role of vice-regent who, as the American press itself acknowledges, established effective relations with the leadership of the Iranian Army and makes sure that this leadership heeds advice from Washington," *Pravda* said.

"This really means that General Huyser bears the responsibility together with the government, with the military top leadership, for the daily bloodshed in the streets of Tehran and other Iranian towns."

In Tuesday's evacuation flights, three American military planes airlifted more than 200 people out of the country. An Italian C-130 military transport carried 84 Italian nationals and a Japan Airlines jet carried several hundred Japanese.

In Tehran, thousands of demonstrators demanding the overthrow of Premier Shahpour Bakhtiar and the immediate return of Khomeini again poured into the streets.

Troops in tanks and armored personnel carriers cruised the capital but there was no repeat of the violence of the last four days in which at least 70 persons were shot to death and more than 600 wounded.

Although there were no further casualties reported today, protesters again set fire to several buildings after an orgy of destruction Monday in which they burned down a brewery, three restaurants, a nightclub, government buildings and a brothel area. Witnesses said another brew-

ery was burned today plus several other buildings in the same poor area of town as Monday's incidents.

Senior western diplomatic sources said the Bakhtiar government and Khomeini appeared locked on a collision course with no escape in sight and armed insurrection was near.

"The two sides appear to be on a collision course and neither side can now stop it," one senior diplomatic source said. "The latest statements from the opposition appear to me to be close to a call for civil war."

In a change of tone among demonstrators themselves, in the last two days, pro-Khomeini forces have urged each other to arm themselves and await the call of the ayatollah for action.

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Teng

WASHINGTON (UPI) — Dwarfed by a ring of guards, Teng Hsiao-ping to Capitol Hill Tuesday court, make friends questions and promise Peking will bend wards to win Taiwan giance peacefully.

But the visiting vice made clear China promise it will never against Taiwan, ar legislators who sa long, private House sessions.

"Like you, we want the issue by peaceful one senator quoted telling one group of le "However, China commit herself not to other means because, it would not be peaceful reunification.

He also assured the China will let the govern Taiwan and live please so long as they Peking's sovereignty.

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China doe

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WASHINGTON (UP State Department, in ground paper issued visit of Chinese Vice Teng Hsiao-ping, sa doesn't have the strength to conquer T force.

The two-page forei paper, distributed this week, said it woul the interests of China

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WASHINGTON (Press secretary Jod confirmed Tuesday

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China-ba

WASHINGTON (U nese Vice Premier Teng accepted in Tuesday the establish the first American reus in China.

White House spok Powell told newsmen Carter brought up the in a morning meeting and the Chinese offic positive reaction."

"The American j have a habit of exactly what they see was quoted as telling fact I would like to 10,000 of them."

According to Whi

Counc

BY TERRY IRWIN Staff Writer

The Iowa City Tuesday deferred acti proposed mandatory landlord checklist in allow the city's lega clarify enforcement p for that ordinance.

The council voted week to pass first cons of the mandatory ch housing conditions. proposed ordinance r majority vote at t council meetings, land be required to provide renters on which conditions prior to recorded.

But at Tuesday's action on the ordina delayed because c have determined that in the ordinance nee

Media

Continued from page mediation session as experience," said, "Eaton back at her job If I can get that throu in court, that's what She said both sides negotiated in good mediation "just fell

Teng discusses Taiwan in Congress

WASHINGTON (UPI) — Dwarfed by a ring of bodyguards, Teng Hsiao-ping came to Capitol Hill Tuesday to hold court, make friends, answer questions and promise Congress Peking will bend over backwards to win Taiwan's allegiance peacefully.

But the visiting vice premier made clear China cannot promise it will never use force against Taiwan, according to legislators who sat in on his long, private House and Senate sessions.

"Like you, we want to resolve the issue by peaceful means," one senator quoted him as telling one group of legislators. "However, China cannot commit herself not to resort to other means because, if we did, it would not be beneficial to peaceful reunification."

He also assured the senators China will let the nationalists govern Taiwan and live as they please so long as they concede Peking's sovereignty.

Nearly invisible within his flying squad of big, beefy Capitol police and Chinese security men, Teng visited the Senate in the morning and the House in the afternoon.

At the House gathering, Chairman Clement Zablocki of the International Relations Committee welcomed Teng by speaking a few sentences in Mandarin Chinese.

Then Zablocki told his guest the House, too, considers the issue of Taiwan's security paramount — congressional resolutions are pending on the issue — and the meeting went into closed session for discussion of the matter.



Chinese Vice Premier Teng Hsiao-ping is flanked by House Minority Leader John Rhodes (left) and Speaker of the House Thomas P. O'Neill during a reception for Teng given Tuesday by the House International Relations Committee.

Beforehand, however, Teng appeared to have made a pleasing impression on some congressmen who met him at a House tea party.

Rep. Edward Derwinski, R-Ill., a strong supporter of Taiwan, shook his hand without hesitation. Rep. Paul Findley,

R-Ill., a moderate Republican, asked Teng to sign his copy of the *Time* magazine cover that featured Teng as "Man of the Year." Teng enthusiastically obliged.

The Chinese leader first spelled out Peking's position on Taiwan, shook his hand without hesitation. Rep. Paul Findley,

House Speaker Thomas O'Neill said after his private session with Teng: "We talked openly and frankly about Taiwan, trade and other matters. We left with a feeling of warmth between the House and our visitor. We (in the House) want normalization to work. We feel it is the will of the American

people." He appeared to have made some powerful allies, including Senate Democratic Leader Robert Byrd, who said, "My concerns have been allayed (about Taiwan) and that's all we can expect."

But he failed to budge some conservative critics, such as Sen. Jesse Helms, R-N.C., who commented, "He evaded the ultimate question of not using force" on Taiwan.

Although many other subjects were discussed at a luncheon open to all Senators and a later meeting with House members, the safety of Taiwan was Topic A and was the first question asked at the closed Senate luncheon. An open mike carried part of Teng's reply to reporters in the corridor.

"What people are concerned about is what methods will be used in solving this question of Taiwan," Teng replied. "... I'm sure you have already noted that we no longer use the word 'liberation' of Taiwan."

"We now say we want to solve the question of the return of Taiwan to the motherland... We say that so long as Taiwan is returned to the motherland and there is only one China, then we will fully respect the present realities of Taiwan."

At that point, someone turned off the mike, but participants at the luncheon quoted Teng as making that assurance much more specific — while declining to rule out force if the nationalists refuse to yield.

"So long as Taiwan is returned and there is only one

China... we will permit the present system on Taiwan and the way of life to remain unchanged," one participant quoted Teng as saying. "We will allow the local government of Taiwan to maintain people to people relations with other people, like with Japan and the United States."

On the issue of force, however, this participant quoted Teng as saying: "Like you, we want to resolve the issue by peaceful means... However, China cannot commit herself not to resort to other means because, if we did, it would not be beneficial to peaceful reunification."

Overall Senate reaction appeared to be favorable, with some exceptions.

Sen. Henry Jackson, D-Wash., said, "the overall impression he made was a plus." He said Teng had gone as far as he could on Taiwan.

Sen. John Tower, a conservative Texas Republican, said Teng had shown he is not "dogmatic" in the manner of the late Chairman Mao Tsetung and had made "a favorable impression."

Another conservative, said, "I wasn't satisfied with the answer on Taiwan."

'China doesn't have the military capability'

State paper: Taiwan secure

WASHINGTON (UPI) — The State Department, in a background paper issued during the visit of Chinese Vice Premier Teng Hsiao-ping, says China doesn't have the military strength to conquer Taiwan by force.

The two-page foreign policy paper, distributed to reporters this week, said it wouldn't be in the interests of China to attack

the island even if Peking had the military clout.

"The People's Republic of China does not have — and for the foreseeable future will not have — the military capability to take Taiwan by force," the policy outline said.

The paper, one of a series of background reports issued regularly by the State Department,

described itself as "a quick reference aid on U.S. foreign relations but not a comprehensive policy statement."

It said the Communist rulers of the China have "compelling reasons not to seek a military settlement of the Taiwan issue."

"It has a major stake in

avoiding actions that would risk its constructive relations with the United States, Japan and other nations," the paper said.

The fate of the island has been the main point raised by critics of last month's U.S. decision to switch diplomatic ties from the Nationalist Chinese government on Taiwan to the mainland People's Republic.

The administration failed during the Sino-American talks to get a definite commitment from the People's Republic not to attack Taiwan.

In an interview in this week's *Time* magazine, Teng insisted Taiwan is part of China, but said the island could retain local autonomy, including its own armed forces.

He said he would like to see the island reunited with the mainland in a year, but admitted such a target date might be too soon. He said, however, he definitely expected reunification to come within a decade.

The latest survey by the London-based International Institute for Strategic Studies said Taiwan has about 460,000 troops and 296 combat aircraft.

China has some 3,950,000 troops and 5,200 warplanes, but doesn't have the large navy needed to launch a major attack against a well-defended island.

In another such background paper distributed late Tuesday, the State Department said, "Despite the termination of U.S. diplomatic relations with

Young 'persuaded' to dinner

WASHINGTON (UPI) — Press secretary Jody Powell confirmed Tuesday that the

White House persuaded U.N. Ambassador Andrew Young to attend Monday's state dinner

for Vice Premier Teng Hsiao-ping so that blacks would be represented.

Teng accepts 'in principle' China-based U.S. news

WASHINGTON (UPI) — Chinese Vice Premier Teng Hsiao-ping accepted in principle Tuesday the establishment of the first American news bureaus in China.

White House spokesman Jody Powell told newsmen President Carter brought up the question in a morning meeting with Teng and the Chinese official gave "a positive reaction."

"The American journalists have a habit of reporting exactly what they see," Carter was quoted as telling Teng. "In fact I would like to send you 10,000 of them."

According to White House

officials, Teng laughed and said, "That would be too many."

Powell said details of the news agreement will be worked out at a lower level.

State Department officials said the Chinese have proposed beginning the arrangement with four resident U.S. news bureaus in Peking: United Press International, the Associated Press, The Washington Post and The New York Times.

The Chinese would be represented in Washington by the New China News Agency.

Stung by congressional Black Caucus criticism that there were no blacks on the original guest list, Powell said the White House asked Young to reconsider the invitation he had decline sometime earlier.

"I got two invitations," Young told reporters at the dinner.

"We got Andy to come because some folks" felt it was an insult that black Americans were unrepresented at the affair, Powell said.

But he indicated he believed the White House had made up for the omission by featuring black stars from the performing arts, plus the Harlem Globetrotters basketball team, at the Kennedy Center gala that followed the banquet.

Council delays on rental checklist

BY TERRY IRWIN Staff Writer

The Iowa City Council Tuesday deferred action on the proposed mandatory tenant-landlord checklist in order to allow the city's legal staff to clarify enforcement procedures for that ordinance.

The council voted 4-3 last week to pass first consideration of the mandatory checklist of housing conditions. If the proposed ordinance receives a majority vote at two more council meetings, landlords will be required to provide forms to renters on which housing conditions prior to rental can be recorded.

But at Tuesday's meeting action on the ordinance was delayed because councilors have determined that wording in the ordinance needs to be

changed.

The wording change, according to Councilor Mary Neuhauser, needs to be drafted so that the city's housing inspection department will not have to become involved with the enforcement of the checklist system. She said the department had become concerned that procedures might go beyond those items strictly in the housing code.

Michael Kucharzak, director of the city department of Housing and Inspection Services, said last week he feared that some landlords might decline to sign a checklist and instead call on the city staff to inspect the rental unit and fill out the form in order to absolve themselves of any risk.

The checklist provision would be reworded to indicate that

enforcement takes place at the time when the landlord applies for an annual rental permit, Neuhauser said.

She said at that time the landlord would simply have to show housing officials the number of checklists that have been completed.

Councilor Clemens Erdahl said the wording change "will eliminate the very slight possibility that tenants might expect the housing inspectors to enforce the checklist provision," clarifying that the only enforcement involved will be at the time the landlord is issued a rental permit.

Both Neuhauser and Erdahl indicated that they believe the second consideration may be voted on within two weeks.

In other action, the council unanimously adopted a snow

emergency ordinance to assist the city street crew's snow removal efforts following periods of heavy accumulation.

Under the ordinance, parking will be allowed on the odd-numbered sides of streets on odd-numbered days and on the even-numbered sides of streets on even-numbered days when the city manager authorizes the emergency ordinance.

The alternating schedule applies to streets where parking would otherwise be permitted on both sides of the street. All other parking regulations and prohibitions, both posted and non-posted, remain in effect. Parking on either side of the streets affected by the emergency ordinance will be permitted during the "change-over" period, between 7 a.m. and 9 a.m.

Mediation 'just fell apart at end'

Continued from page 1.

mediation session as "a most bizarre experience," said, "All I want is Linda Eaton back at her job and breast-feeding. If I can get that through a settlement or in court, that's what I want."

She said both sides were flexible and negotiated in good faith, but the mediation "just fell apart in the end."

Eikleberry declined to comment on the specifics of the mediation. "It's good to go in and mediate and not worry that what was said will be held against you later in court," she said.

Berlin also refused to discuss the mediation because the case is now in court.

City Attorney John Hayek said he would neither confirm nor deny that mediation took place.

"Whatever took place prior to the hearing is not for public, or media, consumption," he said.

Sinicropi said he told both sides his services would be available if they ever wanted to try mediation again.

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Is justice just beginning for Patty Hearst?

Patty Hearst, for the first time in five years, is "free." Five years after her abduction by an ideologically inchoate gang of political thugs called the SLA, followed by her participation in the robbery of the Hibernia Bank and her 14-month existence as a fugitive and her subsequent trial and imprisonment in California, Hearst will leave a federal correctional facility this week after being granted clemency by President Carter. Thus, one chapter in her "ordeal" is completed. Another is sure to begin presently.

It is pointless to further debate the correctness of her incarceration. She has been imprisoned for 23 months for a series of acts that many consider not have been truly criminal, but rather the result of intensive brainwashing by the SLA. And even if her criminal acts were completely voluntary, the almost two years she has served in prison combined with the time she spent as a kidnapping victim and a fugitive from justice, are seen by some (President Carter included) as punishment enough for whatever misdeeds she may have committed. So perhaps greater consideration should be given not to her acts themselves, nor to the way she has gained her freedom, but to what may happen to her now.

There will, of course, be those who believe Patty Hearst is free only because of her illustrious surname. That is, to a point, true — and it is also true her case would never have become notorious without that surname, and she probably would never have been kidnapped in the first place without it. There can also be a case made for the contention she might not have been incarcerated if her name had been different. Public opinion, which has now fluctuated toward sympathy for her plight, at the time of her trial was more or less solidly against her — "This child of wealth deserves punishment," the line ran, "if for no other reason than she is child of wealth." And since public opinion has a greater bearing on such cases than legal authorities would have us believe, public demand for her imprisonment was met. It was, to a degree, that same public opinion which freed her.

So Patty Hearst is now a creature of the public: her private life ended the night she was abducted, and cannot now be revived. The public has turned on her before, and can very easily do so again, even though if justice is to be truly served in the unique case of Patty Hearst, we should all leave simply leave her alone.

MICHAEL HUMES
Editorial Page Editor

Iowa: unranked and yet unbowed

The fortunes of Iowa athletics weave a sad tale indeed. Possessed as we are of a football team that has not a winning season since many of us were sleeping in cribs, we instead try to take succor in little things like a wrestling team with a number one ranking, and a basketball team that has a winning record thus far even though they dribble so resolutely in a fieldhouse seemingly designed by Roderick Usher. But when it comes to succor taking, it seems those mysterious beings who determine national basketball ratings are determined never to give a succor an even break: despite beating two nationally ranked teams, and despite losing to two others by slender margins, both AP and UPI deign to ignore the Iowa ballbasketers' modest accomplishment and deny them a numbered laurel in the polls.

This was met with a resounding "Fie!" hereabouts by those who pay attention to such things. (At least I think it was "fie.") National rankings are hard to come by, there being only 20 to go around, and there were those who thought denying one such to the

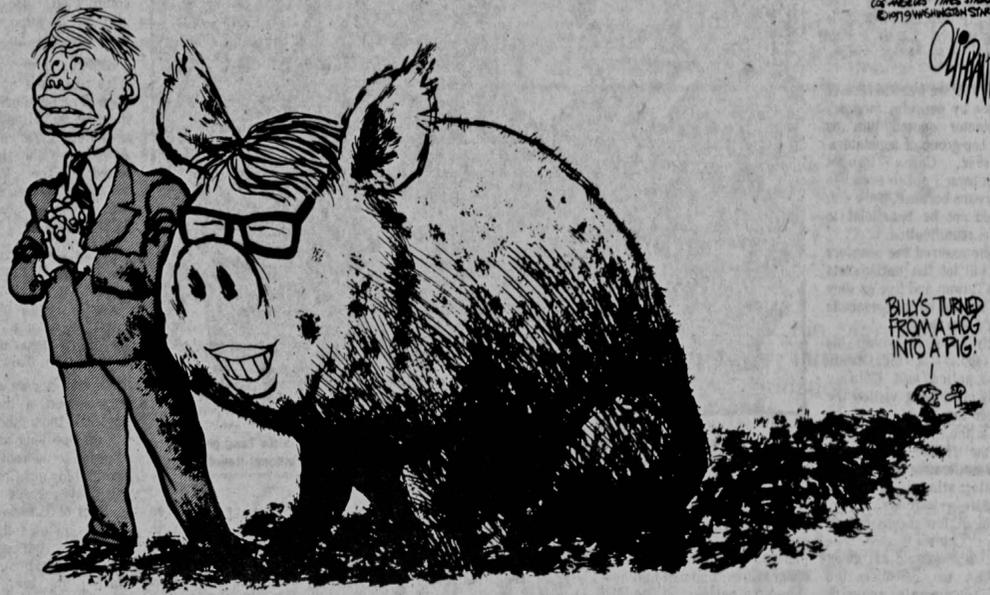
Hawkeyes was not only unjust, but heretical.

This, of course, arises from the mistaken notion that national rankings are based on logic. Rather, they are usually based on where a team is located, how often it has been ranked nationally in the past, how near a team is a major media center and other such considerations. And it arises further from the notion that national rankings mean something. The three teams that have been ranked first this year have all gone on to loose to some rather poor teams. If the estimation of the first place team has so often been wrong, why so much teeth gnashing about not being tabbed as the 20th or 19th best?

So take heart, all those so mightily offended. The Hawkeyes will go on having a good year...or maybe they won't. But whatever happens, it will happen just the same with or without a national ranking.

MICHAEL HUMES
Editorial Page Editor

Viewpoints



'Pure necessity': rape and self-defense

By TERRY KELLY
Coordinator, Rape Advocacy Program

The general public has become increasingly aware of the issues surrounding violence against women. In addition, more and more people are also becoming aware of the failure of the courts and the police to protect victims of these types of crimes. According to the Uniform Crime Report, 73 per cent of those arrested for rape are arrested again for the same crime within four years. In one city, in 1970-71, it has been shown that in 85 per cent of the cases, when a homicide occurs, the police have been summoned at least once before the actual murder, and in 50 per cent

in the interpretation of the law and in the drafting of actual legislation.

These facts became publicly obvious with the cases of three minority women who acted in self-defense against men who either attacked them or their children. Inez Garcia is a Latina who killed a man who helped rape her. She was originally convicted for second-degree murder and then was acquitted when her case was successfully appealed. (One of the issues raised during her first trial was the validity of the rape charge since she did not immediately report the incident to the police.) Joanne Little is a black woman who was tried for killing a guard who allegedly forced her to commit a sexual act while she was incarcerated. She was acquitted for the crime, but is currently serving time on her original charge. Yvonne Wanrow is a Native American woman who killed a man who sexually assaulted one of her children. She was convicted of the charge brought against her, but is currently out on bail awaiting a new trial. There are two women attorneys who are largely responsible for the acquittal of Inez Garcia and the retrial of Yvonne Wanrow: Susan Jordan and Elizabeth Schneider. Schneider and Jordan have also written an article entitled *Representation of Women who Defend Themselves in Response to Physical or Sexual Assault*, which was published by the Center for Constitutional Rights.

The significance of the work done by Jordan and Schneider can best be realized when one looks at some of the issues raised as a result of their experience as defense attorneys. Their conclusions are a result of what they experienced first hand in the courtroom as well as from research done by many groups in the women's movement. The following are a few excerpts from their article:

"Our analysis assumes that an act of homicide by a woman is reasonable to the same extent that it is reasonable when committed by a man. We do not argue for a separate legal status for women. However, sex-biased stereotypical views of women, especially women who act

violently, and a male orientation built into the law prevent an equal application of the law... a woman may reasonably perceive imminent and lethal danger in a situation in which a man may not. This perception will justify for her, as it would for a man who perceived such danger, recourse to deadly force.

"Standards of justifiable homicide have been based on male models and expectations. Familiar images of self-defense are a soldier, a man protecting his home, family or the chastity of his wife or a man fighting off an assailant. Society, through its prosecutors, juries and judges, has more readily excused a man for killing his wife's lover than a woman for killing a rapist. The acts of men and women are subject to a different set of legal expectations and standards. The man's act, while not always legally condoned, is viewed sympathetically... the law clearly does not permit a woman to protect herself to the same extent that a man may protect himself. Case law, for example, allows the use of deadly force to prevent forcible sodomy between males, but has not yet sanctioned a woman's right to use deadly force to repel a rape. Underlying this distinction is the belief that the invasion of a man's body is a more egregious offense than the invasion of a woman's body. Conceptions of why a woman kills a rapist are also laden with sex-based stereotypes. The juror's statement in Inez Garcia's trial that "you can't kill someone for trying to give you a good time" demonstrates the separate standard of justifiable homicide for men and women."

Susan Jordan will be speaking here at the UI Feb. 1 at 7:30 p.m. in the student lounge of the College of Law. She will be discussing this article as well as courtroom strategies when representing women charged with violent crimes. It's because of the work of women like Susan Jordan that more women are not going to prison for protecting themselves when their society will not.

Commentary

of the cases, the police were called five or more times before the actual murder.

Alternatives of protection are limited to women who have been victimized by either physical or sexual abuse, so as a result, many women have had to protect themselves out of pure necessity. This is particularly illustrated when one looks at the lack of police and court protection for poor and minority women. Class and racial biases of the judicial and law enforcement systems compounded with an already hostile attitude toward abused women too often leaves women with only one option: self-defense. It is becoming evident that this is the only sure method of protection from severe physical injury or death. But what are the consequences of using physical force and possibly committing a homicide in order to protect one's self or one's children? One would assume that there would be protection in the law. The application of "justifiable homicide" has been viewed as valid under the circumstances of protecting one's self, one's family or property — if you are male, that is. Sex bias and sex-role stereotyping is rampant

More on Eaton

To the Editor:

My reaction to most issues is personal. I rarely take expression of my opinions beyond private reflection or discussion with my friends. Once in a while, though, I read an opinion in the letters column so disturbing that I must react. The disturbing letter is that of Mr. Winkle dated Jan. 24 regarding the Eaton affair.

There are a number of questions raised by this issue, but one specific question continually

Letters

haunts me. How much should be expected of the individual in order that she or he might obtain and keep a job? I have my own impression of what a reasonable answer to this question might be. The question can be answered on two levels — the individual and the job. On the individual level, the answer involves an individual decision taking into account talent and requirements of the job. On the job level, the question is answered in functional terms. There is usually a specific purpose of the job, and anyone desiring the job is expected to carry out duties related to the accomplishment of that purpose.

I am not equipped well enough to discuss the cognitive processes the individual does or should go through in job decision. I do, however, have definite views on the purpose of the fireperson: They should put out fires. A peripheral (nonetheless important) part of that purpose is to respond within a reasonable time to fire emergencies.

I will admit that I have had little experience with breast-feeding other than observation. Despite this, I really wonder whether the amount of time necessary for a nursing mother to pry sucking lips from her precious nipple would make a great deal of difference in her response time to a fire alarm. If it does, I would like to know whether there is any significant difference between that time and length necessary to terminate those most fundamental functions often referred to as urination, etc. (especially at) under similar emergency conditions.

Michael Ungs
316 Ridgeland

Save it for the fire

To the Editor:

The City of Iowa City councilmen should not be allowed to urinate during their working hours. What if, while in the john, they had to make some instantaneous reaction to a civic matter that involved the lives of the citizens of this community? Because of the maladroit distraction of their appendage could they respond quickly enough? Because it must take as much time for a piddling man as it does for a breast-feeding mother to pack it in and fasten it up. Let the councilmen piss on their own time — and not of Linda Eaton.

Craig Johnson



The green water and li flowing water

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Sayings about e rolling stones, gree glass houses and haven't been heard fourth grade phillo have given new tee saws.

Teacher Jeanne C her fourth graders fort's South Side

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PHILADELPHIA The next time you' and sniffing don't co misery by worr modern science c cure for the commo

Instead, consider of a Canadian pr says that for as littl can buy a humi reduce the chanc getting a cold again

Professor George the University of Sa says the common co widespread of the infections that strike Americans each fostered by both exc and high indoor hu

Green, who att semiannual meet American Society Refrigeration and tioning Engineers said humidity betwe per cent is healthi

"In laboratory research, bacteria counts were signifi ered in condition range," he said. "B

Hemorrhoid affliction ubiquitous

By KELLY ROBERTS
Staff Writer

There are some things that even the president of the United States cannot avoid. Hemorrhoids is one of those.

During the Christmas holidays, it was revealed that President Jimmy Carter suffers from hemorrhoids — to the point where they were interfering with his work. Daily reports on the president's condition were issued, and surgery was mentioned.

Hemorrhoids are a form of varicose veins formed by the distension of veins in the internal or external portion of the anus.

In effect, everyone has hemorrhoids, according to Nelson Gurl, UI assistant professor of surgery.

"Hemorrhoids are a plexus, or network of veins," he said. "Everyone has these, but in some people the plexus is more inflamed than in others, forming what are known as hemorrhoids. Potentially, everyone can suffer from them."

Gurl said hemorrhoids are caused by intense pressure on the anus. This can be present in pregnant women and is sometimes found in alcoholics with liver disease when the abdomen fills with fluid.

Konrad Schulze, assistant professor of internal medicine, said that while they are more common in the elderly, anyone can get hemorrhoids.

Although several over-the-counter preparations are available to

hemorrhoid-sufferers, Schulze said he does not recommend them.

"I don't believe in using the over-the-counter preparations," he said. "I don't think they have any benefit. If it contains a local anesthetic, it may be useful for itching or irritation, but it doesn't affect the hemorrhoid itself."

"Instead, I recommend keeping the area clean and having regular bowel movements. I think the over-the-counter preparations used over a long term can cause more harm than good, but short-term use is all right," he added.

Schulze said that by using laxatives, bowel movements can be kept regular, helping to avoid complications such as bleeding, trauma, itching and irritation.

If these treatments do not work, Schulze said, some kind of surgical procedure may be necessary to relieve the pain of the hemorrhoids.

Gurl said the use of surgery in the treatment of hemorrhoids is controversial. There seems to be a general trend away from surgery, he said, including hemorrhoidectomies.

"Some doctors prefer to operate for symptoms such as bleeding, itching and sticking out," he said. "Others prefer to treat non-operatively. More and more surgeons prefer just to bind hemorrhoids off."

Gurl explained that the method used to treat hemorrhoids is determined in part by where the hemorrhoid is located. A hemorrhoid can be one of two kinds: internal or external.

Internal hemorrhoids can be treated in

an out-patient procedure involving minimal anesthetic, Gurl said. One method used is to bind off the hemorrhoid with a rubber band. A special instrument is used to hold the hemorrhoid while the rubber band is put in place. Eventually the hemorrhoid dies and falls off, without pain.

Another procedure involves manually dilating the hemorrhoid, causing inflammation. Gurl said the inflammation causes scarring that binds off the hemorrhoid, which eventually disappears.

A controversial procedure used mainly in England, where Gurl said the waiting list for a hemorrhoidectomy can be as long as six years, is to inject the hemorrhoid with a fluid, again causing intense inflammation.

When the hemorrhoid is external, Gurl said at least a dozen different surgical methods are available. These involve hospitalization while the hemorrhoid is removed.

Gurl said hemorrhoids are a common condition.

"I bet if you talked to a lot of people, you'd find that at least a quarter of them had had hemorrhoids at one time or another," he said.

Despite the commonness of hemorrhoids, Gurl said in the two and one-half years he has been practicing at the UI Hospitals, he has seen only one hemorrhoidectomy. He said, however, that this may be different in a non-university setting.

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Raped, stabbed girl, 17, kills attacker in Brooklyn

NEW YORK (UPI) — A 17-year-old girl, dragged into a darkened Brooklyn alley and raped, seized her attacker's knife and killed him by slashing his throat, police said Tuesday.

Brooklyn detectives said the unidentified young woman was stabbed in the hand during the attack at 10:20 p.m. Monday.

"She's all right now," one detective said.

"He said he was going to kill me," the girl told the police.

The woman was taken to Coney Island Hospital after the attack on a quiet street in Brooklyn's Brighton Beach section. Police said she had been raped.

The body of her assailant was taken to the Brooklyn morgue where authorities were hoping to establish his identity through fingerprints. Detectives said he appeared to be in his 20s.

"We don't know how she did it," a detective said. No charges were filed but the detective said, "We're going to present it to a grand jury to see what happens."

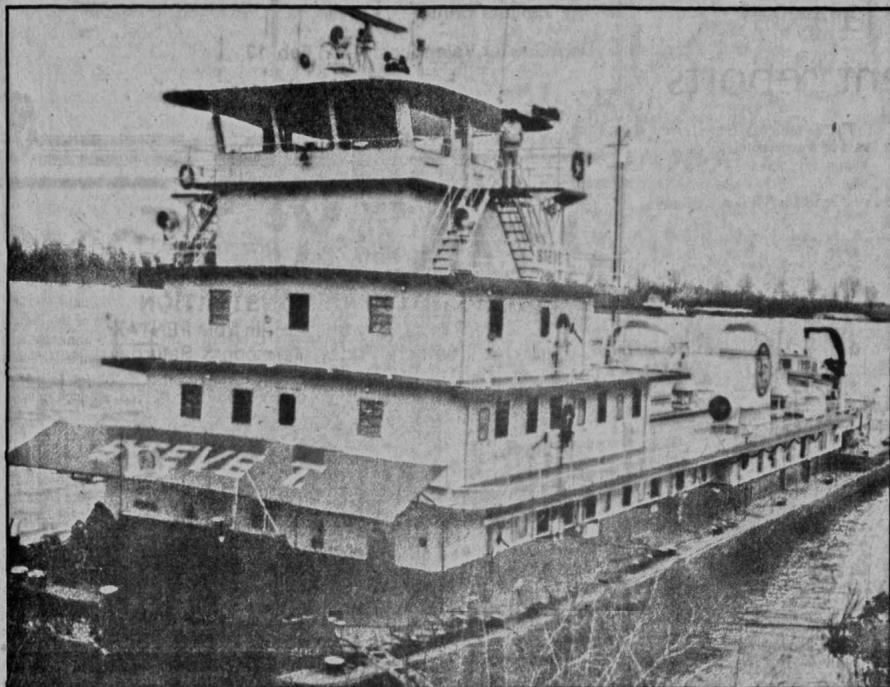
Police said the assailant fled after he was stabbed in the throat but collapsed half a block away. The officers who found the man's body followed a trail of blood to the alley where they

found a brassiere.

Police said witnesses then told them they had seen a semi-nude woman running down the street.

The girl had been walking home from a newsstand with a girlfriend moments before the attack.

Police said the rapist apparently followed the girls and attacked after they split up, choosing his victim because she turned down a side street and dragging her into an alley.



Waitin' on the levee

The green and white Steve T, its five decks gleaming through a water and liquid wax rubdown, waits like a fighter in the free-flowing water of the Ohio River near Cairo, Ill. Around the bend of

Cairo Point waits more than 80 miles of ice bridges and gorges on the river up to about Girardeau, Mo. Charles Duckett, captain, has been stranded by ice since Jan. 10.

United Press International

'The grass is always greener than a wiener'

FRANKFORT, Ind. (UPI) — Sayings about early birds, rolling stones, greener grasses, glass houses and good turns haven't been heard by today's fourth grade philosophers who have given new teeth to the old saws.

Teacher Jeanne Collins asked her fourth graders at Frankfort's South Side School to

complete a list of proverbs she thought they would be familiar with. Not so.

The early bird of some of the students catches "an early fly," "the afternoon bird" or "as well as he fetches."

A rolling stone "can break a bone," "will knock you down" or "may hit soon."

The grass is always greener

"than the sky," "in the summer," "when the sun is out," "when you know what you're doing" or "than a wiener."

People who live in glass houses "are people who get hurt" or "are fools."

One good turn "is a good time," "is a curve" or "and that's the end."

The fourth graders also had

some thoughts about horses, which everyone knows you can lead to water, but:

"You can't lead him to bed," "not to the barn," "you can't lead a horse to supper," "a horse can't lead you" or "not a cow."

"A bird in hand is really grand," contended one girl,

while another argued, "A bird in the hand is a bird in command."

"Early to bed and early to rise" won far from unanimous support, with one youngster guessing the ending was "is a good start" but others contending, "you're still tired" or "is hard on school nights."

Physicists urge solar energy development

NEW YORK (UPI) — The sun can be made to power refrigerators and toasters, but it will be years before technology can offer solar power as an economical alternative to earthbound energy, a group of scientists reported Tuesday.

The direct generation of electricity from sunlight by silicon solar cells has a proven track record in satellites, the study group told the annual meeting of the American Physical Society.

It called on the federal government to promote and encourage large scale research into practical methods for producing solar energy.

The study group, headed by Prof. Henry Ehrenreich of Harvard University, said interest in solar photovoltaic (light-electricity) energy conversion as an alternative energy source stems from one fact and one belief — that sunlight is inexhaustible and can be harnessed on a mass scale.

"Utilization of photovoltaic as

a major source of electricity in the U.S. with a market penetration exceeding 10 per cent of consumption will, in all probability, be a long-term venture requiring 30 to 50 years," the group said.

The year-long study was co-sponsored by the Office of Science and Technology Policy within President Carter's Executive Office and the Department of Energy.

The resulting report, "Solar Photovoltaic Energy Conversion," is intended to provide information for policy formulation within the Federal government and its research agencies, in industry and in the scientific and technical communities.

"The ultimate prospects for photovoltaic energy conversion are bright in view of the . . .

rapid rate of progress in photovoltaic science and technology," the report said.

"The Federal government should encourage a diversity of approaches to obtain better photovoltaic systems and fundamental research leading to new approaches.

"Until a clear pathway to the photovoltaic future has been established, efforts to stimulate a large-scale, low-cost industry are premature."

Scientists in the study group work for I.B.M., Haverford College, General Electric, Bell Laboratories, Princeton University, California Institute of Technology, Boston University, Brown University, National Bureau of Standards and Massachusetts Institute of Technology.

—creation of a private, non-profit Public Telecommunications Trust to replace the present Corporation for Public Broadcasting and serve as an administrative and financing agent. Its members would be presidential appointees;

—creation of a Program Services Endowment within the Trust to underwrite programming with grants to individual stations or groups of stations;

—a tax on users of the broadcast spectrum to draw \$150 to \$200 million annually. The tax could either involve all broadcasters or be restricted to commercial users such as

television stations and networks; and

—encouraging the expansion of both the Public Broadcasting Service and National Public Radio.

The commission urged new efforts to increase the number of women and minorities in public broadcasting and to make the institution more accountable to the public.

The 17-member commission was established in June 1977 by the Carnegie Corporation, a New York foundation, to study the public broadcasting establishment.

Don't snuffle, buy yourself a humidifier (prof. says)

PHILADELPHIA (UPI) — The next time you're sneezing and sniffing don't compound the misery by worrying why modern science can't find a cure for the common cold.

Instead, consider the advice of a Canadian professor who says that for as little as \$50 you can buy a humidifier and reduce the chances of ever getting a cold again.

Professor George H. Green of the University of Saskatchewan says the common cold, the most widespread of the respiratory infections that strike millions of Americans each year, is fostered by both excessively low and high indoor humidity.

Green, who attended the semiannual meeting of the American Society of Heating, Refrigeration and Air-Conditioning Engineers Tuesday, said humidity between 40 and 60 per cent is healthiest.

"In laboratory and field research, bacteria and virus counts were significantly lowered in conditions at mid-range," he said. "Bacteria live

the shortest period at 50 per cent."

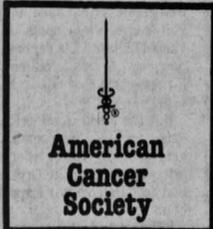
The problem in winter, he found, is that humidity in most homes and offices is too low.

Green, who teaches mechanical engineering, said he began investigating the subject in 1967 when a colleague suggested he look at the relationship between absenteeism in schools and humidity.

In six out of eight studies conducted in classrooms where humidity was controlled, children exposed to higher humidity showed a lower percentage of absenteeism due to winter colds.

He said the studies are significant because 95 per cent of the U.S. work force works indoors.

"If you consider there were 169 million sick days reported last year due to upper respiratory illnesses, even a small reduction in this figure would mean a tremendous savings in paid man-hours," he said.



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In honor of the recent publication of Murray N. Rothbard's provocative new book, *For a New Liberty* (The Macmillan Co., 1978), the Cato Institute is sponsoring the 1979 Liberty Scholarship Essay Contest. Through this important program, the Institute seeks to encourage a more active discussion of the role human freedom should play in contemporary public-policy decisions.

Students in the high school and college divisions are invited to submit original essays on the topic: "What should the status of liberty be in today's America?" after having read Professor Rothbard's remarkable work. A distinguished panel of judges will then select four contest winners in each division.

For complete information and Contest Entry Form, please detach and return this coupon to: Liberty Essay Contest, Cato Institute, 1700 Montgomery Street, San Francisco, CA 94111.

YES! Please rush me complete information on the 1979 Liberty Scholarship Essay Contest plus one copy of Murray N. Rothbard's exciting new book, *For a New Liberty*, at the Special Discount Price of \$2.95 (50% discount). Full payment is enclosed.

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Gov't finance topic of UI parley

By JOHN OSBORN
Staff Writer

The UI College of Business Administration will host a conference Thursday and Friday that will examine financial problems of state and local governments.

The conference is designed particularly for state legislators; county, city and school officials; and other policy makers, but it is open to the public.

Five noted economists will speak at the conference on topics ranging from inflation and local financing problems to property tax relief and reform in the wake of the Proposition 13 movement in California.

Walter Heller, Regents Professor of Economics at the University of Minnesota and former chairman of the President's Council of Economic Advisers (CEA), will speak in the main lounge of the Union Thursday night at 8 on the economic outlook for 1979. Heller's speech, entitled "Inflation, Recession and Carter: What's Ahead?" is

expected to focus particularly on the implications of President Carter's recent State of the Union Address.

Heller, who was chairman of the CEA under Presidents Kennedy and Johnson, is generally credited with authoring the controversial mid-1960s tax cut.

UI Professor Eleanor Birch, who is directing the conference along with Professor Thomas Pogue, said the idea initially was developed by J. Richard Zecher, the new Dean of the College of Business.

"Dean Zecher thought it was a topic of genuine interest which would continue to receive attention in the legislature and from the press in the near future," Birch said.

Birch said the conference should be a valuable addition to the college's outreach program, which attempts to provide programs for non-students. Other examples of this are the off-campus and executive MBA programs.

"This should be beneficial to both specialists and the general public, and we are hoping to

attract state and local legislators, labor leaders and private citizens groups. So far, we have at least 10 Iowa City and Johnson County legislators registered for the conference and a number of private citizens," Birch said.

Following each of the major talks, a panel discussion will be held, and Birch said efforts were made to include representatives of varying viewpoints on the panel. Participants will include a newspaper editor, a Democratic National Committeeman from Iowa, two representatives from the United Auto Workers, and the president of Iowans for Tax Relief.

"The university cannot take a partisan stand, so the speakers will be factual and analytical in their presentations," Birch said. "But we hope to stir up a good discussion with the

panelists. We hope they will shed light as well as a little heat."

Other speakers at the conference will include, Steven Gold of Drake University; Edward Gramlich, professor of economics and public policy at the University of Michigan; and John Shannon of the Advisory Commission on Intergovernmental Relations in Washington D.C.

UI to have a drop-in mathematics lab

By ELISSA COTTLE
Staff Writer

For those UI students who aren't mathematical geniuses — or those who didn't score 23 or better on the ACT test — a mathematics laboratory will be provided next fall by Prof. Harold L. Schoen of the math department's Division of Secondary Education. Schoen was awarded a \$2,750 summer fellowship from the Collegiate Associations Council to plan the laboratory.

Schoen has submitted several proposals to the federal government asking for funds to cover the \$40,000 to \$50,000 needed for equipment in the math lab.

"For every dollar the National Science Foundation provides, the university has to match it...but if I don't get the money we'll still open, we'll simply tutor" instead of the present plan of using computer terminals in addition to tutors, Schoen said.

"I think there's a definite need to improve instruction," said Schoen, who is one of two faculty members at the UI with a math-education degree. He is researching the teaching of mathematics.

'78 U.S. trade deficit largest in history, government reports

WASHINGTON (UPI) — The United States bought \$28.45 billion more in foreign goods than it sold abroad in 1978, registering the largest trade deficit in history, the government reported Tuesday.

The long string of U.S. deficits — 31 months in a row — has played a key role in the year-long slide of the dollar and has been a major source of concern for President Carter.

The Commerce Department's final trade report for 1978 nevertheless managed to provide some bright spots — the value of oil imports declined 6.7 per cent to \$39.5 billion and farm exports rose nearly 23 per cent.

But the trend in oil prices is expected to reverse again this year because of a 14.5 per cent price increase by the Organization of Petroleum Exporting Countries.

"The cost of oil imports must be expected to increase in 1979, bringing us another reminder that we still face a difficult,

long-term energy problem," Commerce Secretary Juanita Kreps said.

The Carter administration has estimated the United States will have to pay between \$3 billion and \$4 billion more this year for imported oil than paid out in 1978.

The Commerce Department said the trade deficit for the last month of 1978 was \$2.04 billion, a slight increase from the \$1.95 billion level of the previous month.

Kreps contended the two months of relatively low deficits "confirm the trend toward smaller deficits which began in the spring of 1978."

"This improving trend is expected to continue during 1979, producing a substantially lower annual trade deficit that was experienced last year," she said.

The Commerce Department has predicted the 1979 deficit could shrink by up to \$9 billion — meaning the United States may wind up this year around \$19.5 billion in the hole.

A slower rise in U.S. output — coupled with a depreciated dollar — should make it easier to sell American goods to foreign purchasers. At the same time, American demand for foreign products should ease somewhat, the department said.

The \$28.45 billion deficit last year exceeded the previous record high of \$26.53 billion in 1977 — even though exports increased at a faster rate than imports.

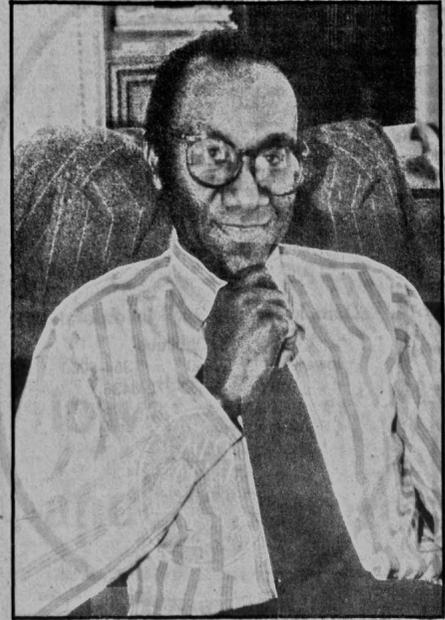
Carter has vowed to U.S. trading partners to narrow the gap this year to prove he is serious about shoring up the value of the dollar on international money markets.

The Commerce Department said 1978 exports totaled \$143.57 billion, an increase of 18.5 per cent from 1977, while imports reached \$172.02 billion, a gain of 16.5 per cent.

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American Cancer Society



Franklin Thomas, a New York lawyer, has been named to replace McGeorge Bundy as head of the Ford Foundation, it was announced Monday. Thomas, 44, will take over June 1.

Khmers claim killing Soviets, Cubans

BANGKOK, Thailand (UPI) — Khmer Rouge loyalist forces claimed Tuesday they have killed or wounded more than 300 Soviet and Cuban advisers accompanying the Vietnamese-led invasion forces now controlling most of Cambodia.

The Khmer Rouge, followers of fallen Cambodian leader Pol Pot, claimed further successes in its guerrilla war against the invaders, but intelligence sources said there was no indication the 100,000-man Vietnamese-led army was losing its grip on the country.

The Khmer Rouge radio claimed that between the Christmas Day start of the Vietnamese invasion that 14,000 Vietnamese troops were killed and 300 tanks, 2,000 trucks and 12 warplanes were destroyed.

"Our revolutionary armed forces have also killed and wounded more than 300 Soviet and Cuban technicians and advisers during this period," the broadcast, monitored in Bangkok, said. However, it offered no proof of the claims and gave no further details.

The pro-Chinese Khmer Rouge have claimed Soviet advisers have been helping the Vietnamese invaders since war between the two Southeast Asian Communist neighbors broke into the open more than a year ago.

The Khmer Rouge radio also claimed Cambodian peasants armed with knives, sticks and hatchets rose up against Vietnamese soldiers southwest of Phnom Penh and killed 20 of them.

Reaction of the Cambodian people to the Vietnamese invasion remains one of the key unanswered questions for analysts trying to project how much difficulty the Vietnamese will have in holding onto their military gains.

Some of the remarkably few refugees to escape into Thailand from occupied Cambodia have said many Cambodians were cooperating with the invasion forces as a welcome alternative to the brutal Khmer Rouge regime of Pol Pot.

Sources confirmed that fighting was continuing with both

Vietnamese aircraft and ground forces in action. They said the Khmer Rouge holdouts are apparently harassing Vietnamese communication and supply lines, but have not been able to wrest much of the country from Vietnamese hands. Fighting along the Thai border with western Cambodia was reported to have dropped off sharply.

In another development, Vietnam announced Tuesday that it is preparing to celebrate a 190-year-old victory against an invading Chinese army.

Greens face contempt for continuing laetrile therapy

BOSTON (UPI) — The Massachusetts Appeals Court Tuesday ordered Gerald and Dianne Green not to allow Laetrile treatments for their leukemia-stricken young son, now undergoing therapy with the controversial drug at a Mexican clinic.

In a two-page decision, Appeals Court Chief Justice Allan Hale upheld a lower court order prohibiting the Greens from administering Laetrile to their 3-year-old son, Chad.

"It does not appear from the arguments... that the findings of the (lower court) judge did not warrant the orders which he made," Hale said.

His decision reaffirms the ruling issued last week by Plymouth County Superior Court Judge Guy Volterra, who ordered the Greens to stop the metabolic therapy program they had chosen for Chad. That program also involved massive doses of vitamins A and C and use of enzyme enemas.

Volterra's order maintained the state's role as legal guardian of the boy, but allowed his parents to retain physical custody so long as they continued to take Chad to Massachusetts General Hospital in Boston, where he received chemotherapy treatment.

The Greens left their Scituate home with Chad last Wednesday — one day after Volterra's decision — and flew the boy to a Laetrile clinic in Tijuana, Mexico.

As a result of that action, they now face contempt charges Wednesday in Plymouth County Superior Court.

Hale's order came one day after a 45-minute hearing in his courtroom, during which George Donovan, the lawyer representing the Greens, argued that the courts did not have the authority to overrule the parents' constitutional right to select medical care for their son.

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Claims he felt trapped in romance

Marvin: A quarter-tank of love

LOS ANGELES (UPI) — Actor Lee Marvin Tuesday compared the shades of love to the fuel gauge on a car's gasoline tank and said his feelings for Michelle Triola never got higher than the quarter-full mark.

Superior Court Judge Arthur K. Marshall joined in the analogy about the gas tank and said he took it Marvin's needle was more to the left than the right hand side of the panel.

His 46-year-old former mistress, who had her name legally changed to Marvin the year they broke up, appeared as she sat at the counsel table to find the comparison less than amusing.

The matter came up when Mitchelson asked Marvin if he never loved Michelle "even a little bit."

"What kind of love are you referring to?" asked Marvin. Judge Marshall suggested that the actor give his definition of love.

"Love is a matter of degrees," Marvin said. "There are all degrees of love. I think of a gas tank with the empty and full positions.

"There is young and frivolous love. There is child-like love. Then there is the other end of the scale which could be the love between people — a deep regard for the other person, truthfulness, loyalty, fidelity

and a tremendous sense of selflessness toward the other person.

"I did not have that kind of love." Mitchelson asked about an occasion in late 1964, a few months after they met, when Marvin and Michelle were in the tiny fishing village of San Blas in Mexico and spent what she described as idyllic hours together.

"How did you feel toward her then?" Mitchelson asked. "The tank was about one quarter full in San Blas,"

Marvin replied. "Did you ever tell her you only loved her a quarter of a tankful?"

Marvin did not reply. Marshall said it seemed they had been "all around the speedometer" on the matter and directed Mitchelson to move on.

He asked Marvin whether Michelle had told him she wanted children. "Never," Marvin replied. He agreed that he was a "drinking man" and that there were occasions on which he became very intoxicated and Michelle took care of him.

Hearst in isolation at hospital until release

PLEASANTON, Calif. (UPI) — Patricia Hearst, excited and happy about her forthcoming release, is being held in isolation in a prison hospital room at her own request until she is set free on Thursday, it was disclosed Tuesday.

Hearst's seven-year bank robbery sentence was commuted Monday by President Carter.

Shortly after the commutation was announced, Hearst, 24, was moved from her prison dormitory room to the hospital at her request. She will remain there until her release, even eating her meals in the room which also has a TV

set, said prison spokesman Eugene Boris.

"This is not a protective status, because if it were she would be housed in the (prison) detention facility," Boris said.

He said Hearst was the first prisoner ever to be kept in a hospital room until her release. He said the move was made at her request so she would feel "more comfortable" and she would not mix with the other inmates again before her release.

Asked if any of the 300 other inmates had expressed hostility toward her, Boris said, "The majority are very

happy that she is getting out. However, there are always people who will say that a rich woman is only getting out because of her money."

Hearst was visited for about two hours Monday night by her fiancé, Bernard Shaw, 33, a San Francisco policeman. He plans to meet her at the prison Thursday along with her attorney, and they will go directly to her mother's house in Hillsborough, about 25 miles away.

Boris said when he talked with Hearst after the announcement that her sentence was being shortened, she told him that she was so excited, "I don't think I

can eat a thing."

Hearst is scheduled to be released about 7:30 a.m. Thursday after serving two years and four months in jail since her arrest in September 1975. She plans to read a statement and answer questions at a news conference scheduled for the parking lot outside the prison, 35 miles southeast of San Francisco.

Boris said Hearst had gotten along well with the other inmates.

"She was very cooperative and admirable," he said. "You always find some people hostile toward her, saying she got off easily because of her money."

DOONESBURY

by Garry Trudeau



Teen sniper questioned

SAN DIEGO (UPI) — A teen-age girl, who friends said loved guns and shoot-out scenes on television, was held for questioning Tuesday in a real-life drama — a sniping spree that killed two people and wounded nine others.

Sixteen-year-old Brenda Spencer was placed with 20 other girls at juvenile hall "and is being treated like anybody else," authorities said.

Police say the girl, armed with a .22 caliber rifle, fired a 20-minute volley into the elementary school yard Monday morning, killing the school's principal and chief janitor. Nine children and a police officer were wounded.

The suspect held police at bay for more than six hours before negotiators convinced her to give up about 3:15 p.m. She walked out of her home in the middle-class neighborhood, placed the rifle and a pellet gun on the ground and surrendered to S.W.A.T. officers. Police did not fire during the day.

Brenda was being "held for questioning" in connection with two counts of murder and nine counts of attempted murder, police spokesman Bill Robinson

said.

While authorities declined Tuesday to speak of Brenda, some of her classmates at Patrick Henry High School described her.

"She was a good shot," said Dawn White, 16, who said she was one of Brenda's best friends. "I went into the desert with her last year to go target shooting and she killed a lot of lizards and squirrels. She almost never missed.

"She hates cops," Dawn continued. "She's always saying she wants to kill cops, wants to blow one away. I thought she was crazy. I thought she was just talking. I didn't think she'd really shoot somebody."

Another friend said Brenda enjoyed the television show "S.W.A.T.," especially the shooting scenes. "When she saw stuff like that, she'd say, 'Oh, wow!'" the friend said.

A detention hearing — to determine whether Brenda will remain in custody, be released to her father, Wallace Spencer, or placed in a foster home — must be held within 48 hours of her arrest. Officials would not say when the hearing would be held.

Copycat sniper?

CHICAGO (UPI) — A sniper, apparently located in a highrise public housing project, Tuesday fired five shots into a third-floor grade school classroom, injuring one student.

"It must be a takeoff on San Diego," a policeman said of the incident, referring to sniper's fire Monday at a San Diego school which killed two persons and injured nine.

Authorities said the Chicago sniper probably was at a window of the Cabrini Green Housing project when five shots were fired into the sixth-grade classroom of the Schiller Elementary School.

One of 32 students in the classroom — Mona Hill, 10 — was injured by flying glass.

Police said they were canvassing the area for the sniper and leads in the shooting.

Principal Doris Barnes said news media coverage of the San Diego sniper might have

provoked the incident. "The power of suggestion is there," she said.

Students in classrooms on the north side of the building were transferred to other areas, she said.

Postscripts

- Meetings**
- Brown bag lunch special event: Judy Allen, director of the UI Dance Department will speak on "Dance As A Career" at 12:10 p.m. in the lounge, North Hall.
 - The Scottish Highlanders will hold tryouts for dancers at 3:30 p.m. today and Thursday in the Highlander Room, Union.
 - Weeg Computing Center orientations will begin at 3:30 p.m. in 301 Lindquist.
 - A resume writing seminar will be presented by the Career Services and Placement Center at 4 p.m. in the Grant Wood Room, Union.
 - An informal worship will be held in the Upper Room of Old Brick at 4:30 p.m.
 - The International Center Social Committee will hold a planning meeting at 6:30 p.m. at the International Center.
 - The M.D. Dance Marathon planning committee will meet at 6:30 p.m. in the Michigan Room, Union.
 - The Revolutionary Student Brigade will meet at 7 p.m. in the Michigan State Room, Union.
 - The Iowa Sailing Club will meet at 7 p.m. in the Minnesota Room, Union.
 - The UI Ski Club-Team will meet at 7 p.m. in the Purdue Room, Union.
 - Stammtisch (German Round Table) will meet at 9 p.m. at Joe's Place, 115 Iowa Ave.
- Lectures, recitals**
- A panel discussion on "A Very Human Right: The Linda Eaton Case," sponsored by the Iowa Socialist Party, will be held at 7:30 p.m. in the Grant Wood Room, Union. Panelists will be Kathy McKirch of the National Organization for Women, Mary Flanagan of La Leche League and Dennis Ryan of the City Federation of Labor.
 - Gustaf Wingren, professor emeritus of theological ethics at the University of Lund in Sweden, will speak on "Development of a Theology of Creation" at 8 p.m. in the Yale Room, Union.
 - The Iowa Baroque Players — Betty Bang Mather, Baroque and modern flute; James Lakin, oboe; Leopold LaFosse, violin; Sven Hansell, harpsichord; and Eldon Obrecht, Basso da camera — will give a recital at 8 p.m. in Clapp Recital Hall. Soprano Martha Sheil will be guest artist.

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Editor Wanted

The Board of Student Publications and the publisher of the Daily Iowan will soon interview candidates for editor of The Daily Iowan to serve in the coming year. This position will require a person with the ability, dedication, and responsibility to assume editorial control of a daily newspaper with a circulation of more than 17,000 in the university community.

The applicants must be either graduate or undergraduate students currently enrolled in a degree program at the University of Iowa. The Board will weigh heavily the following evidence of qualifications: scholarship, pertinent training and experience in editing and news writing (including substantial experience on The Daily Iowan or another daily newspaper), proven ability to organize, lead and inspire a staff engaged in creative editorial activity and other factors.

Applications will be considered only for the full year from
June 1, 1979 to May 31, 1980
(No applications will be accepted after 4 pm February 23, 1979)

Application forms and additional information must be picked up at:
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Board of Student Publications, Inc.

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6B:71 Stat. Analysis	34:2-1 Sociology
6E:1 A & B Econ.	34:2 Sec. 2 & 3 Sociology (Massey)
6E:2 A Econ.	34:120 Sect. 1 Soc. Physc.
11:21 Human Biology	44:1 Human Geography
11:32 Western Civ.	44:2 Nat. Environmen & Man
11:38 Art	44:19 Environmental Issues
17:41 Nutrition	71:120 Drugs & Their Use
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Div

By HOWE BEARDS Assoc. Sports Editor

A year ago at during a most success on the part of Iowa's women's swim team Bob Rydze would more than happy to discuss at length the promising future of Hawkeye divers.

For Rydze, there was to talk about —

East-West Kin

By DOUG BEAN Staff Writer

Two members of the Iowa wrestling team selected to participate in the 12th annual East-West Wrestling Classic in Oregon Feb. 6.

Randy Lewis, who Hawkeyes with a 22 this season, will face sin's Jim Hanson at 12 pounder Bruce Kin square off against Oh Andy DiSabato. Both wrestlers will compete West squad.

Lewis, a sophomore Rapid City, S.D., is unbeatable this year pinning 13 of his opponents. The 126-pound second at the 1977 Championships and is ranked No. 1 at 12 Amateur Wrestling National Mat News.

The 126-pound corner feature the country's 12 wrestlers at that time Badgers' Hanson has twice this season with sophomore coming on both times. Lewis Wisconsin senior 4-1 in of the Midlands and victor in the Iowa-dual Jan. 19.

Kineth was rolled with a perfect slate weekend when he won for the first time this Oregon State's Dick F. The senior from Dec

Wimble

DETROIT (UPI) now, close to two winning Wimbledon, Wade says she still believes she won the tennis title in 1977.

"It was one of those things. I couldn't believe it, it was happening like I was standing the side, watching it to me, but it wasn't to me," Wade said triumph in the 100th Wimbledon with Queen Elizabeth "The whole world watches Wimbledon but I couldn't believe who was at the center. It was one of those moments."

Wade, 33, will have a tough time equ achievement, but it is considerable stability on a woman who has a formidable record for beating herself on. She is one of women (Billie Jean Chris Evert are the have accumulated on dollars in career earnings.

The English woman her 1978 season "ave "I didn't quite get

Divers still missing from Iowa picture

By HOWIE BEARDSLEY
Assoc. Sports Editor

A year ago at this time, during a most successful season on the part of Iowa's men and women's swim teams, Coach Bob Rydze would have been more than happy to sit and discuss at length the talent and promising future of his 1977-78 Hawkeye divers.

For Rydze, there was so much to talk about — a program

blessed with a trio of former high school All-Americans, a diving season on the part of the men's squad that would result in a lopsided 118-24 point spread against all opposition, not to mention a talented sophomore who would soon become the school's first All-American since 1959.

"It took us three long years to get where we are now," Rydze would say. "We've begun a

dynasty here with the talent we've been able to recruit."

This season, however, Rydze would rather listen to the talk concerning the diving program. After all, there's not much to say when there isn't a program to talk about.

"It's been a very strange and different year for me. It's been a frustrating year and yet a humbling year," Rydze said. "It really hurts when some of

my coaching friends call me up and tell me how well one of their divers is doing. And here I am without a diving team, period."

The frustrations began in January of '78 when Rydze and members of both diving teams let it be known that the 9 feet, 8 inch depth of the Field House pool's diving tank — measurements that fall 3 feet, 4 inches short of NCAA regulations — was too shallow and too dangerous for all

participants. An investigation into the situation concluded that the diving well was indeed unsafe for diving, and UI officials ordered the immediate removal of the boards.

The outcome of the diver's controversy did little to prepare the two squads for post-season competition in conference, regional and national championships. And, although Athletic Director Bump Elliott has made it official that the university will begin construction this spring to deepen the diving area to 17 feet, the boards have remained in storage and the chances of returning last year's for next season's competition is rapidly becoming obsolete.

"We had hoped that all the divers would sit out this year and return to Iowa next year, without losing a year of eligibility," Rydze said. "The way it looks now, we'll be lucky to get one of them back."

That lone possibility of returning to the Iowa campus is Ann Bowers, a sophomore on last year's women's team who has been training in Mission Viejo, Calif.

"Ann's 100 per cent certain that she'll return after the pool has been corrected," Rydze said. "I have talked to her a couple of times and she says that she'll definitely be back next year."

As for Denise Buchheister, John Ellett, Ricardo Camacho and Randy Ableman, the remaining divers forced to pull up stakes on the 1978-79 Iowa school year, the percentages of making a return become smaller and smaller.

Buchheister, a high school All-American from Cedar Rapids, is all but scratched as a returnee after enrolling at the University of Missouri. Ellett,

yet another high school All-American recipient from Houston, was another returning prospect until a diving accident slowed his training and, possibly, brought an early end to the talented freshman's diving career.

"With Bucky enrolled at Missouri, we've lost any chance of getting her back, and Ellett's career may be over after dislocating a shoulder while tower (10 feet) diving last summer in Houston," Rydze said. "He's going to have surgery on it and the doctors don't think he'll be able to dive again."

With three of five divers already accounted for, the only names left on the list are Camacho and Ableman — a pair that will more than likely be the biggest blow to the Iowa program.

Rydze, selected as coach of the U.S. diving team that participated in the Dec. 30-Jan. 11 world competition in Spain and the Canary Islands, spoke with Camacho in Madrid, Spain where the sophomore claimed top honors in the meet's tower diving championship.

"Ricardo's really improved and he dove very well in the world meet. He's got a good chance of making the finals of the '80 Olympics and has an outside

chance at a medal," Rydze said. "Unfortunately, it's more than likely Ricardo won't return to Iowa."

Camacho, Iowa's 1978 All-American on the strength of an 11th-place finish at last year's three-meter diving finals, and Ableman were the most outspoken divers regarding the past and present diving hassles. And Ableman, a freshman also involved in workouts in Mission Viejo, is finding the situation hard to forget.

"I've just tried to forget about what the University of Iowa did to us last year and this year," said the third member of Iowa's former high school All-American corps. "The university was very unfair to the divers and to the Iowa swim program. They never told us they were going to take the boards out from under us, they prevented us from getting strong workouts before the Big Tens and the national meet and they're hurting this year's team by making them give up 16 points before every dual meet,"

Ableman added. "It was just a bad experience. And the athletic department knew about the pool's situation long before last season. But they never did anything about it."

"Right now, I'd say it's a tossup between coming back to

Iowa and going to (the University of California at Irvine), Ableman said. "And they've got great facilities out here."

With only one diver leaning toward a return to Iowa City, the situation confronting Rydze is a simple one — a return to the old blackboard.

"All we can do is go back to recruiting and try to build the program back to where it was," Rydze said. "It took us three long years to get where we got and it'll take another three years, at least, to try and get there again."

"We were on the verge of becoming the top (men's) diving team in the Big Ten, and that's saying a lot. Now, if we can get Randy back and some good recruits, we'll be lucky to be fifth or sixth among conference diving teams," Rydze added. "But I'm in total agreement with the university that the boards were taken down, because someone was going to get seriously hurt."

"I'm confident I can rebuild the program back up to where it was. There's no question in my mind about that. But it's going to take time and it won't be an easy thing to do. Especially when you lose the caliber of divers we had and still could have had here this year."

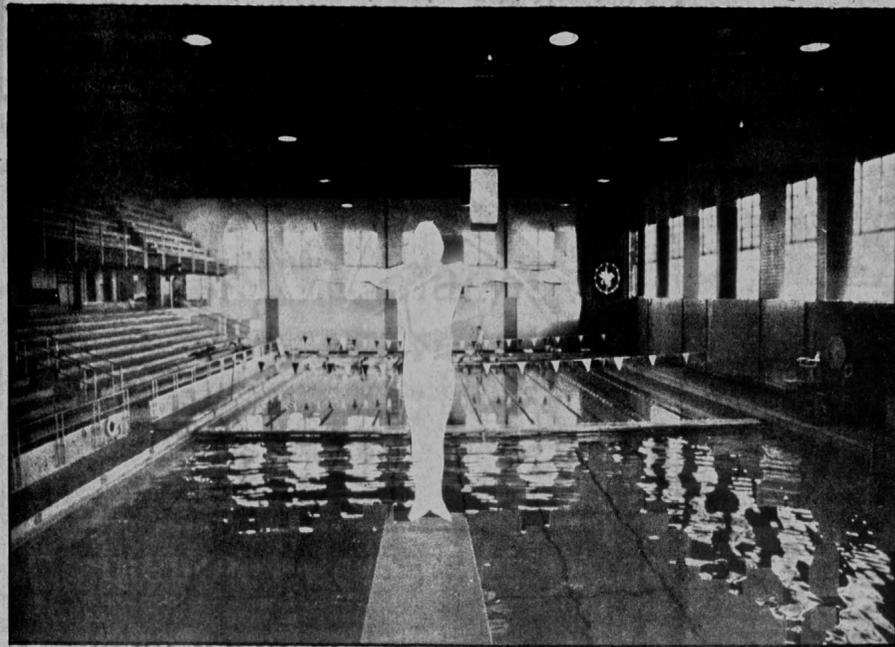


Photo by Dom Franco

East-West Classic Kinseth, Lewis top all-star squad

By DOUG BEAN
Staff Writer

Two members of the top-rated Iowa wrestling team have been selected to participate in the 12th annual East-West All-Star Wrestling Classic in Corvallis, Oregon Feb. 6.

Randy Lewis, who leads the Hawkeyes with a 22-0 record this season, will face Wisconsin's Jim Hanson at 126 and 150-pounder Bruce Kinseth will square off against Ohio State's Andy DiSabato. Both Hawkeye wrestlers will compete for the West squad.

Lewis, a sophomore from Rapid City, S.D., has been unbeatable this year while pinning 13 of his opponents in 22 matches. The 126-pounder took second at the 1978 NCAA Championships and is currently ranked No. 1 at 126 by the *Amateur Wrestling News* and *National Mat News*.

The 126-pound contest will feature the country's No. 1 and 2 wrestlers at that weight. The Badgers' Hanson has met Lewis twice this season with the Iowa sophomore coming out on top both times. Lewis beat the Wisconsin senior 4-1 in the finals of the Midlands and was an 18-5 victor in the Iowa-Wisconsin dual Jan. 19.

Kinseth was rolling along with a perfect slate until last weekend when he was beaten for the first time this season by Oregon State's Dick Knorr, 9-8. The senior from Decorah piled

up 20 consecutive wins before the narrow one-point loss. Kinseth currently holds a 21-1 record and a No. 1 rating in both wrestling publications. And like teammate Lewis, Kinseth was the runner-up at 150 in the last national tournament.

The Buckeyes' DiSabato has been injured this year and just returned to the Ohio State lineup last month. The Ohio State 150-pounder is coming off a red-shirt year last season after finishing third at 142 in the 1976 NCAA tournament. Kinseth and DiSabato haven't met.

Kinseth will be making his first appearance in the all-star meet and was happy to be selected to the elite team.

"I wanted to wrestle in the meet last year, but it's a pretty big honor to be picked this year," Kinseth said. "I was thinking about being selected to the team since the beginning of the year."

Although most of the nation's top 150-pounders are from the West this year, Kinseth figures he'll get a good match from DiSabato.

Heavyweight John Bowsby and 118-pounder Dan Glenn are listed as alternates for the meet. Bowsby, who has compiled a 22-2 record this season, has been rated No. 1 all year but UCLA's Fred Bohna was picked to represent the West squad.

"I definitely felt Bowsby should have been picked until he was beaten by Becker (Min-

nesota's Jim)," Coach Dan Gable said.

The selections were made before Bowsby's loss to Becker, but the UCLA Heavyweight won the honor by beating Steve Day earlier in the season. And the Hawkeyes' Bowsby lost an overtime decision to Day at the Midlands, consequently the Iowa Heavyweight lost the bid to Bohna. Bowsby had beaten Bohna by a 5-0 score in a previous meeting last season.

The West squad, which is made up of wrestlers west of the Mississippi River, will be favored to move ahead in the series which is tied at six wins apiece. Joe Seay of Cal-State Bakersfield will coach the West squad, which will have four top-ranked wrestlers.

One of the feature matchups should come at 118 where the nation's top-rated wrestlers, Gene Mills of Syracuse (East) and Joe Gonzales of Cal-State Bakersfield, meet head on. The 134-pound hookup between a pair of defending national champions is expected to be a tough battle. Iowa State's Mike Land (West), the defending 126-pound champ, will face the reigning 134-pound title-holder, Ken Mallory of Montclair State.

Iowa State's Kelly Ward (West) will be seeking revenge for a loss to Minnesota's Dan Zilverberg last Saturday at the all-star classic, while the 167-pound match pits the No. 1 and 2 ranked wrestlers, defending 150-pound national winner Mark

Churella of Michigan (East) and Brigham Young's Brad Hansen.

In other matchups, Oregon State's Dan Hicks (West) was slated to wrestle Andy Rein of Wisconsin, but the Badger stand-out has been out with a shoulder separation and is not expected to wrestle.

Lehigh's Mark Lieberman (East) will square off against Arizona State's Dave Severn at 177 and Mitch Hull (East) of Wisconsin will take on Oregon State's Howard Harris at 190. Bohna (West) will wrestle Springfield's Jeff Blatnick at Heavyweight.

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Wimbledon win inspires Wade

DETROIT (UPI) — Even now, close to two years after winning Wimbledon, Virginia Wade says she still has trouble believing she won the coveted tennis title in 1977.

"It was one of those weird things. I couldn't believe, even then, it was happening to me. It was like I was standing off to the side, watching it all happen to me, but it wasn't happening to me," Wade said of her triumph in the 100th Wimbledon with Queen Elizabeth watching. "The whole world usually watches Wimbledon anyway but I couldn't believe it was me who was at the center of all that. It was one of those magic moments."

Wade, 33, will undoubtedly have a tough time equalling that achievement, but it has had a considerable stabilizing influence on a woman who used to have a formidable reputation for beating herself on the court.

She is one of only three women (Billie Jean King and Chris Evert are the others) to have accumulated one million dollars in career tennis winnings.

The English woman called her 1978 season "average." "I didn't quite get inspired. I

felt at the end of 1977 I didn't have any letdown, but I got off to a bad start in 1978," she said.

"It was taking me two hours to beat someone I felt I should be beating in two sets. When that happens, you ask yourself if you're getting jaded."

"But if I pack it in, what will I be missing? What else could I do that would give me as much satisfaction?"

So Wade will continue to play, "one season at a time," until time and her opponents tell her she cannot continue.

"I like competing. It's a challenge. There's the satisfaction of doing something as well as you can."

One thing Wade might find herself easing into is the instruction side of the game. She has a degree in mathematics from Sussex University and likes to see situations on the tennis court as problems to be solved.

She also acted as playing captain of Britain's winning 1978 Wightman Cup effort.

"I've been captain of some of the British teams and I've seen that, for a short period of time like a couple of weeks, I can really contribute something."

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IM competition heats up; basketball, wrestling set

By HEIDI McNEIL
Staff Writer

With basketballs swishing the hoops around the country in high school, college and professional games, the UI Intramural department got in on the action Sunday as league competition started rolling.

Over 240 teams — 171 men's, 40 women's and 32 co-ed — have thrown their hats in the ring, according to Warren Slobos, IM Coordinator. Also, a new addition to this year's schedule is a men's and women's recreation league.

Teams wishing to shoot the hoops in organized play but do not want the intense competition of the regular divisions will form the recreation league. All rec squads are not eligible for playoffs, but will have a few more scheduled games, according to the IM office.

Competitive league playoffs begin in March with the championship matchups scheduled for the latter part of that month.

Wrestling starts Feb. 5 with the match schedules posted today in the IM office (room 111, Field House). All participants must make the weight class in which they were placed Monday through the weigh-in or else they will be disqualified.

Finals for this single elimination tourney are slated for Feb. 10 at 6 p.m. before the Iowa-Arizona wrestling meet at the Field House.

As the cold winter weather continues to force all sports to remain inside, activities such as racquetball, table tennis and badminton will be

offered by the IM department.

Interested individuals in the men's table tennis singles and racquetball doubles must sign up in the IM office by 5 p.m. today with schedules available Feb. 5. Deadline for women's racquetball doubles is Feb. 6 while entries for women's badminton singles and co-ed racquetball doubles are due Feb. 9. All of these tournaments will be single elimination.

Another event coming up on the IM scene is the arm wrestling tournament. Four weight classes for men — 160-under, 161-185, 186-210, 211-up — are planned with an open women's class. Participants must enter by Feb. 6 with preliminaries beginning that same day at 6:45 p.m. for the men and Feb. 7 for the women. Championship showdowns are slated for halftime of the Iowa-Purdue basketball game Feb. 15.

Tracksters will have a chance to show their stuff at the indoor track meet scheduled for Feb. 21 at the Rec Building. Deadline for meet entries is 1 p.m. Feb. 14 with preliminary action for all running events and women's field events that same day.

Points accumulated through wrestling, racquetball doubles, basketball, track and arm wrestling will determine the men's and women's Schlitz IM olympic representative for the UI in regional competition at the University of Minnesota in March.

Further information on IM deadlines, rules and schedules is available at the IM office or by calling 353-3494.

Celtic guard joins Warriors...

BOSTON (UPI) — Veteran guard Jo Jo White, a vital part of two Boston Celtics' NBA championship squads who had become disenchanted with the club, was traded to the Golden State Warriors Tuesday in return for a first round choice in the 1979 college draft.

Celtics' President Red Auerbach, in announcing the trade, said the 6-foot-3 seven time NBA All Star "has been a great player for the Celtics for the past nine years ...

"We are in a rebuilding program and in order to get quality you must give up quality," Auerbach said of the Celtics, who at 17-31 remain in the NBA's Atlantic Division cellar, 16 games out of first place.

"A first round draft choice should bring us the type of player who will make a contribution toward putting the Celtics back on top and keeping us there for years to come. It is no secret that Jo Jo has been unhappy here for the past two years and we all hope that this move will prove beneficial to him."

White has played in all but one game this season, averaging 12.5 points per game.

A Celtics' spokesman said the team intends to reactivate Don Chaney, who has been on the active reserve list, to fill the

vacancy created by the trade. Adding the Golden State draft choice brings the Celtics' drafting strength to three top choices in the 1979 draft. In addition to their own selection, the Celtics received a first round pick from Seattle for Dennis Awtry.

This was supposed to be a good year for the 31-year-old White who was coming off successful surgery for removal of bone spurs in both heels which left him in agony after every game and practice session.

Prior to the surgery at the end of last season, he had played in 488 straight games, a team record.

However, his bitterness festered and exploded 29 games into this season when he met with Auerbach and owner John Y. Brown and demanded to be traded. He said he was "humiliated, embarrassed and demeaned" by the lack of playing time given him by new player-coach Dave Cowens and by the team's ignoring his expertise.

Prior to his trade demand, he nearly quit the team but was talked out of it by Cowens, Cedric Maxwell and Curtis Rowe.

White, leader of the vaunted Celtics fast break for many years, was a star at the University of Kansas and a

member of the 1968 Olympic team which won a gold medal.

White came to the Celtics in one of Auerbach's many drafting coups. Many clubs bypassed White because he had military commitments. Auerbach drafted him first and White ended up playing 60 games for the Celtics in his rookie season.

His best point-production year was 1971-72 when he scored 23.1 points per game. He was the Most Valuable Player in the Celtics' 1976 NBA championship series over Phoenix, the last title won by Boston.

White, leader of the vaunted Celtics fast break for many years, was a star at the University of Kansas and a

...but memory lingers as White departs

BOSTON (UPI) — Jo Jo White, as much as anyone, was a Boston Celtic in the tradition molded by Red Auerbach and nurtured by four successive coaches.

White was unselfish, played acceptable defense (though never was given much credit for it) and usually kept a low profile on and off the court. He was a clutch shooter and led the Celtics to two world titles in the post-Bill Russell era.

But like the team to which he had given so much, White collapsed last season and never recovered this year. Tuesday he was traded to the Golden State Warriors in a swap for that team's first round choice in the 1979 college players' draft.

The acquisition of Nate Archibald and the elevation of Cowens to player-coach did not sit well with the Kansas veteran.

Archibald and White could never work together in the backcourt and the club could not afford to have two similar guards whose short suit was

defense. White never publicly decried the Cowens move, but it was obvious to Celtic insiders that he was less than ecstatic about the move.

Another reason for optimism was that the backcourt ace had solved his contract problems, which had left him bitter before the start of the year. He had charged former owner Irv Levin with reneging on a five-year contract when Lloyd's of London wouldn't insure his feet. He even jumped the team for one day.

"When he popped off, he was justified," said former Celtics coach Tom Heinsohn in a late June interview. "They reneged on his contract and Jo Jo White became a commodity. If they can get someone for him, he will be the first to go."

White, the leader of the vaunted Celtic fast break for many years, was an NBA All-Star on seven occasions. He was an All-American at Kansas and a member of the 1968 Olympic team which won a gold medal.

NFL players richer after 1978 season

NEW YORK (UPI) — The average salary of National Football League players in 1978 rose 13.2 percent to \$62,585, the NFL Management Council announced Tuesday.

The second salary survey conducted by the Management Council also reflected a 17.9 percent hike in the median salary from \$45,563 to \$53,715. Average salary by position ranged from \$102,606 for quarterback to \$48,354 for kickers.

The greatest gains were made by players with the lowest

salaries, the survey indicated. The biggest increase went to kickers, with a 16.5 percent average increase, followed by 15.7 percent for defensive backs, 15.3 percent for offensive linemen and 15.2 percent for linebackers.

Running backs realized the smallest gains, with a 10.1 percent rise to \$66,516 per year.

Other average salaries by position in 1978 were \$59,824 for receivers, \$60,241 for offensive linemen, \$66,063 for defensive linemen, \$58,061 for linebackers and \$54,838 for defensive backs.



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- Danese's attire
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- Whitman's "— of Adam"
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- Object of Androcles' beneficence
- Valued at
- Wharf
- Kind of dye
- Guitar ridges
- Eccentric
- "Heartaches" bandleader
- Opposite of hits the hay
- Kin of mins. and secs.
- Says further
- Christmas "visitor"
- Self-controlled
- Turning tool
- Plant with sword-shaped leaves
- Prepares to fire
- Arab title
- Elaine —, author of "Right Bank"

DOWN

- Neil Simon creation
- Old tongue
- Malodorous
- Nothing to it
- Rat-tail —
- Brilliant acclaim
- Pale yellow, as corn
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- Peddler's wagons
- Shanties
- Puts to flight
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- Base place
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- Come across
- Took reflection
- Massachusetts' "— aristocracy"
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- Deep yearnings
- Flying jib
- Soprano — Jean Smith
- Reputation
- Brain passage
- code
- Thailand
- Beanie
- Like Reynard

ANSWER TO PREVIOUS PUZZLE

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Iowa's Hawkeyes still So what? Anyone who has been t recent basketball game better than to believe that the only proof that the any good. Every Iowa content to be unranked than to be ranked and I Just ask Lou Henson cote. No doubt they would prefer to be unranked and to be stuck in their present — rated but almost outention.

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Northwestern's suc major college athle

The 1979 Muscular

"Pitching Get In Commi January Michigan for more info

Hawks still unrated — so what?

Iowa's Hawkeyes still aren't ranked. So what?
Anyone who has been to one of Iowa's recent basketball games should know better than to believe that being rated is the only proof that the Hawkeyes are any good. Every Iowa fan should be content to be unrated and winning than to be ranked and losing.

Just ask Lou Henson or Jud Heathcote. No doubt they would much rather prefer to be unrated and winners than to be stuck in their present predicament — rated but almost out of title contention.

At the Big Ten's basketball press conference last November, all the coaches talked about how tough everyone in the league would be, although most picked Michigan State as the favorite. Coach Heathcote predicted that it will be "one heck of a race," and said the Spartans would be glad to survive with a 14-4 record, "but to satisfy our fans, we'd have to be 18-0."

Henson and the Illini recently learned the same lesson. The Illinois fans stood solidly behind the team when it upset Michigan State and was 15-0, but now they've lost four of their last five (the last three straight) and the fans are getting a tad bit upset.

Extra Point steve nemeth

been and where we're trying to go," Henson said in defense of his team. "Don't expect us to be 30-0. We're a good basketball team. But we're pretty young and we're working hard."

And that's what Iowa is doing — working hard. Yes it would be nice to receive some recognition for that, but then again, isn't it more fun to be unrated, beating the big guys and thus proving all those so-called "experts" wrong?

Actually someone had noticed the hard-working Hawkeyes a few weeks back. The Jan. 20 issue of *The Sporting News* had Iowa ranked 18th. The Hawks stepped back to 23rd for the Jan. 27 issue, but have bounced back to No. 15 in the Feb. 3 issue.

"Some people thought that we probably should've been rated after we came back from the road trip with Purdue and Michigan State, and then knocked off Illinois. But the ratings are, oftentimes, a matter of who the name schools are. They're gonna tend to put name schools up there," Iowa Coach Lute Olson said. "I think a lot of the people voting don't really know that much about the teams involved, they just sort of go through and look at the records."

"I think our fans are more concerned about the ratings than we are. We know if we continue to play well, if we continue to win, at the conclusion of the season, well, they can't ignore us

forever," Olson added. "I don't think it's (being rated) a great concern; it's certainly not a great concern to me. Based on the feeling I've gotten from the players, it's no big deal to them. They could really care less at this point. All we care about is doing a good job," and a coach's nightmare." And there are 10 more dreams or nightmares left, and a coach's nightmare." Iowa must remember there are 10 more games, and a coach's nightmare." Iowa has 10 more dreams or nightmares to play.

There is, however, one problem with Iowa not being ranked. It is inexcusable as long as Purdue is given a spot among the elite, even if it's the 20th spot.

Olson agrees: "It is interesting to note that Purdue is rated. And that would lead you to wonder what in the world is going on. If we beat Purdue on their homecourt and are one game ahead of them in the standings in the Big Ten, that one makes it a little difficult to figure out."

Notre Dame still No. 1 despite loss to Maryland

NEW YORK (UPI) — Indiana State Coach Bill Hodges is No. 1 where he thinks it counts most, so he says he's not bothered that his unbeaten Sycamores failed to take the top spot Tuesday in the weekly UPI Board of Coaches college basketball ratings.

Indiana State, the nation's only undefeated major college team with an 18-0 record, actually received more first place votes (18-12) than Notre Dame, but the Fighting Irish held on to the No. 1 ranking for the third straight week despite suffering a one-point loss to Maryland last Sunday.

The Fighting Irish received 551 points to 528 for the Sycamores. The difference, apparently, was that many of the 41 coaches who participated in this week's ratings still don't have much regard for Indiana State's schedule. The Sycamores, members of the Missouri Valley Conference, do not play as difficult a schedule as Notre Dame.

"It isn't at all important how we're ranked nationally," says Hodges, who replaced Bob King last October when King stepped down because of health problems. "Nobody believes me when I say that, but I swear I mean it."

"The important thing is to be ranked No. 1 in our conference. That's the surest way of attaining our goal, which is reaching the NCAA tour-

nament. That's where the national champion really is decided."

In this week's voting, Notre Dame did not receive anything

NEW YORK (UPI) — The United Press International Board of Coaches top 20 fourth weekly college basketball ratings, with first-place votes and records through Sunday, Jan. 28 in parentheses:

Rank	Team (Record)	Points
1	Notre Dame (12-1)	551
2	Indiana St. (18-0)	528
3	UCLA (11-14-3)	436
4	Duke (3-1)	430
5	Louisville (21-17-3)	413
6	North Carolina (2-15-3)	414
7	Ohio St. (3-13-4)	393
8	Syracuse (17-2)	308
9	Marquette (14-3)	199
10	Georgetown (16-2)	185
11	Texas (14-4)	163
12	LSU (14-3)	116
13	Michigan St. (11-5)	98
14	Texas A&M (17-4)	94
15	Alabama (13-4)	69
16	Vanderbilt (14-3)	65
17	Illinois (16-4)	51
18	Temple (15-2)	49
19	Weber St. (18-4)	43
20	Purdue (15-5)	39

Note: By agreement with the American Basketball Coaches Association, teams on probation by the NCAA are ineligible for top 20 and national championship consideration by the UPI Board of Coaches. Those teams currently on probation for 1978-79 are Hawaii, Grambling, Nevada-Las Vegas and Alaska-Anchorage. University of Idaho is on probation until mid-January.

lower than a sixth-place mention. Indiana State, however, was left off one ballot entirely and was placed 15th on another.

With upsets highlighting last weekend's activity, there was a major shakeup among the top 10.

UCLA, one of the few highly ranked teams to make it through last weekend unscathed,

advanced from seventh to third and Duke, beginning to strut its stuff after a slow start, climbed two places to fourth. UCLA got one first-place mention and Duke picked up three first place votes.

Louisville stayed in the No. 5 spot but North Carolina, a loser to Clemson last Saturday night, dropped four places to No. 6.

Ohio State received three first place votes and advanced two spots to No. 7; Syracuse made a dramatic five-place rise to No. 8; Marquette jumped two spots to No. 9 and Georgetown advanced two places to No. 10.

Texas and another team on the move after a slow beginning, moved up five places to No. 11; LSU fell off two spots to No. 12 and Michigan State experienced the biggest drop of the week, falling nine places to No. 13 after suffering back-to-back losses in the rugged Big Ten Conference.

Texas A&M remained in the No. 14 position; Alabama climbed five places to No. 15; Vanderbilt moved up one place to No. 17 and Illinois also slumped nine places to No. 17 after being beaten twice in the Big Ten.

Rounding out the top 20 in order were Temple, Weber State and Purdue. Temple fell off three places from last week while Weber State was making its first appearance in the top 20. Purdue returned to the rankings after a lengthy absence.

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BIJOU

Foster: One is the loneliest

RALEIGH, N.C. (UPI) — The way Duke Coach Bill Foster sees it, a top national ranking and 20 cents might get you a cup of coffee.

The Blue Devils, now ranked fourth, are one of three college basketball teams that have held the No. 1 spot this year in UPI's Board of Coaches ratings and Foster has some advice for the top dog — it isn't worth it.

"I think it creates some extra pressure," said Foster, whose team has recovered from an early season slump to win four straight, including a 69-64 victory over ninth-ranked Marquette this past Sunday, and take the lead in the red-hot Atlantic Coast Conference.

"I think the polls are great for the fans,"

Foster said Tuesday. "But it's very, very difficult now to pick a top team in the nation. It's a fan's delight and a coach's dilemma."

Duke held the No. 1 ranking through six games, and then dropped two straight in Madison Square Garden, first to Ohio State (90-84) and then to St. John's (69-66).

Since then, the Blue Devils have been ranked No. 9 and No. 7 by the coaches.

Ironically, Foster believes the humiliation his team experienced in New York may have helped.

"I had a feeling after that that we were more intense during practice," he said.

Heathcote: Wildcats got lucky

EVANSTON, Ill. (UPI) — Michigan State basketball Coach Jud Heathcote paused to shake hands with Northwestern Coach Rich Falk in the Wildcat locker room following the Spartans' loss last week to the Big Ten's last place team.

"Congratulations coach... you were lucky," Heathcote said.

Falk has not had his share of good fortune during his first year as coach of the Wildcats. So his nod toward Heathcote may have been partial recognition that last week's 18-point victory over the then the fourth-ranked Spartans was due in part to luck.

Northwestern's success in major college athletics in

recent years has been very limited. The football team this season did not win a game and Falk's team has won only five of 17 basketball games.

The basketball team has not had a winning season since 1968-69, and the last four year's ledgers have read 8-19, 7-20, 12-15 and 6-20.

Falk, 36, who looks more like a student assistant than a head coach in the Big Ten, is certain Northwestern's basketball program will rise — and with talent, not just luck.

"We want to continue to play the top teams in the nation, it's the only way," said Falk, who captained the 1964 Northwestern team and was voted most

valuable player as a junior and senior. "If we play the top teams, we're going to recruit the best players we can and have a better program. Sure, we could play some soft teams but that's not the way to do things."

Falk's scheduling philosophy is reflected in this year's schedule, which included games — and defeats — against North Carolina, Notre Dame, Arizona and DePaul.

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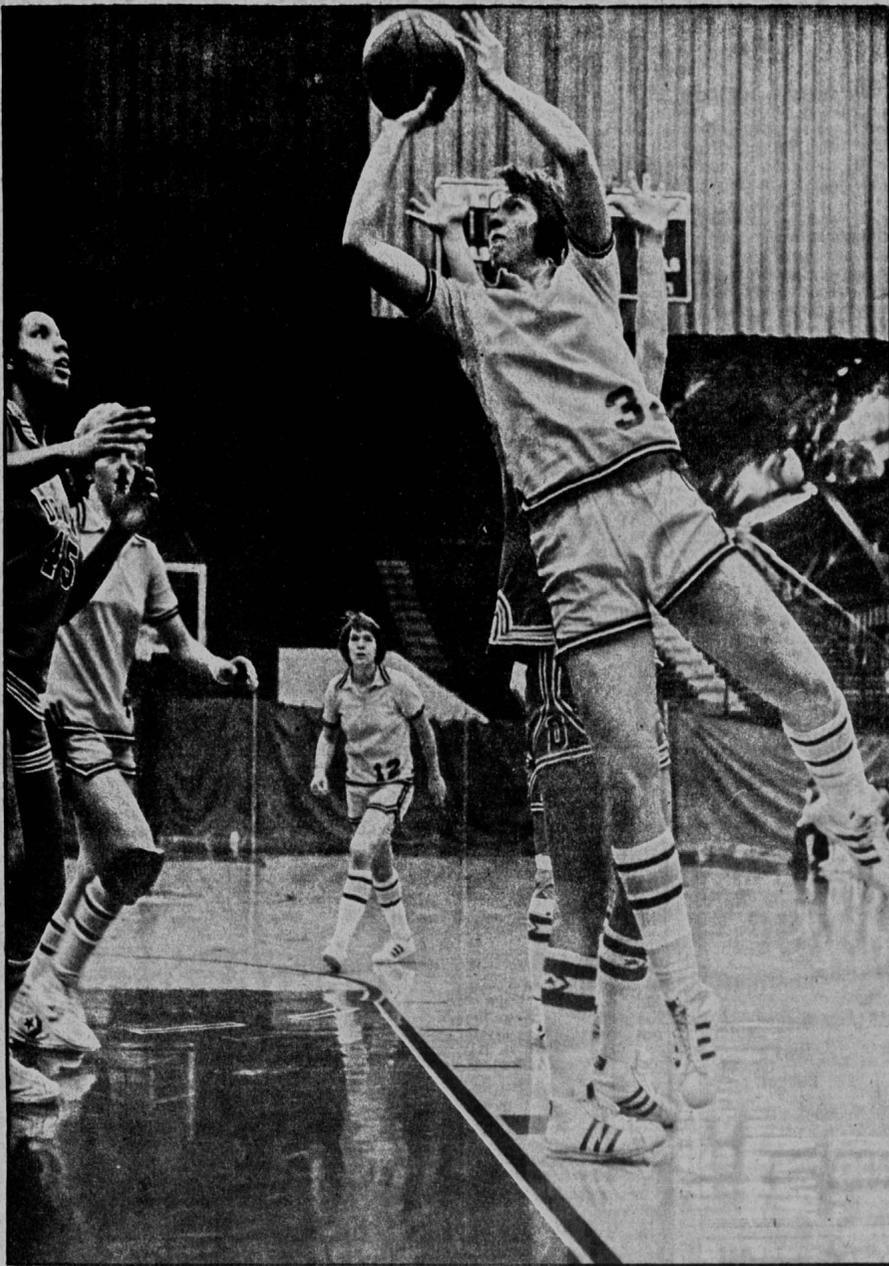
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The Daily Iowan/D.R. Miller

Iowa's Kim Howard scored 10 points for the Hawkeyes, but it wasn't enough as the powerful Drake women's team scored 61 second half points to down Iowa, 96-63, at the Field House Tuesday night.

The Hawkeyes, now 12-8, will travel to Minneapolis this Saturday for a rematch with Minnesota, a team Iowa beat earlier this season by a 91-82 margin.

Drake rolls, 96-63

Cold shooting kills Hawkeyes

By CATHY BREITENBUCHER Staff Writer

A flurry of first-half fouls disrupted the Iowa lineup Tuesday night as the Hawkeye women dropped a 96-63 decision to powerful Drake before the largest crowd to witness a women's basketball game this year at the Field House.

The Hawks, hampered by 17 fouls in the first half and without their regulars for much of the second half, played a strong 20 minutes of basketball before submitting to the Bulldogs, who have polled enough votes the past three weeks for honorable mention in the national ratings.

"We had as many fouls tonight as we've ever had, and probably more than a couple of our games combined," Coach Lark Birdsong said. The Hawks lost five players — including four starters — to fouls as the Iowa women were whistled for a total of 35.

"In the second half we were trying to cut off their interior game," Birdsong said. "We weren't getting out to defend the perimeter, and the foul situation put us in some very unusual combinations, some of which we haven't even used in practice."

The Hawks forced 17 Drake turnovers in the first half (while giving up the ball 10 times themselves) and were nearly even with the Bulldogs in rebounds as Drake held a 13-10 edge in that department.

"We were trying to pressure the interior passes and the perimeter game. When it went inside to (Sharon) Upshaw, it

was hard to defend against," Birdsong said of the 6-foot-3 Drake center who led all scorers with 25 points.

"They (Drake) got only three perimeter shots and two offensive rebounds the first half. It was a pretty good defensive effort on our part," the Iowa coach added.

Iowa shot a poor 27.2 per cent from the field in the first half, connecting on 12 of 44 shots. But the Bulldog women were a sizzling 13 for 21 (61.9 per cent) as Drake held a 35-31 halftime advantage. For the evening, Iowa shot 29.8 per cent while Drake was 57.1 per cent.

Iowa scored the first bucket of the night when Cindy Haugejorde, whose 10-point performance was well below her 17-point average, followed up on her own shot.

Unfortunately for the Hawks, reserve Cyndi Gaule, who came in to relieve Erin McGrane, played just eight seconds before twisting her left knee, which sent her to the bench for the rest of the night. "Cyndi definitely was not playable for the rest of this game," Birdsong said. "The thing that hurt us is that we don't have enough big players to rotate through there, and Erin had three fouls early in the first half."

McGrane's third foul came at the 13:09 mark with the Hawks down 9-4, and she was replaced by freshman Kim Howard, who also responded with 10 points. The Bulldogs climbed to a 22-14 lead, their biggest of the first half, before Iowa recovered.

Sue Beckwith, who led the Iowa effort with 14 points, put the Hawks back in the lead with her steal and lay-up to make it 25-24 with four and a half

minutes left until intermission. Iowa held its biggest lead of the evening at 29-26 with 3:20 left in the half.

The Bulldogs scored eight unanswered points at the start of the second half to extend their lead to 43-31, and the closest the Hawks got after that was seven points, 47-40, with 13:44 to go.

The Hawks, who dropped to 12-8 on the year, played without freshman Joni Rensvold, who scored 17 points in Iowa's other loss to Drake this season. "It always hurts to have a starter out, and she may possibly be out Saturday at Minnesota," Birdsong said.

The Iowa coach said Drake's win, which raised the Bulldogs' record to 15-2, probably won't put them back into the top 20 nationally. "Drake showed a lot of composure. The fact that this was their third game in four days shows their ability to stay in there," Birdsong said.

The game was witnessed by an estimated 1,000 fans, by far the largest crowd to attend an Iowa women's home game this season. Many were dressed in black and gold to take advantage of the "Show Your True Colors Night" promotion.

"We were ready to play tonight. We played our hearts out the entire game, and our efforts were respectable," Birdsong said. "We needed to get our feeds in, and we needed to get into position defensively."

"We had some nice fast-breaks, especially in the first half, and some good assists," the coach added. "I was disappointed in the foul situation because the majority of the fouls were a lack of positioning or thinking. We were putting into it as much as we could. But when we turned the ball over, instead of working to make them give up the ball, we ended up trying too hard and committing too many fouls."

Irish dump Brown, 80-53

SOUTH BEND, Ind. (UPI) — Junior guard Rich Branning scored 16 points Tuesday night to lead top-ranked Notre Dame to an easy 80-53 victory over Brown.

Notre Dame stretched its homecourt winning streak to 12 while improving its record to 13-2.

Branning led the balanced Irish attack, hitting 8 of his 12 shots from the floor and leading all scorers. He was joined in double figures by teammates

Orlando Woolridge with 12 points and Tracy Jackson with 10.

Peter Moss and Bob Stanley led the Bruins, 5-9, with 14 and 10 points, respectively.

The Irish, who lead the nation in field goal percentage, jumped out to a 22-6 lead in the early going and never looked back. They connected on 66 percent of their field goal attempts in the first half.

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Phils

CHERRY HILL — Pete Rose, who at least three positions Cincinnati Reds, another one for the Phillies.

Phillies' manager Ozark announced that Rose, who signed with the Phillies last month, reported \$3.2 million a year contract, would use Rose, second base, third outfield during his the Reds.

"Everybody's me who's on first second and so forth the gathering.

"Rose will be baseman in 1979 and thereafter," Ozark said. "Pete can do a very first base. And I'm moving him he's never been an baseman."

Ozark said Rose made the National Star teams pl

West T

budget

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CANYON, Tex. drastically slashed gram announced State Univers Monday has tri and dismay in Valley Conferencletic department.

Athletic Director who lost his job budget, had prepared budget pri meeting.

"But what they was even more mine," Diel said.

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ROCHESTER Former Boston Tom Heinsohn has become "strongly suggest leadership are ne new life into the

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Phils give Rose first base job

CHERRY HILL, N.J. (UPI) — Pete Rose, who played at least three positions for the Cincinnati Reds, will play yet another one for the Philadelphia Phillies.

Phillies' manager Danny Ozark announced Monday night that Rose, who signed with the Phillies last month for a reported \$3.2 million in a four-year contract, would play first base, a position he has never played before.

Ozark told some 1,000 persons attending the 75th annual banquet of the Philadelphia Sportswriters Association he wanted to end the "Abbott and Costello act" about where he would use Rose, who played second base, third base, and the outfield during his career with the Reds.

"Everybody's been asking me who's on first, what's on second and so forth," Ozark told the gathering.

"Rose will be our first baseman in 1979 and three years thereafter," Ozark added.

Ozark said the Phils "feel Pete can do a very good job at first base. And the only reason I'm moving him there is that he's never been an All-Star first baseman."

Ozark said Rose, who has made the National League's All-Star teams playing other

positions, will make the team as a first baseman.

"And he'll get into the Hall of Fame a lot quicker than people anticipate," Ozark said.

Ozark said Richie Hebner, who played first for the Phillies for the past two years, would move to third base, where he played with the Pirates.

DI Classified Ads

DO YOU WANT TO BE A STAR?

Adventureland Park needs summer entertainers!!

**SINGERS
DANCERS
INDIVIDUALS
GROUPS
VARIETY ACTS**

INTERNATIONAL FLAVOR WELCOME

Saturday auditions to be held in February. Call 515-266-2121 for scheduled times.

BUSINESS OPPORTUNITIES

"A Business Opportunity for you"

If you need more income and want to be your own boss, then this is your opportunity to become independent and join M.D. Brown Co. as our manufacturer of nationally accepted Plastic Products. No previous experience necessary, we train you completely in the operation of your business on your site. Company established retail outlets. All necessary machinery, supplies, and support equipment included. \$4,495.00 to \$5,495.00 cash required for Machine, Supplies, Support Equipment & Etc. WRITE TODAY! Give your name, address, and Phone No.

M. D. BROWN, CO.
RR 7 - Box 302 "B"
Springfield, Mo. 65802

ADVENTURE

DAYTONA BEACH

Go with Summit Travel and stay in Daytona 6 days/5 nights at "The Plaza". March 25-30 only \$89. Bus also available. Call 351-0181 for more information. Also ask about our trips to Winterpark and Jackson Hole.

TRAVEL

EUROPE/ADVENTURES

Know the cost before you go, European Camping Tours. Write: K. Gerbens, Experiments in Travelling, P.O. Box 21984, West Lafayette, Indiana 47906.

PERSONALS

ASSERTIVENESS training classes beginning soon at the Women's Resource and Action Center. Beginner and advanced. Call 353-6265 for information. Free to students. 2-2

MEN! WOMEN!

JOBS ON SHIPS! American. Foreign. No experience required. Excellent pay. Worldwide travel. Summer job or career. Send \$3.00 for information. SEAFAX, Dept. G-1, Box 2049, Port Angeles, Washington 98362.

CRAFT Center non-credit classes available in the Iowa Memorial Union Craft Center. Stained glass, ceramics, photography, shiatsu, metal smithing, yoga and more. We have the equipment and atmosphere for your creative work. 1-31

BIRTHRIGHT - 338-8665
Pregnancy Test
Confidential Help 2-23

VENERAL disease screening for women. Emma Goldman Clinic, 337-2111.

PREGNANCY screening and counseling. Emma Goldman Clinic for women, 337-2111. 2-28

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

MRS. Laura - Palm and card reader. Advice on all problems. Phone 351-9662. 2-6

TOUCHING, traveled, artistic, political ex-military; "gigolo", matriculated, humorous, uncertain, liberated Jewish man seeks relationships. Reply Box D-1, DI. 2-6

ALCOHOLICS Anonymous - 12 noon, Wednesday, Wesley House; Saturday, 316 North Hall, 351-9813. 2-15

HELP WANTED

HELP WANTED - Orientation Department needs student advisors for summer and academic year programs. \$3.50 per hour; 250-285 hours combined training and work time. Work study not required. Applications available at Orientation Office (IMU 353-3743). Deadline: February 12. 1-31

WORK-STUDY STUDENT WANTED, 16-20 hours per week assisting in synthetic chemistry and biochemical procedures in research lab, \$3.50 an hour. Contact: Dr. J.H. Kaplan, 353-6668. 2-2

AGES 15-18: \$2 for five minutes your time. Grad standardizing motor test. Imitate hand gestures. Call 337-3242 evenings or write J-1, Daily Iowan. 2-2

The Daily Iowan needs persons to stuff inserts into the paper. 1-3 am occasionally. \$4-\$6 per hour. Must have car. Call the Circulation Dept. 353-6203.

BABY sitter needed for three-year-old children, preferably in my home, Mal area. Call after 5 pm, 337-2368. 2-5

HELP wanted: Two work-study students as typists/proofreaders; minimum typing speed 50 wpm; proofreading ability; screening tests required; minimum 15-20 hours weekly; 4.20 hourly. Call Dr. Wendell Boersma, 353-4477. 2-2

WORK STUDY
Editor needed at hospital school. Twenty hours per week or less. Call 353-3417 for details. 2-2

HAIR stylists wanted - Opportunity knocks. Phone the Headliners, 338-5022. 2-2

SECRETARY I
UNIVERSITY HOSPITAL
PEDIATRICS DEPARTMENT
Immediate Opening - \$641. per month. Position involves responsibilities for telephone reception, medical records, routine typing and opportunity to learn word processing. Requires one year of clerical experience or secretarial schooling, or two years of general post high school education and must be able to type a minimum of 40 wpm. Apply Personnel Office, Room 2. Gilmore Hall or call 353-3050, or 1-800-272-6400 (toll free) for more information. An Affirmative Action and Equal Opportunity Employer. 2-2

HAUNTED BOOKSHOP
227 S. Johnson St.
(between College & Burlington)
5 blocks east of Pentacrest
OPEN TUES THRU FRI 4-8 pm
SATURDAY 12-5 pm

SET YOUR OWN HOURS!
Qualified tutors needed for undergraduate courses. \$4-\$6/hour. Contact Bruce Michaels, 353-4931 or stop by the Tutor Referral Service Office, IMU. 2-2

COOK part-time evenings and weekends, will train. \$3.35 per hour. Iowa City Care Center, 351-7460. 2-5

The Daily Iowan needs an Addressograph Operator, 1-4 am \$15 per night. Apply in Rm 111 Communications Center. 2-2

The Daily Iowan needs carriers for the following areas:

- Myrtle, Oak Pk, Brookland Pk Dr, Melrose Ct, Olive St
- Downtown
- S. Clinton, S. Dubuque, S. Gilbert, Prentiss, S. Linn
- Louise, Bradford, Arthur, Muscatine, Towncrest
- Bowery, S. Van Buren
- Greenwood, Oakcrest, Woodside Dr.
- 2nd-5th Aves, 5th St, 6th St
- Taylor, Tracy Ln, Hollywood, Broadway
- Carriage Hill, W. Benton
- N. Gilbert, Brown, Ronalds, N. Van Buren, Church
- Hawkeye Dr.
- Highland Ave, Carroll St, Plum, Laurel, Keokuk
- Belton, McClean, Ridgeland, Ellis, N. Riverside Dr, River
- 3rd - 6th Aves, 7th St, Coralville
- E. College, E. Burlington, S. Johnson, S. Van Buren
- S. Summit, E. Burlington
- S. Johnson
- Hillcrest
- Kirkwood, Marcy, Cottonwood, Friendly, Ginter, Highland

Routes average 1 1/2 hr. ea. No weekends. No collections. Call the DI Circulation Dept. 353-6203 or 354-2499.

TWO PEOPLE WITH OR WITHOUT SALES EXPERIENCE \$300 per week guaranteed. Cannot miss. \$500 per week if ambitious and willing to work. Spunited International company offering real security for the future. For personal interview send resume and phone number to: R. Cummings, 415 E. Court, Iowa City, Iowa 52240. An equal opportunity employer M/F. 2-8

SCHOOL BUS DRIVERS
Part-time Work
7-8:30 am; 2:45-4:15 pm
chauffeur's license required
we will train
apply at
IOWA CITY COACH COMPANY, INC.
Hiway 1 West

HELP WANTED

WORK study needed in Science Education Department. Typing required, flexible hours, \$3.50 an hour. 353-4102. 2-2

BOARD crew at sorority - Board plus wages. Phone 338-9869 after 4 pm. 2-7

WAITER, waitresses, cocktail servers, bartender, full and part-time. Apply at Ramada Inn. Good starting wage to right people. 645-2940, ask for Ada or John. 2-7

ARE you interested and experienced in working with preschoolers? Are you dependable? However your available time is limited? Be a substitute teacher at Melrose. 338-1805. 1-29

PART-time driver to deliver meals to elderly shut-ins. Hours 11:30-1:30, Monday through Friday. Call Congregate Meals, 338-9294. 2-1

WANTED - One full time and one part-time office employee. Apply in person, Larew Company, 1900 S. Riverside Drive. 2-1

FULL and part-time waiter/waitress positions available. Call Jess McCleery, Hawk-I Truck Stop, 354-3335. 1-31

WORK study person wanted immediately to assist Educational Programmer at the Women's Resource and Action Center 15-20 hours/week, \$3/hour. Call 353-6265. 2-7

HELP wanted: Lab assistant for medical research lab. Must be work study eligible. 353-4949 or 353-6813. 1-25

20 PERSONS NEEDED IMMEDIATELY
Local radio station - To answer phone and make local calls. Good telephone voice helpful. Over 16. Full or part-time. Guaranteed salary and fringe benefits. Also need six people with small car and liability insurance for light parcel delivery. Earn \$39 per day or more plus gas allowance. Interviews, 9 am, Suite 103, Carousel Motor Lodge, Coralville, 1st Avenue & 21st. Apply in person for immediate employment. 354-2500. 2-14

LADIES, do you need extra income? We have just what you are looking for. No investment, unlimited opportunity. Send resume to: B & B, Box 132, Corwith, Iowa 50430. 2-1

The Daily Iowan Circulation Department needs office help 2-5 pm Mon-Fri. \$3.50/hr. Must be on work-study. Apply at Rm. 111 Communications Center, corner of College and Madison.

DES MOINES REGISTER needs carriers for the following areas: Muscatine-1st Ave. area, \$100-\$150; Burlington-Dodge area, \$150; Coralville area, \$120; Oakcrest area, \$185; N. Clinton area, \$190; E. Washington-College area, \$180. Routes take 45 minutes to an hour and one-half day. Profits are for a four week period. Profits figure between \$3.75 and \$4 an hour. Call Joni, Bill or Dan, 337-2289; 338-3865. 3-1

The Dietary Department of the University of Iowa Hospitals and Clinics has several Tray Carrier positions available. Hours: 4:15-7:15 pm, five days per week with every third weekend off. Hours and days can be arranged. Must be registered University of Iowa student. Salary: \$2.90/hour. Phone: 356-2317. The University of Iowa is an equal opportunity and affirmative action employer. 1-29

REFERRAL/Records Worker beginning March 1 - Minimum of thirty hours per week. Must be available for day and evening work. Knowledge of community resources desirable. Position involves scheduling and supervising volunteers, clerical work, patient follow-up, speaking engagements. Some medical background helpful. Salary: \$6,000. Send letters of application and resume to Free Medical Clinic, P.O. Box 1170, Iowa City, by January 31. 1-24

THE DAILY IOWAN needs persons to deliver routes approx. 2 hrs. each morning before 7:30 am. \$12 per day. Mon-Fri. Must be on work-study. Call the Circulation Dept. 9:30-11 am or 2-5 pm or stop in at Rm. 111 Communications Center. 2-2

NEED graduate students or equivalent as notetakers for our lecture note service. Most areas are open including: chemistry, bioscience, business, law, sociology, psychology, history, art and geography. Lyn-Mar Enterprise, phone 338-3039. 1-31

CHILD care workers needed immediately. Must be eligible for work study. Debbie, 353-6714 or 337-4753. 2-1

MISCELLANEOUS A-Z

STAINED GLASS - Complete line of supplies, glass and instruction books at reasonable prices. Stop by and browse. Sisters Crafts, 413 Kirkwood Ave., 338-2919. 2-20

FOUR 660-15 Goodrich radials, ET thags, Pioneer SA-6500, PL-110 turntable, Ultraliner speakers, 354-4544, evenings. 2-5

STEREO, REASONABLE 337-9216, leave message 2-5

200MM 3.5 Lentar lens - Screw mount with Pentax bayonet adapter. Steve, 351-7305. 2-2

SIZE 15 D shoes, five pair, cheap, 385-855 after 5. 2-2

BELL & Howell AM/FM receiver, 197, vg condition. 337-4209. 2-2

NORITAKE China, Reed & Barton silver, never used. Sue, 351-0075. 2-2

SONY 21 inch Trinitron TV, excellent color, \$500, 351-9313 after 4 pm. 2-1

THREE rooms new furniture, \$229.95. Goddard's Furniture, West Liberty. We deliver Iowa City. Open 10-8 Saturday, 9-4 Sunday, 1-4 627-2915. 2-2

NEW five-piece living room set, \$195. Six-piece bed set, \$159. Bunk bed, \$59. Chests, \$39. Mattress or foundation, \$60. Goddard's Furniture, West Liberty. Fourteen miles east of mall on 6. 2-28

NEW Early American sofa and chair, 100% nylon, solid oak frame, regular \$979.50 now \$899. Five piece tufted oak bedroom suite, regular \$1,099 now \$899. Goddard's Furniture, West Liberty. 2-28

WOODBURN SOUND SERVICE rents color TV and public address equipment. 400 Highland Court. 338-7547. 2-6

FIX-IT Carpentry, Electrical, Plumbing, Masonry, Plastering, Restoration. 351-8879. 2-16

DI Classifieds 111 Communications Center

MISCELLANEOUS A-Z

ESOTERIC HI FI products by SUPEX, DCM Time Window, Tangent, M & K, Grace Strathlyde, and Thorens WOODBURN SOUND SERVICE, 400 Highland Court. 2-6

PRIVATE movie poster collection for sale. Call 338-5122 after 5. 2-6

USED vacuum cleaners, reasonably priced, Brandy's Vacuum, 351-1453, 12-22

STEREOWOMAN - Wholesale stereo components, appliances, TV's. Guaranteed, 337-9216, leave message. 2-14

VIVITAR 85-205 auto-tele-zoom Nikon Mount with case and filters. 644-2589 after 5. 2-7

PREVENT danger of winter ice - 250 pounds of sand with 10 percent salt in unbreakable rustproof container. \$30 delivered. 351-2483. 2-1

MOVING sale: One-year old complete bedroom set; dining table and six chairs; lazy rocker; air conditioner, 9,000 BTU, good condition; baby items. 351-9439. 2-1

DESK, 4-drawer unfinished pine, \$24.95. Three-drawer chest, \$19.95. Bookcases from \$9.95. Chairs, lamps, tables, etc. Kathleen's Korner, 352 N. Dodge, 11 to 5:30 pm every day except Monday. 2-15

TYPING
LaRae's Typing Service: Pica or Elite. Experienced and reasonable. Call 626-8569. 2-13

TYPING - Carbon ribbon electric, editing, experienced. Dial 338-4647. 3-9

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. 338-8890. 3-6

IBM Correcting Electric. Experienced theses, manuscripts, resumes, papers 338-1962. 1-29

EXPERIENCED typing - Cedar Rapids, Marion students. IBM Correcting Electric. 377-9184. 3-2

BICYCLES
WANTED: Raleigh International or Competition, 23" frameset. Jim, 338-4952, evenings. 2-6

SPORTING GOODS
REMINGTON 12 gauge squareback, \$75. 354-2280, evenings. 1-30

AUTO SERVICE
IF you are looking for quality work and fair prices call Leonard Krotz, Solon, Iowa, for repairs on all models of Volkswagens. Dial 644-3661, days or 644-3666, evenings. 2-2

AUTOS FOREIGN
1967 VW, red title, 14 inch Craiger mags, 337-9216, leave message. 2-5

CAPRI T2 V6, air, automatic, new tires and snow, excellent condition, starts easily. 351-5769 anytime. 2-2

74 Toyota Corona 4-speed, good condition, new muffler and shocks, \$2,000. 354-1893, evenings. 2-7

AUTOS DOMESTIC
1978 Maverick, six cylinders, \$300 or best offer. Sell red title. 337-3839. 2-1

1975 Pacer, air, three-speed, Ziebart, other extras, \$2,400. After 5 pm, 338-7315. 2-1

CHEVY Impala '74 - Two-door, vinyl top, power steering, power brakes, FM stereo, cruise control, 46,500 miles. 351-5943. 2-1

ANTIQUES
SHAKER washstand, cherry spool cabinet, walnut secretary, bookcases, library tables, oak desk, dressers, rockers, floor lamps and quilts. Linn St. Antiques, 224 S. Linn. 2-2

BLOOM Antiques - Downtown Wellman, Iowa. Three buildings full. 3-9

MUSICAL INSTRUMENTS
5-string banjo: Epiphone EB98, hardly used. Call 354-7883 after 4 pm. 2-13

ELECTRIC guitar, clarinet, beginning guitars. 337-9216, leave message. 2-5

GUILD Bluesbird electric - Hamburgs, master volume, phase switch, \$300 with case, Steve, 351-7305. 2-5

SIGMA guitar - C.F. Martin, great condition, deluxe case, \$110. 338-5533. 2-8

CHILD CARE
INFANT care by registered nurse with experience in children's nursing. Ages to one year only. East side. 351-3769. 2-7

WHO DOES IT?
THE PLEXIGLAS STORE
Custom fabrication for medical research, home and business. Plexiglas sheets, rod, tubing, Unique gifts. The Un-Frame picture frame. Do-It-Yourself. Plexiforms, 1016 1/2 Gilbert Court. 351-8399. 3-13

FOR YOUR VALENTINE
Artist's portraits; charcoal, \$15; pastel, \$30; oil, \$100 and up. 351-0625. 2-28

SQUARE DANCE CALLING
Teaching included. 354-7405 2-9

WOODBURN SOUND SERVICE rents color TV and public address equipment. 400 Highland Court. 338-7547. 2-6

FIX-IT Carpentry, Electrical, Plumbing, Masonry, Plastering, Restoration. 351-8879. 2-16

WHO DOES IT?

SEWING - Wedding gowns and bridesmaid's dresses, ten years' experience. 338-0446. 2-23

ALTERING AND MENDING wanted. Dial 337-7796. 2-2

JERRY Nyal Typing Service - IBM Pica or Elite. Phone 351-4798. 12-1

GOLDSMITH - Jeweler: Individually designed and commissioned work. Wedding rings, contemporary necklaces, bracelets. B. Nilansen, 351-1747. 3-8

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

HOUSE FOR SALE

TWO bedroom condominium, \$35,000 or \$225 monthly. 338-4070, 7 pm - 8 pm. 1-31

HOUSING WANTED

UNFURNISHED two or more bedrooms, yard, preferably close in, 338-4457. 2-2

HOUSE FOR RENT

LARGE farmhouse and yard fifteen miles from Iowa City, \$250 plus utilities, woodburning stove, outdoor pets, garden, available February 1. 338-2804. 2-6

TWO bedroom house, heated porch, garage, basement. 351-4060. 2-6

TWO bedroom near University Hospitals, \$500 per month, negotiable lease, bungalow. 337-5156 before 8 am. 3-12

\$175 bungalow - Two fireplaces, carpeted, lakefront yard, 338-7997. RENTAL DIRECTORY 2-1

TWO bedroom house for rent in Oxford 628-4869. 1-31

ROOM FOR RENT

SINGLE room, cooking, close in, available immediately. 338-4647. 3-12

FURNISHED student-sing, \$75, cooking. Call before 7 pm, 337-5671. 3-13

OWN room in large house - Immediate occupancy, \$103.75 plus utilities. Call Heidi, 351-6597. 2-5

NICE room with refrigerator, 1 1/2 blocks from Campus, for quiet nonsmoking student. 338-5378. 2-5

FURNISHED single with private refrigerator, television, near Art; \$110; 337-9759. 3-8

ROOM in exchange for help with semi-invalid. Pay for additional work. 337-3505. 1-29

ROOM - Share kitchen, bath. Details, phone 338-6096 or 338-9861. 1-31

PRIVATE room, close in, quiet, no pets, no smoking. 337-9555. 2-7

OWN room, large comfortable house, close to utilities, deposit. 338-0821. 2-1

ROOM with a bath, \$85. Room, \$75. Non-smoker. 338-4070, 7 pm - 8 pm. 2-1

AVAILABLE now - Furnished room, close to hospitals. 338-8455; 351-0233. 2-1

LARGE furnished student room; share bath; refrigerator; \$80. Evenings, 351-8301. 2-2

74 Toyota Corona 4-speed, good condition, new muffler and shocks, \$2,000. 354-1893, evenings. 2-7

AUTOS DOMESTIC

1978 Maverick, six cylinders, \$300 or best offer. Sell red title. 337-3839. 2-1

1975 Pacer, air, three-speed, Ziebart, other extras, \$2,400. After 5 pm, 338-7315. 2-1

CHEVY Impala '74 - Two-door, vinyl top, power steering, power brakes, FM stereo, cruise control, 46,500 miles. 351-5943. 2-1

ANTIQUES

SHAKER washstand, cherry spool cabinet, walnut secretary, bookcases, library tables, oak desk, dressers, rockers, floor lamps and quilts. Linn St. Antiques, 224 S. Linn. 2-2

BLOOM Antiques - Downtown Wellman, Iowa. Three buildings full. 3-9

PENTAX® MCE

Factory Demonstration— Don't miss Gary Chamborlin from PENTAX. He'll be here Friday afternoon & Saturday

Automatic 35 millimeter cameras are creating big excitement these days. Just about every manufacturer has come out with its own version of an easy-to-use 35 millimeter SLR. And they each claim their camera is the best of the lot. A word to the wise from Pentax. Before you buy...

PLEASE TOUCH THE MERCHANDISE



It'll be love at first touch. Here's why:

The Pentax ME feels better in your hands. It's human engineered for the ultimate in handling ease. All the controls are located right where you need them. The soft satin finish and beveled edges reflect the extra quality and extra care that goes into every ME.

With the ME, you don't have to worry about setting shutter speed: it's automatic! All you have to set is the lens opening. If a perfect exposure requires a shutter speed of 1/233 of a second, that's precisely the speed you get. Automatically. But if you wish to change the pre-selected shutter speed, just rotate the aperture ring.

One look through the viewfinder and you'll be impressed by the bigger, brighter image. Even in low light, the ME gives you a clear picture of what you're shooting.

The ME is a snap to operate. Even if you've never taken a 35 millimeter picture before, you can learn the basics of ME operation in less than a minute. Just set, focus and shoot. It's that easy.

The ME is a versatile mini-system. Ask us to show you the wide range of Super - Multi - Coated Pentax lenses available to you, including the new M-series miniatures. You can choose from over 40 different Pentax lenses, fish-eye to telephoto. All Pentax bayonet mount—and so easy to attach, some of our competitors are adopting our system.

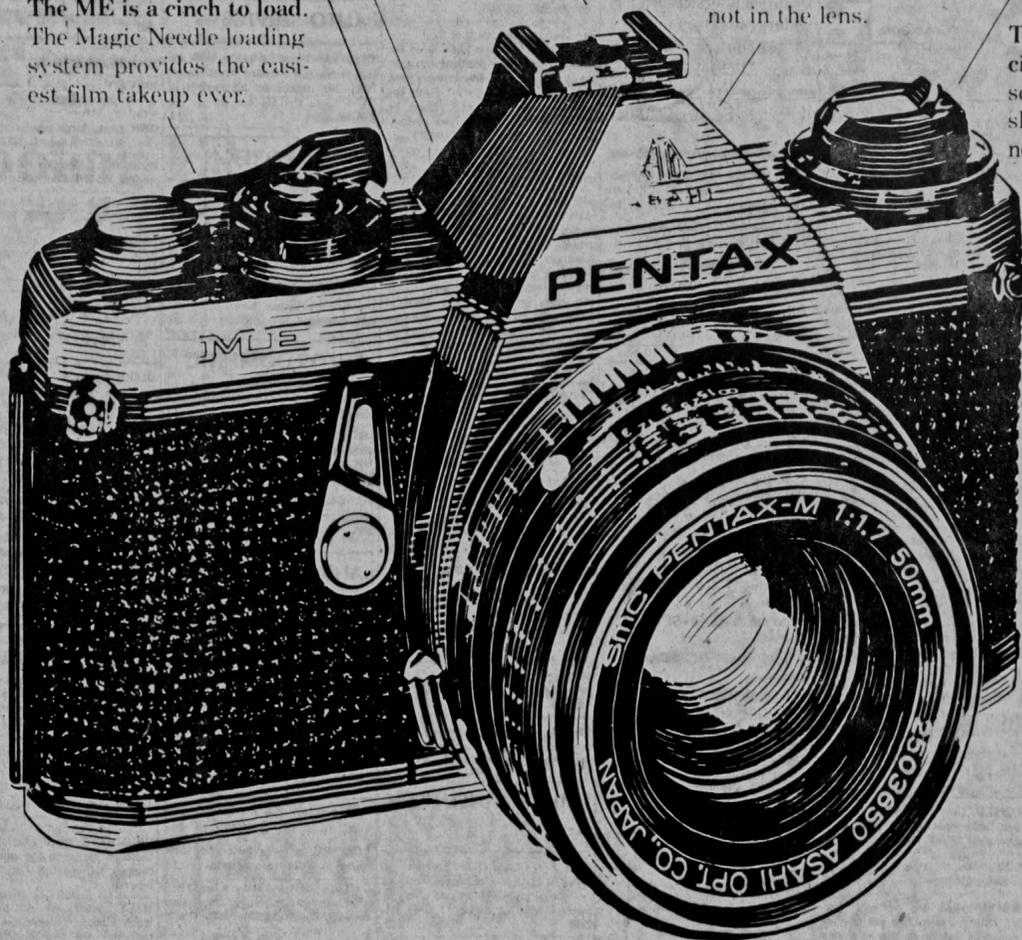
The ME is the smallest, lightest automatic 35 millimeter SLR on the market. Which makes it easy to take anywhere.

The Pentax ME, never loses its automation—because unlike shutter preferred cameras, its automation is in the camera, not in the lens.

The ME is a cinch to load. The Magic Needle loading system provides the easiest film takeup ever.

The ME offers added excitement. With the accessory Auto-winder, you can shoot sequential action at nearly 2 frames a second.

The ME delivers professional quality photographs. From your very first roll of film, you'll delight in your photographic expertise.



PENTAX®
MCE

269⁸⁸

Prices good thru Saturday 2/3

Whether you're a first-time user or an advanced enthusiast, the Pentax ME provides sophisticated simplicity and beautiful results. But don't take our word for it. Come in and touch the merchandise. We think it'll be love at first touch.



354-4719 218 A East Washington.

A National Arts

VOL. II, NO. 5, JANUAR

ME

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Just about every manufacturer has
they each claim their camera is the

MERCHANDISE

Here's why:

an engineered for the ultimate in handling ease.
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cameras, its auto-
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The ME is a versatile mini-
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so easy to attach, some of
our competitors are adopt-
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The ME offers added ex-
citement. With the acces-
sory Auto-winder, you can
shoot sequential action at
nearly 2 frames a second.

The ME delivers profes-
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graphs. From your very
first roll of film, you'll de-
light in your photographic
expertise.



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Prices good thru Saturday 2/3

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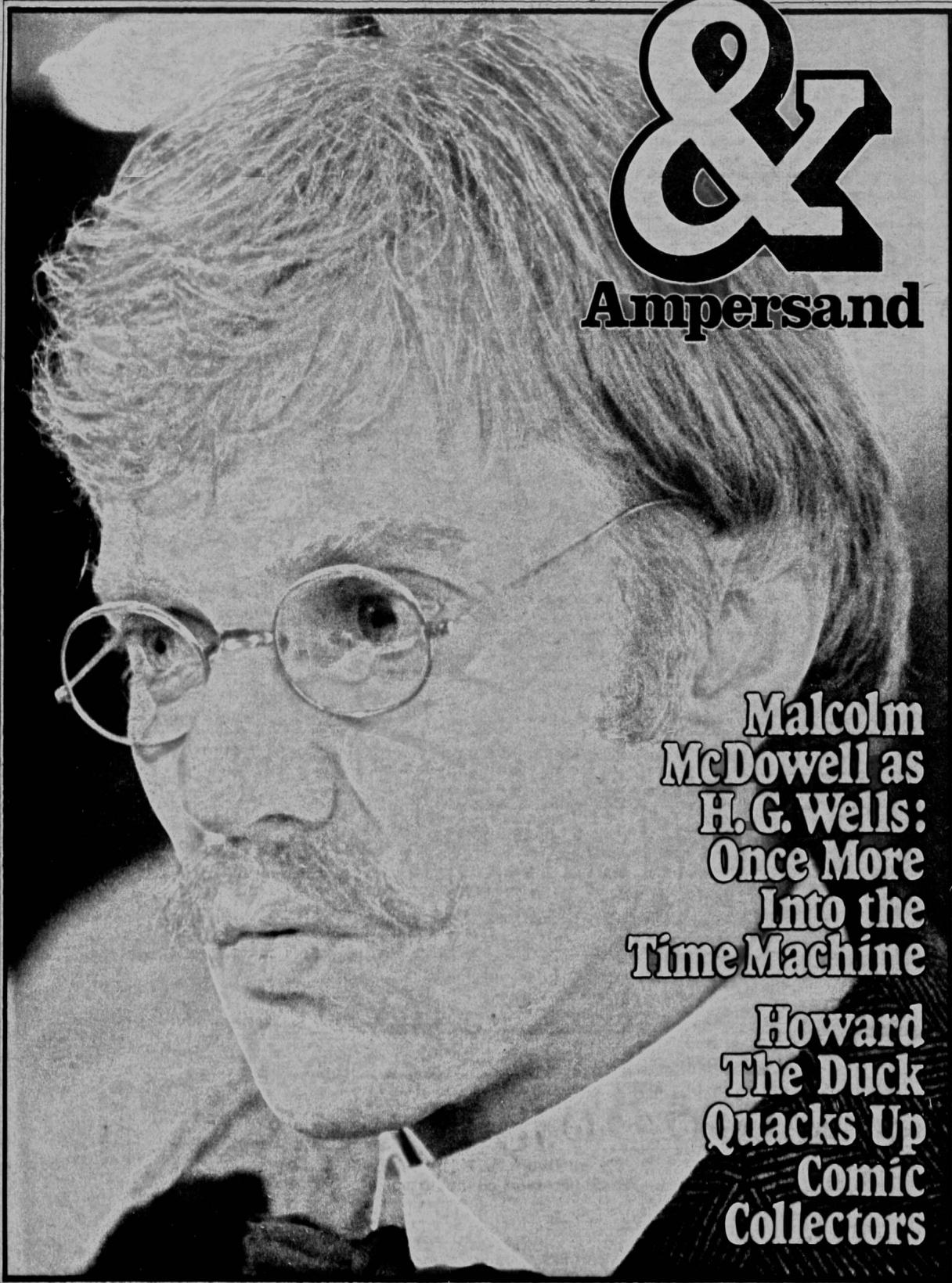
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East Washington.

A National Arts & Entertainment Magazine to College Newspapers

Jan 31 1979



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Ampersand

Malcolm
McDowell as
H.G. Wells:
Once More
Into the
Time Machine

Howard
The Duck
Quacks Up
Comic
Collectors

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.

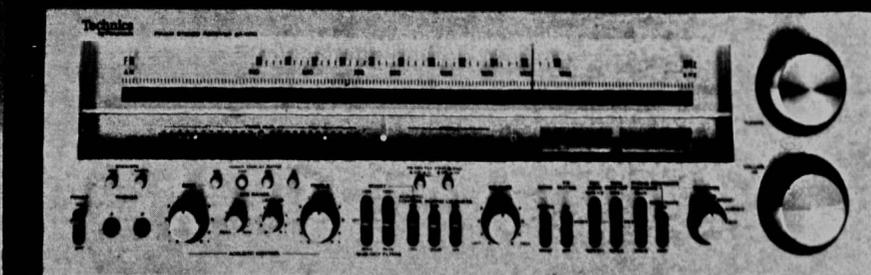
FM Sensitivity	FM Selectivity	Stereo Separation
IHF '58 Stereo-50 dB*		at 1 kHz
0.9 μ V	36.2 dBf	50 dB

*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.**

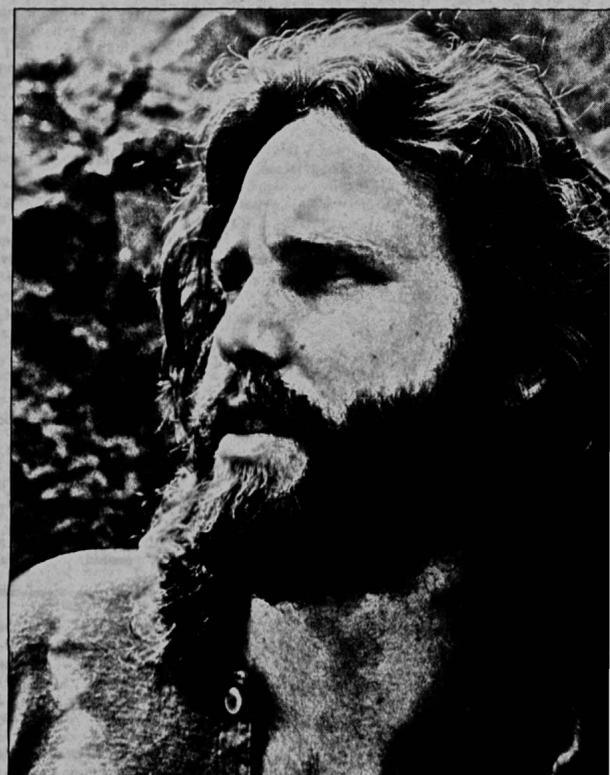


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JIM MORRISON

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THE DOORS



Finally.

An album that defies convention, an album that dares to
The final words of Jim Morrison... the music of The Doors...
of one man's vision and experience.

"AN AMERICAN PRAYER"

An extraordinary new album on Elektra Records



Produced and Engineered by John Haer

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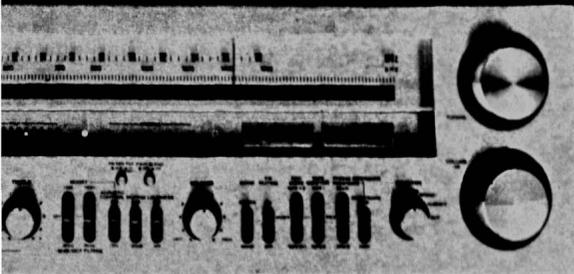
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 a super-high
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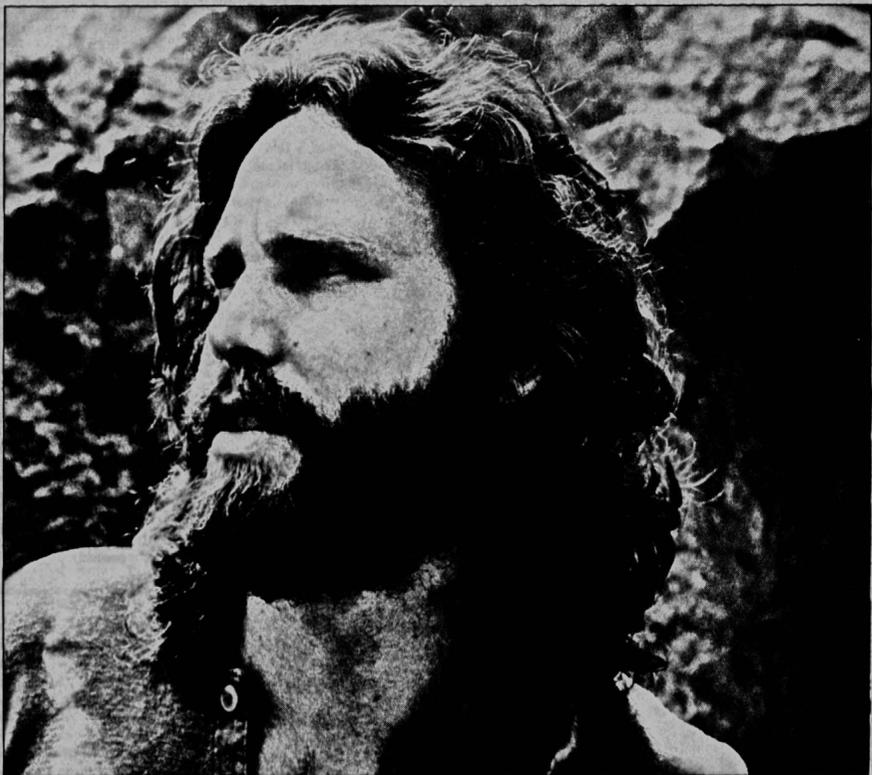


A N A M E R I C A N P R A Y E R

JIM MORRISON

MUSIC BY

THE DOORS



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 The final words of Jim Morrison... the music of The Doors... a timeless celebration
 of one man's vision and experience.

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 An extraordinary new album on Elektra Records and Tapes.



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New Contributors

GLENN ABEL (On Disc) is the editor of *New Look* magazine, lives in Gainesville, Florida, and types very neatly.

GILBERT ASAKAWA (On Disc) is a senior at Pratt Institute in Brooklyn, majoring in painting; upon graduation he will settle in native Boulder, Colorado, "snug, happy and poor."

TERRY ATKINSON (On Screen) is a top-notch free lance writer who contributes regularly to *The Los Angeles Times*.

BRAD FLORY (On Tour) attends Central Michigan University and cites, as evidence of his up-against-the-wall radicalism in the Sixties, "several unsuccessful attempts to burn down the ROTC building."

DAVID HANCOCK (On Tour) lives in Tucson, Arizona, and says he's lead guitarist with hot new local group, the Dog Nuts. We don't believe him.

ED WARD (On Disc) is an extremely famous free lance type who lives in Sausalito and writes for magazines we haven't even heard of as well as many that we have.

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IN ONE EAR...

Elves?

Those so-called elves in the December, 1978, issue of *Amperсанд* were actually Brownies and they were penned by Palmer Cox back in the late 1800s. The Brownie books were a series of children's books and a large line of souvenirs, figurines, and toys was developed because of those books. They are now quite valuable antiques.

ERIC ANDERSON
MUSKEGON, MI

Right

Three cheers to Judith Sims for her oh-so-true review of the so-called "hit musical," *The Wiz*. As a lover of musicals, I have never seen one musical yet, except *Grease* and *The Wiz*, that has made such a mess with talent and creativity. I'd like to thank Judith Sims for writing exactly what I would have written—the truth!

MARTHA L. OLIVAS
EL PASO, TX

Wrong

This letter is in reference to a critique of the movie version of *The Wiz* by one Judith Sims in your December, 1978, issue. I found the "critique" in exceptionally bad taste! As a theatre and journalism enthusiast, I cringed

at such ignorance and obviously subjective reporting. Besides its poor taste, the article was blatantly racially prejudiced and therefore inexcusable. I am not a person who, by any means, thinks in racial terms, but even I could not miss the unmistakable undertones in this "critique." It is very apparent that either your writer has a personal dislike for black-oriented films or she should go back to journalism school, if she went at all. I don't understand what gave her the right to so brutally crush something of tremendous beauty and creativity just because she did not care for it!

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JANA OYLER
TEXAS TECH UNIVERSITY

Write to Us

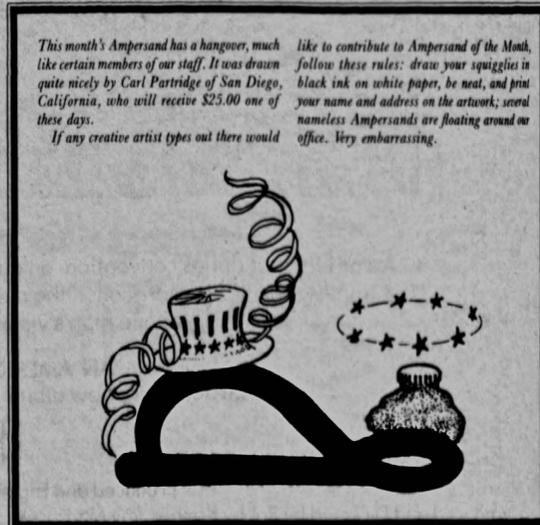
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In Here

FEATURES	
Howard the Duck Yes!... It's Super Bird!	8
Malcolm McDowell "O Lucky Man" as H.G. Wells	12
Debbi Morgan From 18 to 75 in Roots II	18
DEPARTMENTS	
In One Ear Letters	4
& Out the Other News & Gossip	5
In Print Arthur Rex, Robots, etc.	11
On Screen The Deer Hunter, etc.	14
On Disc Hot & tepid new wax	19
In Both Ears Compact stereo units	20
Amperchart Rock, jazz, soul & country	21
On Tour Jerry Rubin, Ronstadt, etc.	22

OUR COVER

Handsome British actor Malcolm McDowell stars as H.G. Wells in *Time After Time*, which could be subtitled "Victorian England Meets Modern San Francisco. Score 0-0."



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California Rock Party

At a gala fete honoring publication of their new book, *California Sound* (which was the source of *Amperсанд's* October Joni cover story) and also celebrating display of the book's photography at the Mirage Gallery, author Anthony Fawcett and photographer He watched hungry press hordes devour insufficient quantities of c and margueritas. Jackson Browne, who is featured in the book, dr and apparently surprised Diltz (right).

Do These Plots Family

TAKE DOWN, a new film ring Lorenzo Lamas (son counts the hapless adventure school wrestling team greatness by the prowess of self-confidence and respect grappling).

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AFTER MONTHS OF on-off bargaining, Neil Diamond has finally agreed to play Al Jolson in a remake of *The Jazz Singer*, for which he'll earn \$5 million—\$1 million in cash, \$4 million in soundtrack rights (to be forked over by Capitol, not Diamond's label, Columbia).

STAYING ALIVE, THE television series based on *Saturday Night Fever*, is now called *Makin' It*, about a family's survival or, as one spokesperson said, "Happy Days in the Seventies." The parents are played by Lou Antonio and Ellen Travolta, a name we've seen somewhere before.

BARNEY MILLER, ONE of *Amperсанд's* favorite television series, may have one less detective in the squalid squad room: Maxwell Gail, who plays Wojchewicz, will have his own series if an hour-long spinoff segment sells; half of the show will be Wojo at work, the other half Wojo at home ... with a reformed hooker, no less.

GEORGE HARRISON'S NEW album, so far called *George Harrison*, actually has a song called "Here Comes the Moon."

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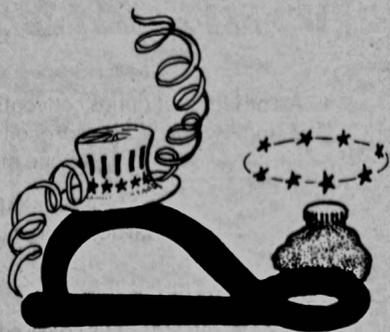
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bunch of crazy, nutty folks present a telethon to pull America out of the hole; Harvey Korman is the smarmy telethon emcee, Peter Riegert (*Boon of Animal House*) is a media consultant, Fred Willard is the dastardly Vice President, John Ritter is Prez. Elvis Costello appears briefly, exhorting the English to pledge money for America. This bit of fun was filmed at Mount St. Mary's College in downtown Los Angeles, masquerading as London's Hyde Park. Proving we don't have to wait until 1998 for a budget crisis.

Do These Plots Sound Familiar?

TAKE DOWN, a new film from Disney starring Lorenzo Lamas (son of Fernando), recounts the hapless adventures of a losing high school wrestling team which is sparked to greatness by the prowess of Lamas, who finds self confidence and respect through superior grappling.

THE RAMONES AND their music are featured in *Rock and Roll High School*, a wild, silly battle of "wits" between the "good" rowdy students of Vince Lombardi High and the "bad" principal, all leading to an explosive conclusion: the high school blows up.

Flick Fax

STEVE MARTIN'S FIRST film, *Money to Burn*, will be directed by Carl Reiner... Peter Frampton will star in two films for Orion Pictures, the first described as a "comedy drama concerning a rock star... but not a musical." Thanks for small favors... Mac Davis makes his acting debut in *North Dallas Forty*, starring Nick Nolte... Playwright Sam Shepard, who made his acting debut in *Days of Heaven*, will co-star opposite Ellen Burstyn in *Resurrection*, about a female christ... *Monty Python's Life of Brian* is finally finished, and Graham Chapman (the tall one) is now in Los Angeles collaborating on a new film script and planning his first U.S. college lecture tour... Ralph Bakshi's next feature-length animated film will be *American Pop*, with 17 musical numbers illustrating the history of American music as witnessed by a ten-year-old boy who arrives in this country in 1910 and hops along to 1980... Bill Murray of *Saturday Night Live* may play gonzo

journalist Hunter S. Thompson in *Where the Buffalo Roam*, also starring Peter Boyle.

Ample Angst

MICHAEL ANTONIONI'S NEXT project is called *Suffer or Die*, appropriate for this angst-laden Italian director; it stars Giancarlo Giannini (in a role turned down by Jack Nicholson, Richard Gere, and Ryan O'Neal) as an architect caught up in the eerie history of a monastery he is hired to convert into a mansion for rich owner Mick Jagger. The screenplay by Anthony Burgess, an angst-laden Britisher, is being rewritten by Buck Henry, who has no angst to grind at all.

You Mean We'll Actually Have To Read Books?

CLASSICS ILLUSTRATED, "great literature in comic book format," a staple with students since the Forties, is out of business. Collectors, take note: an original *Classics Illustrated Three Musketeers* is worth a fast \$75.

Our Heroes

BUDDING HISTORIANS, SOCIOLOGY students and anyone with an abiding interest in rock and roll would be well advised to park themselves in front of a TV set on Friday night, February 9, when ABC will broadcast *Heroes of Rock and Roll*, a two-hour prime-time documentary (9 P.M. nationwide) that is light years ahead of the standards normally associated with TV rock.

Narrated by Jeff Bridges, *Heroes* is a chronological history of 25 years of rock and roll presented in a snappy, fast-paced montage that's highly entertaining, often hilarious and enormously informative. It's the first time the "Big Four"—Presley, Beatles, Stones and Dylan—have been featured on the same show and the action is spiced with rare footage of Hank Williams, Buddy Holly and never-before-seen clips of the Beatles performing at the Cavern in Liverpool in 1962.

The program is particularly strong in detailing the early years of rock, emphasizing its roots in black music and illustrating the social climate of the era from which it sprang. With rock and roll such an integral part of the current cultural landscape, it's both amusing and eye-opening to witness the fear and loathing with which it was originally viewed by the guardians of public morality and decency.

The least interesting part of the show—and the one containing the most glaring omissions in terms of artistic selection—is the section dealing with the Seventies (which may reflect more on the quality of this decade's performers than anything else). Still, *Heroes of Rock and Roll* is easily the most knowledgeable and thorough look at the subject ever presented on television. Don't miss it.

Don Snowden



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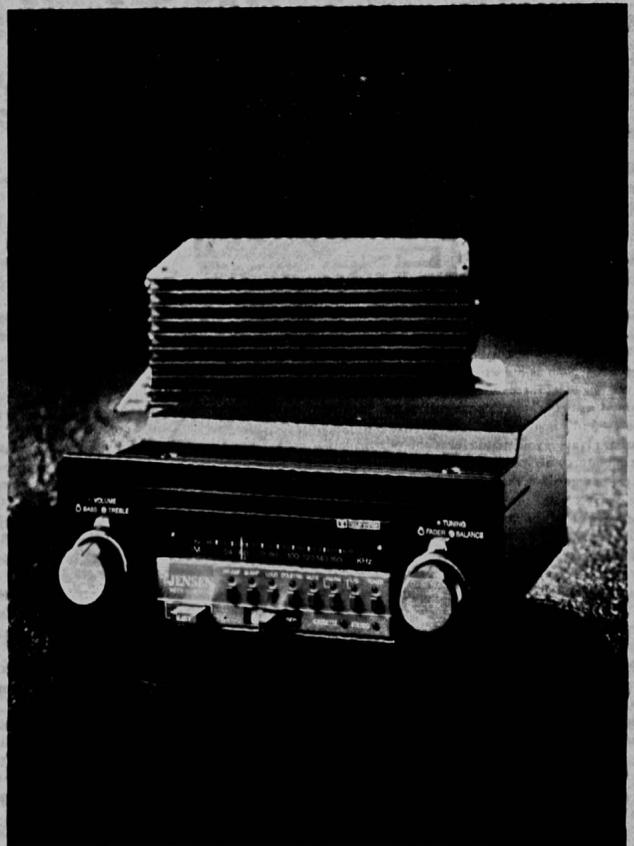
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This Duck Gets Down

BY KENT MURPHY

A couple of years ago a new comic book character introduced himself in the otherwise undistinguished pages of a "creature" comic called *Man-Thing*: a duck, Howard by name, the feathered kind with a rumpled, ill-fitting sport coat that didn't quite cover his protruding tail. He carried a cigar and a jaunty air of confidence while, deep in the Everglades, light years from home, he was about to face a gang of goblins summoned by a master villain. Howard, in the manner of all great heroes, attracts trouble like a lightning rod.

The Duck wears his dockworker philosophy on his sleeve, a self-reliant figure in an execrable world populated by, as he puts it, "talking, hairless apes." Howard escaped his first encounter with Earth only to misstep on a celestial pathway home. He fell tumbling through the void, this time into a vacant lot in Cleveland. Depressed by his poor sense of direction, Howard resolved to dive from a height toward the smelly Cuyahoga River, which once in real life caught fire. But near the top of a slender tower on the river's edge, the Duck stumbled once again. This time a voluptuous redhead barely dressed in golden chains sobbed her despair and Howard made his move. Thus began his relationship with the delightful Beverly, a kind of love one who doesn't know Howard cannot hope to fathom.

Maybe four feet tall with wide flat flippers, the comic kingdom's newest hero looks no more the part than Bogey did. But Beverly Switzler, who could be Lauren Bacall's lush baby sister, fell hard for the tough little bird who came to her aid in what turned out to be a mad accountant's castle.

The celebrated first issue of *Howard the Duck* ends on a wan and pessimistic note. Two themes appear on its final page that follow through all his adventures. With Beverly at his side and not a dime in his pocket he listens to her ask "Where will you go now? What will you do?" The existential anguish comes to comics, voiced by a delicious babe dedicated to a duck. Howard's reply would have pleased Camus. "I dunno... but I could sure use a good cigar."

At times we all wonder about a parallel universe, some wheeling cosmos spinning next to ours separated by only an eyelash and a few laws of physics. Howard comes from one of those nearby worlds, flung into our own when the starry nexus rippled for a moment and he was caught in the crack. His must have been a world much like our own, full of wisecracking, acerbic macho types who posture to cover up a soft core that melts for happy dogs and dizzy blondes. Howard makes his way through our world with aplomb, startled only by the occasional observation, such as Spiderman's "Hey! You're a talking duck!" But Howard is not one to let these things pass without comment. "You're not exactly Mr. Normal, either, y'know," he retorts to the webslinger.

Howard is most recently involved with a wasted trio of weakly bred socialites, one of whom is a Barbara Walters sound-alike incapable of articulating an "L." The duck is appalled by the immaturity he finds among them. After a horrific misadventure in which he appears as a circus comedian, the duck delivers himself of a typically stern lecture. "Listen close Iris, cause here's a lesson obviously never taught you; Actions have consequences. All you hairless apes seem so self-possessed, I'm not surprised it never occurred to you, but mess with people's lives—and fate eventually messes back! You'll get yours, Iris."

Steve Gerber, a Marvel Comics writer, created Howard the Duck half a decade ago in his Brooklyn apartment. He was 26 and full of creative frustrations after working as an advertising writer and then a spinner of "sword and sorcery" genre comic book tales. Gerber eventually got together with Frank Brunner, an artist, who also wanted to do comics that appealed to the mind as well as the mindless. They teamed up for a pair of Howard adventures based inconspicuously in Cleveland, and Stan Lee, Marvel's publisher, knew he had a winner. *Howard the Duck* Number One hit the presses with much fanfare and once on the streets promptly disappeared.

Among comic collectors *Howard the Duck* is already legend. Although on the market for barely two years, issue Number One, featuring the first animal super-hero since Mighty Mouse, commands a mint-condition price of \$15 (if you can find a willing seller). In the South and on the West Coast the price may ease some, but supplies are lower in those places. One archive near Atlanta would say only that *Howard the Duck* back numbers were in stock. They most certainly were not for sale. Another dealer said, "Yeah, I got some. But they're buried. They're going to stay buried." One enthusiast tried to explain the comic's intrinsic appeal as he displayed a rare issue. "The drawing and lettering are high quality. They assign their best



writers and artists to Howard." While he talked he handled the pages as one might examine a fragile medieval manuscript. "It's the kind of book that people who care about comics would do. You get the feeling as you read it that the people who put it together really like what they're doing." A clerk at Fantasy Land Books in Chamblee, Georgia, believed that Howard was appealing because "It has more realistic dialogue than other comics."

But not all collectors are so thoughtful. "I'm keeping it because the price is going up," announced one. A grandmother said that she had bought the entire series for her grandson, now four. "So that he would have something for college." She updates the investment each month at a neighborhood grocery.

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The college crowd that reads Howard is a varied one. To keep up with the Duck, it has to be "weirded out," complained a pre-med sophomore who had once read *HTD*. "I'll try again in a year or so. See what he's up to." On the other hand, a recent graduate in Political Science felt empathy. "I'm over-educated and can't find a job. So is Howard. He makes me laugh about it."

A self-educated polymath, Howard's a walking diatribe on social ills, but a commentator without a forum, an orator with no soapbox. His on-again-off-again affair with Ms. Switzler is an analogue for the mid-Seventies' uncertain view of affection. It hurts Howard when he thinks himself weak so he periodically shuns the attentions of those who love him and declares for rugged individualism. But he can't operate for long alone, he is by nature gregarious and concerned. These traits show up in his readers, the elements mixed in them in many ways. "People buy this one who don't read any other comics," says one bookseller. "They seem to be mostly college types."

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"A FILM OF GREAT COURAGE AND OVERWHELMING EMOTION. A FIERCELY LOVING EMBRACE."

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WARNING

Due to the nature of this film, under 17 requires accompanying Parent or Adult Guardian. (The)

SOON AT A THEATRE NEAR YOU

Duck Gets Down

in the otherwise undistinguished pages, the feathered kind with a ruffled, he carried a cigar and a jaunty air of he was about to face a gang of goblins heroes, attracts trouble like a lightning



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"An extraordinary new film — a shattering experience. 'The Deer Hunter' has affected me more profoundly than any film I have seen in years. From start to finish this three-hour film is made with consummate skill. Cimino joins his contemporaries Coppola and Scorsese as a major force in American filmmaking. Robert De Niro is superb. The most suspenseful, terrifying sequence of men at war ever committed to celluloid. The images are worthy of Goya. Even now Cimino may not realize that he has made the greatest anti-war movie since 'Grand Illusion.' It's thrilling to see ensemble playing of this quality in an American film. John Savage gives an electrifying performance. He captures naked, animal fear with more shocking intensity than I have ever seen on the screen."

— NEW WEST, Stephen Farber

"The Deer Hunter' places director Michael Cimino right at the center of film culture. The film dares to say that things have come down to life versus death, and it's time someone said this big and strong without fear."

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Directed by MICHAEL CIMINO A UNIVERSAL RELEASE [EMI] TECHNICOLOR® PANAVISION® DO DOLBY STEREO® Now a JOVE Book [R] RESTRICTED

WARNING

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SOON AT A THEATRE NEAR YOU.

TWO NEW SIDES OF DR. HOOK



Produced by
Ron Haffkine

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In Print

Nighttouch

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Richard Jones

More Rock Chronicles

If any conclusions are to be drawn from the plethora of rock histories that hit the bookshelves in the past year, the most obvious is that rock has hit middle age, firmly and squarely. By middle age, I mean that point at which rock is no longer underground, no longer open to a secret society, even if that society numbers in the millions.

The histories are everywhere, and cover everything, from volumes on punk to quickies on John Travolta, Shaun Cassidy and Peter Frampton. They range from the last word (*Rolling Stone's Illustrated History of Rock and Roll*) to the chronologically pretentious (Richie Yorke's *The History of Rock and Roll*). But just about the only history which ranks as seriously comprehensive—the only set which I would use as a reference work—is *The Illustrated Encyclopedias of Rock* by Nick Logan and Bob Woffinden, *Jazz* by Brian Case and Stan Britt and *Country Music* by Fred Deller and Roy Thompson (Harmony Books, \$7.95 per volume).

Between these three lavishly illustrated, coffee-table-sized paperbacks, there are over 1500 separate entries, each neatly cross-referenced so that the progress of, say, John Cale, from Velvet Underground through Brian Eno, Nico, Patti Smith and Iggy Pop, can be followed without need for a scorecard. The books casually list items which can drive a writer mad in their elusiveness, like band members at different stages of a group's development and the all-important discography.

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Merrill Shindler

Robots Everywhere

"The creative act of the human intelligence is but one in art or in science." Jakob Bronowski said that in 1956, expressing an idea that's currently in vogue. An especially copious amount of ink is getting spilled over the "structural fit" between technology and the humanities or arts. Onto this new and still rather untamed frontier come *Robots: Fiction and Prediction* by Jasia Reichardt (Penguin, \$8.95) and *The Robot Book* by Robert Malone (Harcourt Brace Jovanovich, \$6.95).

Ms. Reichardt's book, assembled with much imagination and evident love, can be called inclusive in its approach. Not satisfied to trace the concept of the robot back to the 1922 play *R.U.R.* by Karel Capek (which everyone usually does), she pursues it back to the moment when the *Maker of Heaven* and Earth became the first to operationalize a

man-shaped mechanism in diverse fields of electrical design, charlatanry, computer science, philosophy. Sources range from *Veda* to *Zombies of the Street*. Wonder Robot, who cards of himself on a his home museum.

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The Jazz

James Collier has written a book explaining (Houghton-Mifflin, \$12.95) jazz traditions and institutions and individual statements like "It's Jefferson ever sang career," the book exp without being boring, biographical research excellent, with photos also poses intriguing jazz's ethnomusicology so easily read. A book or listener, the book become the standard surveys.

The book is not which is continued fusion guitarist, "John the most part Collier ended five years ago, easily. No mention is ton, the Art Ensemble members of Chicago Advancement of Cre Jarrett is mentioned in Bill Evans. Trad jazz



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man-shaped mechanism. She finds robotics in diverse fields of endeavor: magic, industrial design, charlatany, religion, medicine, computer science, philosophy, alchemy. Her sources range from Descartes and the *Rig-Veda* to *Zombies of the Stratosphere* and Onoff the Wonder Robot, who peddles picture postcards of himself on a California street outside his home museum.

Reichardt's work is as addictive as—and only somewhat more organized than—the Wallace-Wallechinsky *Book of Lists*. The reader is already in its grip when page 11 reports Thomas Aquinas's alleged response to a public greeting from Albertus Magnus's robot. Displeased, the Learned Doctor of the Church smashed the offending automaton to bits. Interest is still high when on page 83 Reichardt stops to meditate on the lack of satisfying fictional love stories involving female humans and mechanical men.

The Robot Book is more straightforward in its presentation. Malone is less excitable than Reichardt and gives short shrift to, for example, the assertions of artificial-intelligence proponents. In his effort to set forth his material logically, he tends to lapse into *Psychology Today* language, e.g., "We have always turned to our artists for a clear picture of who we really are." While he will not win prizes for feverish invention, he does succeed in integrating a good deal of material from popular culture with technological information. For a high-school textbook, Malone's book would be excellent; for restless grownups, Reichardt is the choice.

Naomi Lindstrom

The Jazz Writer

James Collier has written a serious, readable book explaining *The Making of Jazz* (Houghton-Mifflin, \$20.00) in terms of social traditions and instrumentation, musical conventions and individual phrasing. Full of statements like "It's doubtful Blind Lemon Jefferson ever sang a major third in his career," the book explains musical concepts without being boring or overly academic. His biographical research, although secondary, is excellent, with photos I've never seen. Collier also poses intriguing speculations about jazz's ethnomusicological development, but so easily read. A must for the serious jazz DJ or listener, the book, in paperback, should become the standard text for college jazz surveys.

The book is not without faults, the least of which is continued reference to an English fusion guitarist, "John McLaughlin." For the most part Collier's research and thinking ended five years ago. He writes off fusion too easily. No mention is made of Anthony Braxton, the Art Ensemble of Chicago or other members of Chicago's Association for the Advancement of Creative Musicians. Keith Jarrett is mentioned in passing as a protégé of Bill Evans. Traded pianist Art Hodes, an

important figure in the Dixieland Revival Collier otherwise covers so well, goes unmentioned, as does the magazine he edited, *The Jazz Record*.

These are relatively minor points against the 498 pages that cover jazz, pre-jazz and African music so well. Collier, a musician himself, is to be applauded.

Dave Helland

Chivalry Is Still Dead

Thomas Berger's latest, *Arthur Rex, A Legendary Novel* (Delacorte, \$10.95), is a 500-page joke in search of a punchline. Berger, an outstanding prose technician, has more than once had problems with his books' themes and concepts, but the muddle he has made of *Arthur Rex* shows a real crisis of direction in the writer's career. What has worked most strongly for Berger at his best (*Little Big Man*, *Vital Parts*, *Sneaky People*) is a mournful yet incisive irony, delivered with genuine skill and rendering him, in the school of humanistic cynicism, as a sort of thinking man's Kurt Vonnegut. Unfortunately, Berger's sorrowful passion has too often turned sour, his sense of pathos surrendered to a maudlin and contrived prose style.

An attempt to "do" the Arthurian legend as Berger has "done" the Old West (with real success) in *Little Big Man*, *Arthur Rex* includes all the major figures of the original epic: *Morte d'Arthur*, which Berger is said to have treasured since early childhood. One can sympathize with his desire to make these giants of fiction—King Arthur, Merlin, Lancelot, the Lady of the Lake, et al.—real to today's reader. The problem is they were never real to begin with, serving instead as distinctly two-dimensional embodiments of the chivalric ideal. Berger's attempt to bring a psychological depth to these cipher-like characters is at best a misconception and at worst a ludicrous disservice to the entire genre of heroic myth. While the Arthurian age offers a wealth of quaintness in language and custom, to which Berger, sometimes quite entertainingly, employs his frolicsome word play, *Arthur Rex* broadly misses the point in its unwillingness to address chivalry and all its attendant virtues and foibles on their own terms.

Berger spends a lot of this overwrought book working in clever, if not exactly diverting, ribaldry and clamour, but to very little meaningful effect. It is funny in an oddly condescending way, which is finally not very funny. With *Arthur Rex*, Thomas Berger has created the literary equivalent of that recent duo of *Three Musketeers* costume comedy films of director Richard Lester: heavy on atmosphere and casting but ultimately soft at the center, it burns itself out from a sheer weight of preciousness.

Davin Seay



Time After Wells

Into the Time Machine Again,
With Malcolm McDowell as H.G. Wells

BY BYRON LAURSEN

Throwing a well-known historical figure into fictional drama is tricky business. Grumblers may pounce on anything less than a mimic's performance. But, luckily for the makers of *Time After Time*, a fantasy film that sends H.G. Wells chasing Jack the Ripper across epochs, most people know precious little about Herbert George Wells, the Victorian Englishman who concocted some forty novels, a raft of Socialist pamphlets and two histories of the world while generating a new field of literature called Science Fiction.

British actor Malcolm McDowell, charged with playing the bristling author of *War of the Worlds*, *The Time Machine*, et al., tries, on one of the last days of filming, to explain his role's perplexity. We're seated in a cream-and-brown Winnebago parked alongside studio 27A in Warner Brothers' Burbank lot. Not far away there stands a part-block of replicated Victorian London storefronts. "Well, there's always that element—," he begins hopefully, "you are what you are, in a way, except you use—" McDowell stops to laugh. "That doesn't make any sense at all."

"It's impossible to talk about the character because I don't even want to dissect it. I think one has to play the script, really. One is bound by the script, ultimately. Research may make you feel a little better, but when you come to do the role, it's always different. It's amazing, innit? I don't usually have a clue in my head as to what the hell I'm gonna do."

Satisfied, he relaxes back into the Winnebago's passenger seat, looking every inch an earnest scholar-author from Britain's past, as convincingly as he once became Alex, malice incarnate in Stanley Kubrick's *A Clockwork Orange*. Or the opportunistic smart alecks of *If... and O Lucky Man*. Or the bumbling swashbuckler of *Royal Flash*.

"I'm very untrained as an actor," McDowell says. "I don't have any formal training whatsoever and, you know, it's all hit and miss with me, really." If his career also seems hit and miss, it's simply because several of his nine previous films are unfamiliar to American audiences (like *Aces High*, *Long Ago Tomorrow*, *Figures in a Landscape*).

Born in Yorkshire, "which is the Texas of England" in 1943, McDowell came to Liverpool with his family at the age of six and lived there till, at twenty, he set off on a theatrical career. And yes, he was there the same time as John, Paul, George and Ringo. "The Silver Beatles they were called then. When I knew them they were the biggest group on Merseyside. Saw them several times at the Cavern."

McDowell was a coffee salesman—just like his character in *O Lucky Man*—until he was offered a job in a repertory theatre on the Isle of Wight, but claims "I played the best parts I ever played as an actor before I was a professional. In school I played all the great Shakespearean roles... Cassius, Petrucchio... Thespe... God, endless parts. I like going back to the stage, now and again."

Although he admitted that "it's partly true" that British actors use film to finance their stage careers, "I don't do that myself. But I think British actors are snobbish about films, which is very unnecessary. I think it's because they're not very good at it. See, there's no real tradition of film in England like there is in Hollywood and America, or even like there is in Italy and France. I think British actors tend to look down on film, you know, as being rather inferior to the stage, which is ridiculous."

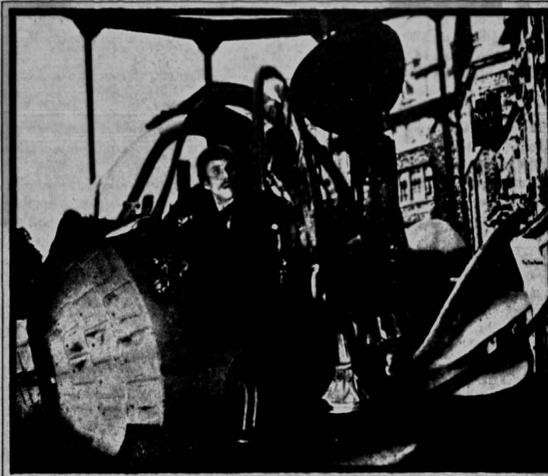
So McDowell is in Hollywood, practicing what he preaches, bound by a script written by the film's director, Nicholas Meyer, after reading Karl Alexander's as-yet-unpublished novel, *The Time Travelers*. Meyer himself wrote *The Seven Per Cent Solution*, in which Sigmund Freud shook hands with Sherlock Holmes. Alexander was inspired by Meyer's success—they were classmates in the University of Iowa's writing program—and the storytelling possibilities opened up by the commingling of historical characters.

As Meyer describes *Time After Time*, "It's one of those nice stories in which the implications are all organically based. You don't have to do anything. Put 'em in front of the camera and you've done it. You don't have to reach for it."

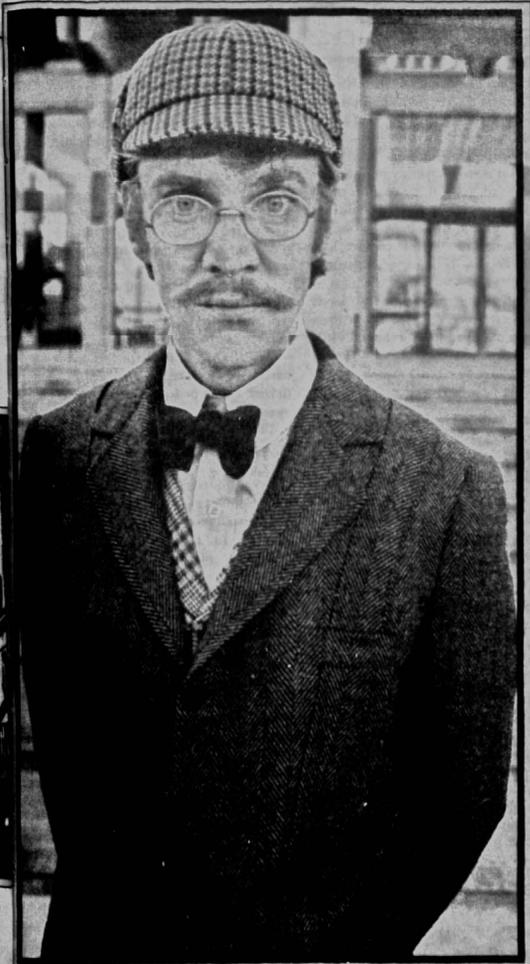
The story starts in 1893, with Wells showing off his freshly-invented time machine to a group of friends. Suddenly, police arrive. Dr. Stevenson, Wells' friend and chess partner, it turns out, is actually Jack the Ripper. But Stevenson—played by David Warner—stays a step ahead, escaping to San Francisco and 1979 in the machine. Wells follows and the rest of the picture is a combination of manhunt, crime thriller and philosophical clash. Wells is pictured as an incurable optimist who believes the future must be Utopia, while Jack the Ripper represents a view of human nature as "imperfectible, chained to itself forever."

Meyer, young and dark-haired, crosses the Warner lot like a diminutive fullback, the stocky, close-to-the-ground type fans used to call a "grass clipper." A reporter and a publicist come along like blockers hard pressed to keep the runner's pace. Meyer jokes about the relative size of his little piece of Victorian real estate and Steven Spielberg's huge street for 1941, claims that the station wagon rolling slowly by is there to tell him the time of day on request, and demands, through a cigar-stuffed mouth, "Do you believe that?"

Meyer came out to Hollywood in 1971 knowing no one. His quickness, no doubt, won him a job as publicist for *Love Story*, which he parlayed into the writing of a couple of TV movies—one of which concerned the night Orson Welles sprang his radio version of H.G. Wells' *War of the Worlds* on America.



McDowell as Wells in the time machine (top left), hailing a cab (bottom middle) and with co-star Meyer (lower right). Director Nicholas Meyer (lower left) with his mouth uncharacteristically shut.



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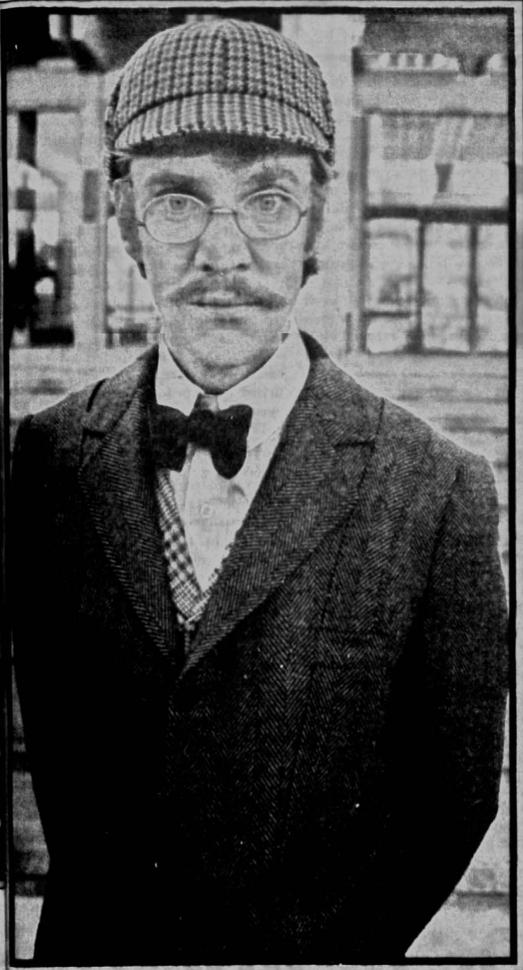
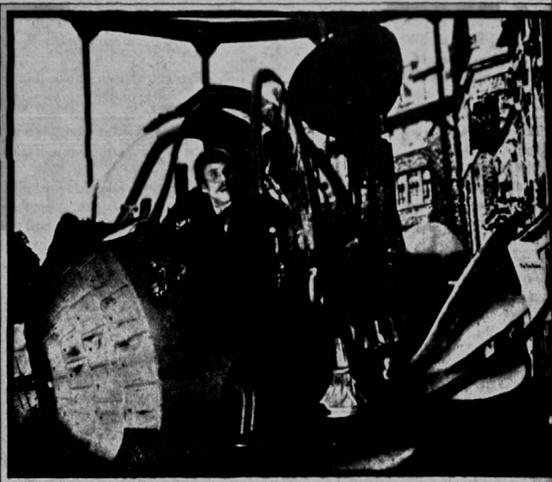
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McDowell as Wells in the time machine (top left), hailing a cab (bottom middle) and with co-star Morgan (lower right). Director Nicholas Meyer (lower left) with his mouth uncharacteristically shut.

We come to rest on a couch, part of the on-screen living room furniture of Amy Robbins (played by Mary Steenburgen), with whom Wells falls in love in San Francisco. "I read some of Wells' books in the course of my growing up. But as far as deep study," Meyer bites the cigar and focuses on his interviewer, "I'm sure you know more about him than I do. Because Wells was not really terribly important for me other than for what I wanted him to be for the story. Which was... he wrote a book called *The Outline of History* and I used it as the Outline of Wells. It deals in certain superficial resemblances. That he was a Fabian Socialist, that he was something of a Casanova, schoolteacher, journalist, those things are all implied or stated. Also, he looks right. The guy I got to play him looks very much like the young H.G. Wells. Beyond that, research was not really important for the story."

Adjacent to the apartment set, crew members in the largest part of the studio are readying for shots of the *Argo*, the time machine built for the movie. An eighth acre of black cloth is suspended from floor to ceiling and the machine sits in front of it on a pivoting pedestal. Something of a junkyard sculpture, the *Argo* looks like a shortened version of the Nautilus from Walt Disney's *20,000 Leagues Under the Sea*, with a Jacob's Ladder on the nose to arc sparks while the contraption submarines its way through the plasma of time.

I ask Meyer if *Time After Time* will be as playful as the punning title and carnival-style time machine indicate.

"Well, if it's play, it's serious play," he says. He seems faintly angry, like he seemed earlier when I compared the *Argo* to a Rock-O-Plane car. "The movie really runs along. It's several things and certainly one of the things is comic. But, in contrast to the comedic elements, it is also ironic. An ironic fable. And I think, finally, a bitter fable because he sees the future and it doesn't work. We've regressed, we haven't gone forward. He views our customs, our mores, our values with the lucid eye of Victorian rationalism. And the Victorian world wasn't all that wonderful either. But I can get my rocks off about everything I don't like in the twentieth century, which is much."

Wells lived until 1943, far enough into the current century to write a last opus entitled *The Mind at the End of Its Tether*. He was more scathing of progress than even Nicholas Meyer. As a student of Thomas Huxley's, himself a collaborator with Charles Darwin, Wells came to see mankind as just another biological species, subject to the laws of evolution and needing to undergo successful adaptive changes. *The Time Machine*, wherein future generations divide into groups of effete wimps and cannibalistic beasts, is really a story of retrograde evolution. An epilogue added to one of the later editions said of the story's narrator, "He... thought but cheerlessly of the Advancement of Mankind, and saw in the growing pile of civilization only a foolish heaping that must inevitably fall back upon and destroy its makers in the end."

Wells was obsessed not so much with the future or the eventual perfection of mankind as the re-adjustment of the social order. He loathed Capitalism ("traditional usage... uncontrolled acquisitive energy... perverted opportunities") and Marxism ("in no sense creative or curative... enfeebling") about equally. He differed frequently with his friends among the Fabian Socialists, finding their thinking "outdated." Wells wanted to make a practically applicable science out of history and sociology, an empirical tool for straightening the messes, kinks and collisions of the human condition.

"He's rather a simple man in many ways," McDowell says later. "He adapts very quickly and that's what I've tried to do. In Victorian England, where we start the picture, he's really very much at home, obviously. He's in his own house and he has this great secret to tell his contemporaries. He unveils to them that he's built this time machine. And so when he gets to contemporary San Francisco, it's really that he's very inquisitive about everything, not that he's repelled by it. I suppose that comes from the sort of amateur scientist in him."

"Nick has done a very good script, because it's a multi-leveled script written in a way that's a bit naive... I mean that in the best sense. Because for any man to say that within three generations men will live like brothers is just crap, really. I mean, it's an optimistic viewpoint. My own particular viewpoint would be that we'll be lucky if we're all here in three generations."

Back on the set, Mary Steenburgen is padding about her movie apartment in shaggy pink slippers. Her dark hair is drawn back and she wears a man-style sports jacket over a body so delicate and pretty it seems made of porcelain. "The fact that after three months nobody on the crew can say my name doesn't bother me at all," she says, flashing a smile. Soon all is ready for a scene in which McDowell explains why he won't buy a gun, even with Jack the Ripper on the loose. To underline his point he jabs an umbrella into an umbrella stand, but it misses. Still on camera, he picks up the umbrella and tries once more, missing again.

"Who put the umbrella on elastic?" he demands. The crew breaks up, except for one man with a clipboard.

"We're laughing our way into Friday," says doleful Mr. Clipboard. McDowell and Steenburgen retire to the Winnebago to discuss problems with the scene and, eventually, knuckles rap on the aluminum door. A stage hand sticks his head in and says, "We didn't get your bowtie in the shot."

"What a shame," McDowell says, gathering himself to leave for a re-take. "I was hoping for a close-up of the bowtie."

On Screen



THE DEER HUNTER, starring Robert De Niro, John Cazale, John Savage, Christopher Walken, Meryl Streep; written by Deric Washburn; story by Michael Cimino & Washburn and Louis Garfinkle & Quinn K. Redeker; directed by Cimino.

In many ways this is yet another American buddy movie, full of inarticulate but sensitive slob who backslap and drink a lot, but what distinguishes *The Deer Hunter* from the rest of the motley pack is the intensity of emotions, underplayed but understood, provided by a flawless cast. I think the Academy should cancel its annual awards celebration this year and just send all pertinent Oscars to *The Deer Hunter*'s creators. De Niro and Walken, in particular, are awesome in what they bring to their basically underwritten roles.

The film is about friendship and survival and the relationship of the two at home and at war. Three Pennsylvania steel workers—De Niro, Savage and Walken—enlist in the Army in 1968; before leaving Savage is married and the others, with pals Cazale, George Dzundza and Chuck Aspergren, go off on one last deer hunt. The wedding and reception, in full Russian-immigrant splendor, take up about 45 wonderful minutes, during which Walken proposes to Streep, she accepts, and De Niro casts some intense glances at her. In fact, the looks De Niro directs at Streep are more longing, sexy and sweet than many an explicit love scene.

The deer hunt is a bit heavy-handed in its symbolism: the church choir from the wedding, no less, booms away in "heaven" as De Niro stalks his buck and makes his one-shot kill; apparently Cimino wanted to make sure we understood that the hunt is an Allegory. There are other jarring or frustrating moments, as when De Niro, home from Viet Nam, mentions a wound that is never explained; Savage's wife is a speechless zombie in one scene, normal in her next. But these are small carps for a film that is warm and loving and utterly terrifying. The contrast—and connection—between home and distant war is so disturbing I marvel at how returning vets ever adjust, even the strong, silent self-reliant ones like De Niro's character, who almost single-handedly rescues himself and his two friends from a numbingly frightening Russian roulette game staged by their Cong captors.

The final scene, which usually sends audi-

ences out of the theatre in silent introspection, was at first distressing; I couldn't imagine people attending the funeral of a dear friend killed in Viet Nam and then sitting down around a table singing "God Bless America." But there is no irony or bitterness implied, just sadness and the support of surviving friends; they never questioned the war before they went, and perhaps they never will, even though the terrible physical and emotional effects will linger with them always.

By the end of this three-hour (but never dragging) masterpiece I cared about these people as if I'd grown up with them; I sometimes catch myself wondering how they're doing, and I have to remind myself that it's only a movie.

Judith Sims

KING OF THE GYPSIES, starring Eric Roberts, Sterling Hayden, Shelley Winters and Brooke Shields; written and directed by Frank Pierson.

Here he is again: that street-wise, dark-haired, lusty, excitable, charming Eastern city boy—full of his subculture's passionate, life-loving ways, but seething and finally exploding with inarticulate rage at the stupid cruelty of almost everyone else around him. You loved him in *The Godfather*, *Mean Streets*, *Saturday Night Fever*, and *Bloodbrothers*—at least somebody did—so no wonder he's back. Only, for variety's sake, he's not Italian this time. He's a gypsy, played by the heralded new actor Eric Roberts, who looks, sounds and pounds his fist against the wall pretty much like all the other heralded new actors of this star-hatching genre.

The gypsy angle is about the only thing that distinguishes this movie from the rest of its kind—except for its inferiority to the poor *Gypsies* is nothing more than a sort of post-ethnic joke. Someone could and maybe

someday will make a film that conveys the alternating color, darkness and humor of America's gypsies, who contemptuously hang onto their customs and delight in spite on the 20th Century.

But Frank Pierson made this film. There was once some hope that his career would bloom into something interesting—though he directed the last *A Star Is Born* and committed other minor crimes, he had previously scripted *Dog Day Afternoon*. *Gypsies*, though, crushes any hope for him; it was made with slick, cold calculation and little else. The plot was "suggested by" the 1974 non-fiction book of the same title by Peter Maas (*Sepia*, *The Valachi Papers*). The characters and events have been changed, omitted, added, romanticized and hyped-up to fit the *Godfather* mold.

The film's Dave Stepanowicz (Roberts' part) possesses all the good qualities of Steve Tene (the book's protagonist) and few of his faults. The fact that our hero in the book financed most of his teenage years by being a homosexual prostitute somehow gets left out. Wonder why? He remains, though, the reluctant chosen heir to his grandfather's "royal" title, still in conflict with his brutish father over rights to that honor, with vague ambitions about leading his people from latency to learning.

It's all only mildly ludicrous until the film's climactic convulsions. The events in the book were unresolved, so Pierson wraps things up with the bloody deaths of two characters. Both scenes are stunningly crass. One copies the *Mean Streets* car crash scene almost shot-for-shot, the other unnecessarily has our hero made to look like a cold-blooded murderer (they could have at least given the other guy a gun). "It's almost his time," the ads say. Oh great.

Terry Atkinson

SUPERMAN, with Christopher Reeve, Gene Hackman, Marlon Brando, Margot Kidder; written by Mario Puzo, Leslie Newman, David Newman & Robert Benton; directed by Richard Donner.

Four years and \$45 million since producers Alexander and Ilya Salkind announced they would make an epic movie about Superman, the film has flown into theatres across America. The ads say "you'll believe a man can fly," which curiously is beside the point in this sweet, almost ingenuous film about the world's favorite super-hero. If you go expecting another dazzling special effects movie on the order of 2001, *Star Wars* or *Close Encounter of the Third Kind*, you'll be dreadfully disappointed. However, if you go expecting throw-away sophisticated acting, a lovely romance and a little high adventure, *Superman* can do no wrong.

The film's major saving grace is 25-year-old Reeve. Good looking, athletic, he also possesses a charm and sweetness that can't be faked. He plays Superman very straightforward and with enough subtle grace to make him believable. Unlike the comic books on which this movie is based, what makes our screen Superman work is his ability to relate to the world—and the people around him, most notably Lois Lane, played by Margot Kidder.

Reeve and Kidder have an on-screen rapport that's quite remarkable and their scenes together, although in this part-one of the two-part movie saga quite chaste, are oddly romantic.

Where *Superman* gets grounded is in building to a viable dramatic climax. It's as if the filmmakers were so intent on making two separate films (the next to be released in '79), they had no idea how to finish this initial venture. And the sequences from the planet Krypton to earth never quite mesh in style. When we're on Krypton the attitude is pure fantasy; when we come down to earth, Donner and company try for realism, a mish-mash of styles that's quite distracting. The best way to watch *Superman* is simply to give yourself over to the flight of fancy and come in for an easy landing.

Jacoba Atlas

MOVIE MOVIE, starring George C. Scott, Tish Van Devere; written by Larry Gelbart and Sheldon Keller; produced & directed by Stanley Donen.

A woman in one of James Thurber's short stories scalded her hand on purpose, just to see if the salve she'd bought at the county fair was any good. It was only so-so.

Movie, Movie, a two-segment burlesque of Thirties films, aims to be funny by being awful on purpose. It's only a little bit funny. Part one, "Dynamite Hands," takes a delivery boy into the fight racket in order to pay for his sister's needed eye operation. He's sidetracked by a blonde floozie and duped by a crooked manager, but he wins in the end, thanks to a truehearted girlfriend, a loyal family and his gruff but lovable first manager. Part two, "Baxter's Beauties of 1933," traces the birth of a Broadway hit, the last one for dying producer Spats Baxter, whose daughter, away at school so long neither she nor her father know each other, takes over the lead role after the bitch who was to star breaks a leg on opening night. Spats fades right after closing curtain on their triumphant opening night, of course, saying, "One minute you're in the wings, the next minute you're wearing them."

Perhaps the affectionate stance of its

humor is what limits *Movie, Movie* to being a cute failure, because every joke is harmless and yawns outpace laughs by three to one. As a project, it seems to have been lots more fun for its creators than it is for its audience. Writers Larry Gelbart (*Oh, God*) and Sheldon Keller (*Buona Sera, Mrs. Campbell*) enjoy most of the giggles themselves. Accomplished wiseguys, clever to a fault, they turn their take-off into a jerk-off, mixing and over-extending metaphors as if they believe groans are better than laughs. But their supply of comic effects goes no farther than warm-hearted exaggeration. When writers want to draw laughs from the obvious—and *Movie, Movie* is an exercise in inevitability—they should bring more than just the obvious into play. Marshall McLuhan aside, the message is something bigger than the medium.

Director Donen has musical and light romance credits going back to *Singing in the Rain* and *Charade*. His camera movement is *Movie, Movie*'s best source of momentum. And nearly all the actors, young and old, are praiseworthy in their hammy-beyond-belief roles. It's the concept that stinks.

Byron Laursen

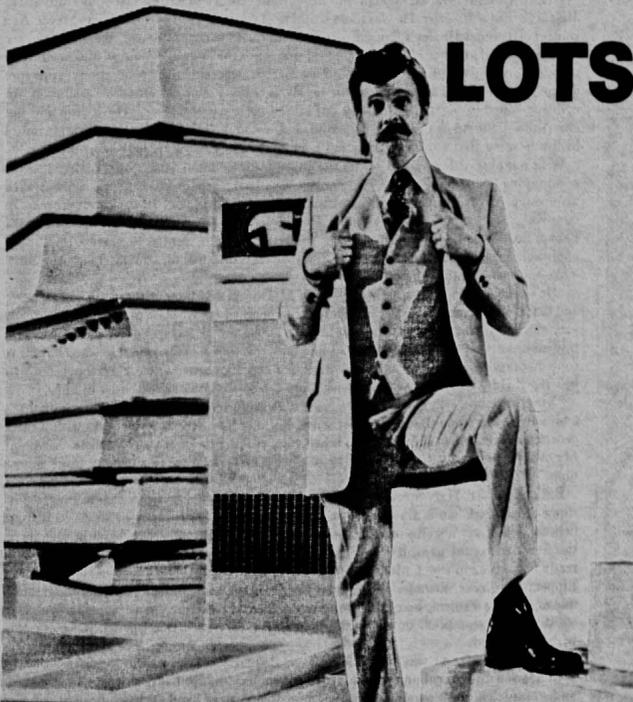
MOMENT BY MOMENT, with John Travolta & Lily Tomlin. Written & directed by Jane Wagner.

It's dangerous calling any film "the worst movie ever made" because someone can always come up with an alternative disaster, but *Moment by Moment* is surely one of the worst films ever made, filled with lofty pretensions and feeble-minded literalism. It's a perfect example of the lack of creative leadership in Hollywood. The movie looked good on paper, teaming John Travolta, America's hottest sex symbol, with Lily Tomlin, America's hottest comedienne, in a trendy older woman-younger man romance set in the glittery world of Beverly Hills. But somewhere between signing the contracts and shooting the movie, everything went wrong.

Writer-director Wagner (Tomlin's good friend and a co-creator of the Tomlin style) has not bothered to write believable characters in a realistic setting. Lily is supposed to play a rich, bored matron who has a fling with a slightly dangerous street kid, Travolta. It's an okay notion, especially since the creators wanted to deal with the very interesting issue of role reversal, where it's the man who's needy, romantic and anxious for love, while the woman is cautious, realistic and anxious for sex. But Wagner, a screen novice, simply isn't up to the task. Lily's character is so superficial she'd be thrown out of Gucci's and John's about as dangerous as Perrier water, although to be fair, the sheer power of Travolta's screen presence at least makes us care about him.

Lily is all wrong; she is simply too hostile, too cold to make us believe her character; she is a performer without passion, so her desperate sexual need for Travolta becomes a laughing matter. I watched the love scenes embarrassed for the actors, and it's ultimately this lack of sensuality that kills *Moment by Moment*. The movie needs to be the screen equivalent of Anais Nin's *Delta of Venus*—a women's point of view of erotica, a movie about how women perceive raw passion, unencumbered by sex and romantic love. But Wagner and Tomlin don't seem to know very much about that aspect of life; at least they don't know how to put it on screen. There's a great deal of Travolta flexing his muscle and offering his body, and a great deal of Tomlin reaching out to take what's offered, but very little desire. I hope Travolta fares better in his next movie, *American Gigolo*, and I also wish Tomlin and Wagner better luck with their next film, appropriately titled, *The Incredible Shrinking Woman*.

Jacoba Atlas



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friendship and survival of the two at home and Pennsylvania steel work-
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and Chuck Aspergren, go
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Niro, home from Viet
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his two friends from a
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eir Cong captors.
which usually sends audi-

ences out of the theatre in silent introspec-
tion, was at first distressing; I couldn't im-
agine people attending the funeral of a dear
friend killed in Viet Nam and then sitting
down around a table singing "God Bless
America." But there is no irony or bitterness
implied, just sadness and the support of sur-
viving friends; they never questioned the war
before they went, and perhaps they never
will, even though the terrible physical and
emotional effects will linger with them al-
ways.
By the end of this three-hour (but never
dragging) masterpiece I cared about these
people as if I'd grown up with them; I some-
times catch myself wondering how they're
doing, and I have to remind myself that it's
only a movie.
Judith Sims

KING OF THE GYPSIES, starring Eric Roberts,
Sterling Hayden, Shelley Winters and Brooke
Shields; written and directed by Frank Pierson.

Here he is again: that street-wise, dark-
haired, lusty, excitable, charming Eastern
city boy—full of his subculture's passionate,
life-loving ways, but seething and finally
exploding with inarticulate rage at the stupid
cruelty of almost everyone else around him.
You loved him in *The Godfather*, *Mean Streets*,
Saturday Night Fever, and *Bloodbrothers*—at
least somebody did—so no wonder he's back.
Only, for variety's sake, he's not Italian this
time. He's a gypsy, played by the heralded
new actor Eric Roberts, who looks, sounds
and pounds his fist against the wall pretty
much like all the other heralded new actors
of this star-hatching genre.

The gypsy angle is about the only thing
that distinguishes this movie from others of
its kind—except for its inferiority to the rest.
Gypsies is nothing more than a sort of poor
ethnic joke. Someone could and maybe

someday will make a film that conveys the
alternating color, darkness and humor of
America's gypsies, who contemptuously
hang onto their customs and delight in spo-
ting on the 20th Century.

But Frank Pierson made this film. There
was once some hope that his career would
bloom into something interesting—though
he directed the last *A Star Is Born* and com-
mited other minor crimes, he had previously
scripted *Dog Day Afternoon*. *Gypsies*, though,
crushes any hope for him; it was made with
slick, cold calculation and little else. The plot
was "suggested by" the 1974 non-fiction book
of the same title by Peter Maas (*Serpico*, *The
Valachi Papers*). The characters and events
have been changed, omitted, added, roman-
tized and hyped-up to fit the *Godfather*-ish
mold.

The film's Dave Stepanowicz (Roberts'
part) possesses all the good qualities of Steve
Tene (the book's protagonist) and few of his
faults. The fact that our hero in the book
financed most of his teenage years by being a
homosexual prostitute somehow gets left out.
Wonder why? He remains, though, the refo-
cused chosen heir to his grandfather's "real"
title, still in conflict with his brutish father
over rights to that honor, with vague ambi-
tions about leading his people from lacery to
learning.

It's all only mildly ludicrous until the
film's climactic convulsions. The events in
the book were unresolved, so Pierson wraps
things up with the bloody deaths of two char-
acters. Both scenes are stunningly crass. One
copies the *Mean Streets* car crash scene almost
shot-for-shot, the other unnecessarily has our
hero made to look like a cold-blooded mur-
derer (they could have at least given the other
guy a gun). "It's almost his time," the ads
say. Oh great.

Terry Atkinson

SUPERMAN, with Christopher Reeve, Gene
Hackman, Marlon Brando, Margot Kidder, writ-
ten by Mario Puzo, Leslie Newman, David New-
man & Robert Benton; directed by Richard Don-
ner.

Four years and \$45 million since producers
Alexander and Ilya Salkind announced they
would make an epic movie about Superman,
the film has flown into theatres' across
America. The ads say "you'll believe a man
can fly," which curiously is beside the point in
this sweet, almost ingenuous film about the
world's favorite super-hero. If you go expect-
ing another dazzling special effects movie on
the order of 2001, *Star Wars* or *Close Encounters
of the Third Kind*, you'll be dreadfully disap-
pointed. However, if you go expecting
throw-away sophisticated acting, a lovely
romance and a little high adventure, *Super-
man* can do no wrong.

The film's major saving grace is 25-year-
old Reeve. Good looking, athletic, he also
possesses a charm and sweetness that can't
be faked. He plays Superman very straight-
ahead and with enough subtle grace to make
him believable. Unlike the comic books on
which this movie is based, what makes our
screen Superman work is his ability to relate
to the world—and the people around him,
most notably Lois Lane, played by Margot
Kidder.

Reeve and Kidder have an on-screen rap-
port that's quite remarkable and their scenes
together, although in this part—one of the
two-part movie saga quite chaste, are oddly
romantic.

Where *Superman* gets grounded is in build-
ing to a viable dramatic climax. It's as if the
filmmakers were so intent on making two
separate films (the next to be released in '79),
they had no idea how to finish this initial
venture. And the sequences from the planet
Krypton to earth never quite mesh in style.
When we're on Krypton the attitude is pure
fantasy; when we come down to earth, Don-
ner and company try for realism, a mish-
mash of styles that's quite distracting.
The best way to watch *Superman* is simply to
give yourself over to the flight of fancy and
come in for an easy landing.

And oh yes, Brando is in this film as
Superman's daddy, although he's hardly
worth the marquee value of the \$4.5 million
he received for 12 days work. He is, however,
his usual accomplished Super-self.

Jacoba Atlas

MOVIE, MOVIE, starring George C. Scott, Irish
Van Devere, written by Larry Gelbart and Sheldon
Keller; produced & directed by Stanley Donen.

A woman in one of James Thurber's short
stories scalded her hand on purpose, just to
see if the saline she'd bought at the county fair
was any good. It was only so-so.

Movie, Movie, a two-segment burlesque of
Thurber's films, aims to be funny by being
awful on purpose. It's only a little bit funny.

Part one, "Dynamite Hands," takes a de-
livery boy into the fight racket in order to pay
for his sister's needed eye operation. He's
sidetracked by a blonde floozie and duped by
a crooked manager, but he wins in the end,
thanks to a trueheart girlfriend, a loyal family
and his gruff but lovable first manager. Part
two, "Baxter's Beauties of 1933," traces the
birth of a Broadway hit, the last one for dying
producer Spats Baxter, whose daughter,
away at school so long neither she nor her
father know each other, takes over the lead
role after the bitch who was to star breaks a
leg on opening night. Spats fades right after
closing curtain on their triumphant opening
night, of course, saying, "One minute you're
in the wings, the next minute you're wearing
them."

Perhaps the affectionate stance of its

humor is what limits *Movie, Movie* to being a
cute failure, because every joke is harmless
and yawns outpace laughs by three to one. As
a project, it seems to have been lots more fun
for its creators than it is for its audience.
Writers Larry Gelbart (*Oh, God*) and Sheldon
Keller (*Buona Sera, Mrs. Campbell*) enjoy most
of the giggles themselves. Accomplished
wiseguys, clever to a fault, they turn their
take-off into a jerk-off, mixing and over-
extending metaphors as if they believe gro-
ses are better than laughs. But their supply of
comic effects goes no farther than warm-
hearted exaggeration. When writers want to
draw laughs from the obvious—and *Movie,
Movie* is an exercise in inevitability—they
should bring more than just the obvious into
play. Marshall McLuhan aside, the message
is something bigger than the medium.

Director Donen has musical and light ro-
mance credits going back to *Singing in the Rain*
and *Charade*. His camera movement is *Movie,
Movie*'s best source of momentum. And
nearly all the actors, young and old, are
praiseworthy in their hammy-beyond-belief
roles. It's the concept that stinks.

Byron Laursen

MOMENT BY MOMENT, with John Travolta &
Lily Tomlin. Written & directed by Jane Wagner.

It's dangerous calling any film "the worst
movie ever made" because someone can al-
ways come up with an alternative disaster,
but *Moment by Moment* is surely one of the worst
films ever made, filled with lofty pretensions
and feeble-minded literalness. It's a perfect
example of the lack of creative leadership in
Hollywood. The movie looked good on paper,
teaming John Travolta, America's hottest sex
symbol, with Lily Tomlin, America's hottest
comedienne, in a trendy older woman-
younger man romance set in the glittery
world of Beverly Hills. But somewhere be-
tween signing the contracts and shooting the
movie, everything went wrong.

Writer-director Wagner (Tomlin's good
friend and a co-creator of the Tomlin style)
has not bothered to write believable char-
acters in a realistic setting. Lily is supposed
to play a rich, bored matron who has a fling
with a slightly dangerous street kid, Travolta.
It's an okay notion, especially since the
creators wanted to deal with the very in-
teresting issue of role reversal, where it's the
man who's needy, romantic and anxious for
love, while the woman is cautious, realistic
and anxious for sex. But Wagner, a screen
novice, simply isn't up to the task. Lily's
character is so superficial she'd be thrown
out of Gucci's and John's about as dangerous
as Perrier water, although to be fair, the sheer
power of Travolta's screen presence at least
makes us care about him.

Lily is all wrong; she is simply too hos-
tile, too cold to make us believe her char-
acter; she is a performer without passion, so
her desperate sexual need for Travolta be-
comes a laughing matter. I watched the love
scenes embarrassed for the actors, and it's
ultimately this lack of sensuality that kills
Moment by Moment. The movie needs to be the
screen equivalent of Anais Nin's *Delta of
Venus*—a women's point of view of erotica, a
movie about how women perceive raw pas-
sion, unencumbered by sex and romantic
love. But Wagner and Tomlin don't seem to
know very much about that aspect of life; at
least they don't know how to put it on screen.
There's a great deal of Travolta flexing his
muscle and offering his body, and a great deal
of Tomlin reaching out to take what's offered,
but very little *desire*. I hope Travolta fares
better in his next movie, *American Gigolo*, and
I also wish Tomlin and Wagner better luck
with their next film, appropriately titled, *The
Incredible Shrinking Woman*. **Jacoba Atlas**

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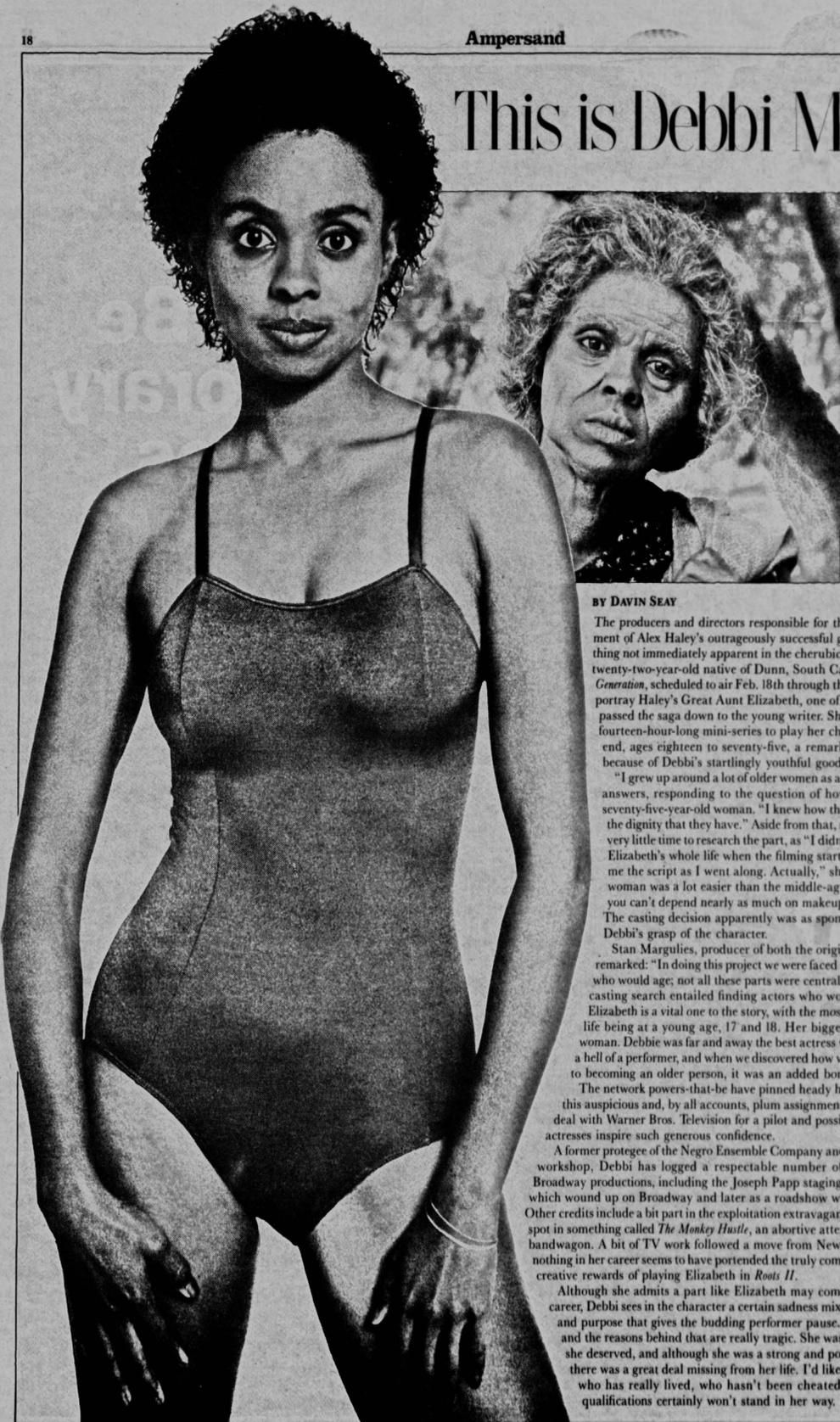
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This is Debbi Morgan



BY DAVIN SEAY

The producers and directors responsible for the second television installment of Alex Haley's outrageously successful genealogy, *Roots*, saw something not immediately apparent in the cherubic allure of Debbi Morgan, a twenty-two-year-old native of Dunn, South Carolina. In *Roots: The Next Generation*, scheduled to air Feb. 18th through the 25th on ABC, Debbi will portray Haley's Great Aunt Elizabeth, one of the two family elders who passed the saga down to the young writer. She is the only actress in the fourteen-hour-long mini-series to play her character from beginning to end, ages eighteen to seventy-five, a remarkable achievement if only because of Debbi's startlingly youthful good looks.

"I grew up around a lot of older women as a girl in the country," Debbi answers, responding to the question of how she prepared to play a seventy-five-year-old woman. "I knew how they spoke, how they walked, the dignity that they have." Aside from that, she allows, there was really very little time to research the part, as "I didn't know I would be playing Elizabeth's whole life when the filming started. They just kept feeding me the script as I went along. Actually," she recalls, "playing the old woman was a lot easier than the middle-aged period. To be forty-five you can't depend nearly as much on makeup and stylized movements." The casting decision apparently was as spontaneous and instinctive as Debbi's grasp of the character.

Stan Margulies, producer of both the original *Roots* epic and *Roots II* remarked: "In doing this project we were faced with a variety of characters who would age; not all these parts were central, yet certainly much of our casting search entailed finding actors who would age well. The part of Elizabeth is a vital one to the story, with the most important periods of her life being at a young age, 17 and 18. Her biggest impact was as a young woman. Debbi was far and away the best actress who read for the role, she is a hell of a performer, and when we discovered how well she adjusted physically to becoming an older person, it was an added bonus we never expected."

The network powers-that-be have pinned heady hopes on Debbi resulting in this auspicious and, by all accounts, plum assignment, as well as a development deal with Warner Bros. Television for a pilot and possible series. Very few young actresses inspire such generous confidence.

A former protegee of the Negro Ensemble Company and the New Federal Theatre workshop, Debbi has logged a respectable number of hours in numerous Off-Broadway productions, including the Joseph Papp staging of *What the Wineseller Says*, which wound up on Broadway and later as a roadshow with Debbi in the lead role. Other credits include a bit part in the exploitation extravaganza *Mandingo* and a starring spot in something called *The Monkey Hustle*, an abortive attempt to ride the *Cooler High* bandwagon. A bit of TV work followed a move from New York to Los Angeles, but nothing in her career seems to have portended the truly complex demands and obvious creative rewards of playing Elizabeth in *Roots II*.

Although she admits a part like Elizabeth may come but once in an actress's career, Debbi sees in the character a certain sadness mixed with the woman's pride and purpose that gives the budding performer pause. "Elizabeth never marries, and the reasons behind that are really tragic. She was denied the chances in life she deserved, and although she was a strong and powerful figure in the family, there was a great deal missing from her life. I'd like a chance to play someone who has really lived, who hasn't been cheated by circumstances." Age qualifications certainly won't stand in her way.

JOAN ARMATRADING
To the Limit (A&M)

Armatrading's past four albums have garnered considerable critical acclaim and laid the foundation for her growing cult of admirers, but none carried the punch and accessibility of *To the Limit*.

Producer Glyn Johns provides *Limit* with a lean, unimposing tenor, leaving Armatrading free to play her music without excess backing or distractions. What develops is a potpourri blending the best of Armatrading's widespread musings—from ballads to scat to straight-ahead rock.

One of the major blocks in this English (nee West Indian) musician's career has been her unusual vocal and rhythmic stylisms. On *Limit*, it appears that Armatrading's presentation has solidified; the result is music so infectious that it has to sound natural.

Like her last two albums, *To the Limit* will probably show up on many of the "best of the year" charts in major music publications. Before then, it should make a well-deserved appearance in your record collection.

Glenn Abel

HECTOR BERLIOZ

Royal Hunt and Storm from *Les Troyens* and Suite from *Romeo et Juliette*, Second Part: Orchestre de Paris, Daniel Barenboim, conductor (Columbia)

Berlioz is a difficult composer to conduct. His music is the very quintessence of romanticism, lush to the point of being overripe, full of snares for the self-indulgent conductor or orchestra. Linger too long on one passage and Berlioz becomes bathetic; play him a shade too loud and he becomes bombastic. But perform his music with restraint, eschewing excess, and it can be vastly rewarding.

Sometime pianist Daniel Barenboim continues his exploration of the orchestra repertoire with just enough reserve, holding back when others rush forward. He conducts in a style reminiscent of that most controlled of Englishmen, Sir Thomas Beecham, whose Berlioz a generation ago was the model for everyone. Highly commended.

Ed Cray

CINDY BULLENS

Desire Wire (United Artists)

Cindy Bullens has sung backup for Elton John, done studio work with Bob Crewe, and may have been on the Rolling Thunder tour with Dylan. Since I didn't know this, I viewed yet another album with a mean-looking female with an electric guitar in her hands as more exploitation, but decided to listen to it anyway. And, underneath a brutal sludge of overproduction, I heard a pretty talented singer/songwriter.

Working in a fairly standard rock mode, Cindy Bullens writes good, clean, hard-rocking songs with catchy hooks and okay lyrics. Occasionally, as in "High School History," the lyrics even stand out, but more often, as on "Survivor," it's the melody that works best. Unfortunately, dredging this information from the layers of overdrubbing Tony Bongiovi and Lance Quinn have poured on her basic tracks isn't easy, and I'd recommend seeing her in person over buying the record, on the hunch that she's probably got an equally mean rock and roll band, and on the certainty that no stage I've ever seen can hold as many people as play on *Desire Wire*.

Ed Ward



JOHNNY CASH
Gone Girl (Columbia)

God bless John Cash. In his own quirky way, he's keeping country music honest. Given a choice between several trends, as any country performer always is, he seems to pick the one that hews closest to tradition. He rarely puts out albums of stone genius (although he sometimes does), but he almost always puts out good ones, and *Gone Girl* is one of the better good ones.

The trend he's chosen this time is the one exemplified by "Cowboy" Jack Clement, an old pard from the Sun label days, who just put out an exceptionally quiet and peaceful album on Elektra that is characterized by a loping, insistent beat, kind songs, and minimal production. That gives us such goodies here as the title, "I'll Be Her" and "A Song for the Life," a Rodney Crowell tune that shows up yet another thing I love about Cash, his ear for young writers. The crazy side we hear on an amped-up version of "No Expectations" that works against all odds. And, of course, there's the clunker side, with "The Diplomat," yet another overly-sentimental song about old men and trains.

I'd even go so far as to say that you don't have to be a country fan any more to like John Cash—he's got most of the singer/songwriters beat in terms of material and delivery, and he's got enough roots that you feel it when he sings it.

Ed Ward

STEVE FORBERT

Alive on Arrival (Nemperor)

Steve Forbert looks real young on his album cover, like a kid from the sticks on his first meeting with a big city. Which, apparently from his lyrics, he is; but he sings like an old bum from Tom Waits country, only smoother, smooth as hell, and his lyrics betray maturity and wisdom way beyond his naive appearance. With the expected Gibson acoustic and harmonica in hand (he plays both very well), this 23-year-old from Meridian, Mississippi, has written some killer songs on this folksy debut.

Like the debut album from Aztec Two Step, Forbert combines sardonic wit with concise vision in songs like "Thinkin'" and "Big City Cat," while, like Bruce Springsteen, he combines a keen street awareness and rich lyricism in "Steve Forbert's Midsummer Night's Toast," "Goin' Down to Laurel" and "Grand Central Station, March 18, 1977." The outstanding centerpiece for the album is the ballad "It Isn't Going to Be That Way," where he dumps all his wisdom out in a perfectly believable "I know what it's like, kid . . ." tone. Maybe he has seen it all, but the difference between him and someone like Tom Waits is that Waits is world weary and dwells on the seamy American underside, while Forbert has seen it all and has come away undillusioned, the Billy Budd of rock. He is an irresistible hero, and I found myself wanting him to be okay at the end of the album. And in the end he is okay, too, so I breathed a sigh of relief that he's made it in the big city. Then I thought of the future and hoped he doesn't end up in John Prine's society of real good writers who can't quite

on disc

make themselves noticed
bert, like Prine, deserves

GRATEFUL DEAD
Shakedown Street (A&M)

It's too bad. Last year's flawed but generally seemed to point a new direction for the band. Keith Olsen, the group's producer in over a dozen at least attempted to correct that have been plaguing their first Acid Test: raggy guitar doodling and arrangements. Olsen, Fleetwood Mac's Rumor, exemplary choice to bring wider audience, manage keep songs under eight and off-key struggles to a

That was last year. *Shakedown Street* is an abysmal album, demoralizing and seemingly insurmountable replacement for the old ones. Li George, listed as producer, seems asleep for much of the somnambulant quality of the album. It finally runs out of steam. A tedious selection of compositions, this album suffers from Weir's God's-gift-to-women desperate reliance on

Ed Ward

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BY DAVIN SEAY

The producers and directors responsible for the second television installment of Alex Haley's outrageously successful genealogy, *Roots*, saw something not immediately apparent in the cherubic allure of Debbi Morgan, a twenty-two-year-old native of Dunn, South Carolina. In *Roots: The Next Generation*, scheduled to air Feb. 18th through the 25th on ABC, Debbi will portray Haley's Great Aunt Elizabeth, one of the two family elders who passed the saga down to the young writer. She is the only actress in the fourteen-hour-long mini-series to play her character from beginning to end, ages eighteen to seventy-five, a remarkable achievement if only because of Debbi's startlingly youthful good looks.

"I grew up around a lot of older women as a girl in the country," Debbi answers, responding to the question of how she prepared to play a seventy-five-year-old woman. "I knew how they spoke, how they walked, the dignity that they have." Aside from that, she allows, there was really very little time to research the part, as "I didn't know I would be playing Elizabeth's whole life when the filming started. They just kept feeding me the script as I went along. Actually," she recalls, "playing the old woman was a lot easier than the middle-aged period. To be forty-five you can't depend nearly as much on makeup and stylized movements." The casting decision apparently was as spontaneous and instinctive as Debbi's grasp of the character.

Stan Margulies, producer of both the original *Roots* epic and *Roots II* remarked: "In doing this project we were faced with a variety of characters who would age; not all these parts were central, yet certainly much of our casting search entailed finding actors who would age well. The part of Elizabeth is a vital one to the story, with the most important periods of her life being at a young age, 17 and 18. Her biggest impact was as a young woman. Debbie was far and away the best actress who read for the role, she is a hell of a performer, and when we discovered how well she adjusted physically to becoming an older person, it was an added bonus we never expected."

The network powers-that-be have pinned heady hopes on Debbi resulting in this auspicious and, by all accounts, plum assignment, as well as a development deal with Warner Bros. Television for a pilot and possible series. Very few young actresses inspire such generous confidence.

A former protégée of the Negro Ensemble Company and the New Federal Theatre workshop, Debbi has logged a respectable number of hours in numerous Off-Broadway productions, including the Joseph Papp staging of *What the Wineseller Says*, which wound up on Broadway and later as a roadshow with Debbi in the lead role. Other credits include a bit part in the exploitation extravaganza *Mandingo* and a starring spot in something called *The Monkey Hustle*, an abortive attempt to ride the *Cooly High* bandwagon. A bit of TV work followed a move from New York to Los Angeles, but nothing in her career seems to have portended the truly complex demands and obvious creative rewards of playing Elizabeth in *Roots II*.

Although she admits a part like Elizabeth may come but once in an actress's career, Debbi sees in the character a certain sadness mixed with the woman's pride and purpose that gives the budding performer pause. "Elizabeth never marries, and the reasons behind that are really tragic. She was denied the chances in life she deserved, and although she was a strong and powerful figure in the family, there was a great deal missing from her life. I'd like a chance to play someone who has really lived, who hasn't been cheated by circumstances." Age qualifications certainly won't stand in her way.

JOAN ARMATRADING To the Limit (A&M)

Armatrading's past four albums have garnered considerable critical acclaim and laid the foundation for her growing cult of admirers, but none carried the punch and accessibility of *To the Limit*.

Producer Glyn Johns provides *Limit* with a lean, unimposing tenor, leaving Armatrading free to play her music without excess backing or distractions. What develops is a potpourri blending the best of Armatrading's widespread musings—from ballads to scat to straight-ahead rock.

One of the major blocks in this English (nee West Indian) musician's career has been her unusual vocal and rhythmic stylisms. On *Limit*, it appears that Armatrading's presentation has solidified; the result is music so infectious that it has to sound natural.

Like her last two albums, *To the Limit* will probably show up on many of the "best of the year" charts in major music publications. Before then, it should make a well-deserved appearance in your record collection.

Glenn Abel

HECTOR BERLIOZ

Royal Hunt and Storm from *Les Troyens* and Suite from *Romeo et Juliette*, Second Part; Orchestre de Paris, Daniel Barenboim, conductor (Columbia)

Berlioz is a difficult composer to conduct. His music is the very quintessence of romanticism, lush to the point of being overripe, full of snares for the self-indulgent conductor or orchestra. Linger too long on one passage and Berlioz becomes bathetic; play him a shade too loud and he becomes bombastic. But perform his music with restraint, eschewing excess, and it can be vastly rewarding.

Sometime pianist Daniel Barenboim continues his exploration of the orchestra repertoire with just enough reserve, holding back when others rush forward. He conducts in a style reminiscent of that most controlled of Englishmen, Sir Thomas Beecham, whose Berlioz a generation ago was the model for everyone. Highly commended.

Ed Cray

CINDY BULLENS

Desire Wire (United Artists)

Cindy Bullens has sung backup for Elton John, done studio work with Bob Crewe, and may have been on the Rolling Thunder tour with Dylan. Since I didn't know this, I viewed yet another album with a mean-looking female with an electric guitar in her hands as more exploitation, but decided to listen to it anyway. And, underneath a brutal sludge of overproduction, I heard a pretty talented singer/songwriter.

Working in a fairly standard rock mode, Cindy Bullens writes good, clean, hard-rocking songs with catchy hooks and okay lyrics. Occasionally, as in "High School History," the lyrics even stand out, but more often, as on "Survivor," it's the melody that works best. Unfortunately, decoding this information from the layers of overdubbing Tony Bongiovi and Lance Quinn have poured on her basic tracks isn't easy, and I'd recommend seeing her in person over buying the record, on the hunch that she's probably got an equally mean rock and roll band, and on the certainty that no stage I've ever seen can hold as many people as play on *Desire Wire*.

Ed Ward



on disc

make themselves noticed by the public. Forbert, like Prine, deserves better.

Gilbert Asakawa

GRATEFUL DEAD Shakedown Street (Arista)

It's too bad. Last year's *Terrapin Station*, a flawed but generally satisfying effort, seemed to point a new direction for America's oldest dinosaur band. Produced by Keith Olsen, the group's first outside producer in over a dozen albums, that LP at least attempted to correct some of the flaws that have been plaguing the Dead since their first Acid Test: ragged vocals, endless guitar doodling and catch-as-catch-can arrangements. Olsen, whose work on Fleetwood Mac's *Rumours* made him an exemplary choice to bring the band to a wider audience, managed in the main to keep songs under eight minutes' duration and off-key struggles to a minimum.

That was last year. *Shakedown Street*, a truly abysmal album, demonstrates several new and seemingly insurmountable problems to replace the old ones. Little Feat's Lowell George, listed as producer, appears to have been asleep for much of the proceedings. The somnambulant quality of *Shakedown Street* seems to suggest that the Dead may have finally run out of steam. Aside from a horrendous selection of completely forgettable tunes, this album suffers overmuch from Bob Weir's God's-gift-to-women vocal style and a desperate reliance on the group's once

Ed Ward

STEVE FORBERT

Alive on Arrival (Nemperor)

Steve Forbert looks real young on his album cover, like a kid from the sticks on his first meeting with a big city. Which, apparently from his lyrics, he is; but he sings like an old man from Tom Waits country, only smoother, smooth as hell, and his lyrics betray maturity and wisdom way beyond his naive appearance. With the expected Gibson acoustic and harmonica in hand (he plays both very well), this 23-year-old from Meridian, Mississippi, has written some killer songs on this folksy debut.

Like the debut album from Aztec Two Step, Forbert combines sardonic wit with concise vision in songs like "Thinkin'" and "Big City Cat," while, like Bruce Springsteen, he combines a keen street awareness and rich lyricism in "Steve Forbert's Midsummer Night's Toast," "Goin' Down to Laurel" and "Grand Central Station, March 18, 1977." The outstanding centerpiece for the album is the ballad "It Isn't Going to Be That Way," where he dumps all his wisdom out in a perfectly believable "I know what it's like, kid . . ." tone. Maybe he has seen it all, but the difference between him and someone like Tom Waits is that Waits is world weary and dwells on the seamy American underside, while Forbert has seen it all and has come away undiluted, the Billy Budd of rock. He is an irresistible hero, and I found myself wanting him to be okay at the end of the album. And in the end he is okay, too, so I breathed a sigh of relief that he's made it in the big city. Then I thought of the future and hoped he doesn't end up in John Prine's society of real good writers who can't quite

famous double drummer sound. But what hurts more than the mangling of the Rascals' classic "Good Lovin'," which opens this Dead on Arrival collection, is that the reworking of "New, New Mingwood Blues" is cut to ribbons by the original version from their first album. The Grateful Dead, with *Shakedown Street*, are marching boldly into a past they can no longer even find.

Davin Seay

PAUL HINDEMITH

Concerto for Trumpet, Bassoon, and String Orchestra; Mario Guarneri, trumpet; David Breidenthal, bassoon; Los Angeles Group for Contemporary Music, William Kraft, conductor (Crystal)

The passage of 20 or 30 years has transformed the once impossibly avant-garde Hindemith into a composer both witty and accessible, one not all that way out, after all. Or maybe it is the playing of people such as Guarneri, Breidenthal and their Los Angeles Philharmonic colleagues, who make it all seem so—there are a lot of Hindemith records which still sound like knotted perplexities not worth the effort.

The performances here, and especially Breidenthal, in Paul Chihara's evocative "The Beauty of the Rose Is in Its Passing" on the flip side, are engaging examples of small ensemble playing. This record has all the earmarks of a much-loved, much-rehearsed project.

Ed Cray

JOE "KING" AND EL MOLINO (Lisa)

What do los hepcaits de Tejas listen to over a lota of llisca and a bottle of ceresa? Willie y Waylon? Ay, caramba, no! That stuff was over

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AMP 20

on disc

years ago. The move now is towards blues, as performed by Austin's legendary but unrecorded Thunderbirds, and the *conjunto* sound of San Antonio's fabled West Side. Now, one thing that gives a *gringo* like me pause is my complete inability to appreciate *conjunto* all the way because I don't understand the lingo of El West Side, and that's why I was so happy to hear that El Molino, headed by the irrepressible Joe "King" Carrasco, had finally recorded: they're a hip, young, Tex-Mex *conjunto* band (the phrase is redundant: *conjunto* means band) that has its music in Mex and its lyrics in Tex.

Horribly recorded, in true Tex-Mex fashion, this album nonetheless has more kick per groove than 90 percent of the stuff that's come out this year, whether it be straight-ahead rock and roll ("Just a Mile Away," with the Sir Douglas Quintet's Augie Meyers on blazing piano); blues ("Every Woman Crazy About an Automobile"); or their own unique Tex-Mex sound ("Mezcal Road," "Rock Esta Noche" or "Jalapeno con Big Red"). Joe's crazy singing and some amazing sax by West Side legend Eracleo "Rocky" Morales are just the frosting on a very tasty, and melodic, cake. *Con Jalapeno*, of course.

Ed Ward

BOB MARLEY AND THE WAILERS

Babylon by Bus (Island)

PETER TOSH

Bush Doctor (Rolling Stones)

Marley and company have been coming under fire recently from "roots" reggae fans for abandoning the illusion-burning rebel music of yore for straightforward love songs that can appeal to the crossover market. The key element to these ears, however, isn't the lyrical themes but whether Marley infuses his singing with genuine intensity (the strong *Exodus* LP) or sounds detached from the material (the bland *Kaya*).

Babylon by Bus, a two-disc live set covering most phases of the Wailers' career, falls somewhere between these poles. It's a solid, workmanlike effort and the Barrett brothers remain the best reggae rhythm section extant. But for truly transcendent—and that's the proper phrase—live Wailers, check out the earlier, single LP.

Many people figured original Wailer Peter Tosh would be the one to make a truly radical statement through reggae—apparently the Jamaican cops who busted his head open recently still think so—but his LPs have never delivered the goods. Mick Jagger's presence on "Don't Look Back" may make Tosh the designated chic wildman of the Gucci set but *Bush Doctor* is his worst album to date. The lyrics read well, but lame melodies and uninspired performances make one wonder about the effects of extensive ganja smoking on musical creativity.

Don Snowden

STEVE MARTIN

A Wild & Crazy Guy (Warner Bros.)

I hate Steve Martin. He's the sort of sniveling bimbo who sticks a lamp shade on his head at a party and thinks it's funny. Only problem is, everyone else does too. Now, I realize these statements may not accurately reflect the common consensus, but I would rather watch the combined episodes of *Get Smart* than put up with ten minutes of an album by this mondo-retarded self-propelled

ventriloquist's dummy. So there. And if this review has ruined your breakfast, well, EX-CUUUUUSE ME!

Chris Clark

BARRY MILES

Fusion Is (Gryphon)

Fusion Is features the regular quartet of keyboardist Barry Miles, a solid unit that has worked together for several years. The six selections were all composed by band members. Although there are several fine improvisations, the main strength of this album is the tightness of the group and the musical communication between its members.

Miles, originally a precocious drummer who jammed with many jazz greats before he was ten, switched to keyboards in his teens. Now, at 31, he has developed a personal sound on the synthesizer while his work on the acoustic piano reflects the influences of McCoy Tyner and Bill Evans. The other main soloist, guitarist Vic Juris, has numerous speedy flights while bassist Jon Burr displays a good deal of versatility.

But it is the total group effort on these pleasant modern jazz melodies that is remembered. Nothing startling occurs and it is not really a "fusion" date, but instead a fine showcase for the Miles quartet.

Scott Yanow

QUEEN

Jazz (Elektra)

So now they're on the radio and the walls of fourteen-year-old nymphets across the world. Too bad. Before "Bohemian Rhapsody," Queen was a creditable bunch of castrated rockers who could actually sing, but now the chipmunk yodeling sounds amazingly affected amidst the tinkerty ragtime clutter and classical plagiarism. Pomp without circumstance, and even the Brian May guitar-grind has been reduced to wet sandpaper. Freddie Mercury still sings with all the authority of Jerry Lewis in a tutu (or is that Toto?) and drummer Roger Taylor continues to cover the latest rock fads (last year it was the Ramones, this time he clones "Fun It" from the Cars), but not even the Sweet would stoop as low as "Bicycle Race" to get on the charts. And "Fat-Bottomed Girls" do not make the "rockin' world go 'round," they just eat more lettuce. So it goes. We will we will schlock you... thomp thomp clunk.

Chris Clark

TODD RUNDGREN

Back to the Bars (Bearsville)

This double live album is a Todd Rundgren, er, retrospective. The trouble with it is not that Rundgren's material is half-witted. As shown by an occasional schlocker like "Hello It's Me," half-wittedness can be charming and even an asset, if it's really all you've got. The desperately aggravating thing here is repetition: even when Rundgren's musical ideas are interesting, they have usually lost most of their momentum by the eightieth time around. "Black Maria" manages to be a little captivating despite being dragged out like the rest of them, but on the whole this is a pretty dismal spectacle.

Scott Mitchell

FRANZ SCHUBERT

Quartet No. 15 in G: The Guarneri Quartet (RCA)

If one needed proof of the virtually unanimous ranking of the Guarneri as the premier string quartet in the world today, it would be here. (There are musicians who insist this is the greatest of all string quartets, Beethoven, Haydn and Mozart notwithstanding.)

It is hard to recall a recording that so riveted the listener's attention.

Ed Cray

RALPH SHAPEY

String Quartet #VII: Quartet of the Contemporary Chamber Players of the University of Chicago (CRI)

Shapey is either a madman or a genius, perhaps both. How else explain the juxtaposition of freeform fantasies with a rigid passacaglia in the same string quartet? How else explain the hyperkinetic frolic of the first movement and the gravity of the third?

Whichever, however it might be, this University of Chicago professor of music is a singular voice, a man not easily assigned to any of the currently fashionable factions of contemporary music. It is a bit silly to say of a man of such rank and years (57) that he is a "comer," but if this recording is a fair sample of his output, he deserves a far wider audience than he has received.

Ed Cray

CAT STEVENS

Back to Earth (A&M)

If you don't have a Stevens album in the old stack, and were thinking of adding one to the collection for those quiet evenings by the fireplace, then consider *Teaser and the Firecat* or *Tea for the Tillerman*. Either of them will give you traditional Cat at his best.

On the other hand, if you are a devoted Cat-lover and already have one or both of the two aforementioned discs, then, yes, this album is worth the dough, and even one of your best marbles.

There isn't much that can be labeled "new" on the disc, for Stevens is his same old self, playing the same sort of guitar and piano. He does dabble in jazz a bit, and is all the better for it. But the Cat is up to number 12 now, and he may feel as though he is running out of words to say and chords to play. It hasn't happened yet. He is still cranking out fresh music.

Amy Fischer

RICHARD AND LINDA THOMPSON

First Light (Chrysalis)

Eclecticism is the keynote of this moody, somber-toned offering from seminal British folkies and avowed Moslems, Richard and Linda Thompson. While the musical balance of *First Light* consists of a rather disarming folk/rock blend, as evidenced on numbers such as "Restless Highway" and "Sweet Surrender," its real strength lies in the use of soaring traditional English harmonies and ballad structures, on sterling and stirring selections like "The Choice Wife," "Died for Love," "Strange Affair," and "House of Cards," all Richard Thompson originals.

Throughout, Linda Thompson's crystalline pure vocals and thoughtful delivery recall the best moments of Ian and Sylvia, Richard and Mimi Farina and, in one marvelous interlude titled "Pavanne," vintage Judy Collins. The tune sounds precisely like a discarded track from Collins' groundbreaking mid-Sixties *In My Life*, while the rousing chorus on "House of Cards" and the title track are reminiscent of the heyday of Fairport Convention, a group the duo cut their musical teeth on and, in Richard's case, in. Throughout this subtle, convoluted album a wide stylistic reach forms a cohesive base which makes it one of the stronger efforts heard from this genre in some time. Assistance from Julie Covington, Andy Fairweather-Low, Ian Matthews, and the ethereal Maddy Prior add to the charm of this understated minor masterpiece.

Devin Sosy

IN BOTH EARS

More On Little Big Sound

Last month I examined the pros and cons of buying compact hi-fi systems as against mixing-and-matching your own components. Had I been asked to discuss compacts just a couple of years ago, I would have turned down the assignment, since so-called hi-fi compacts of the late Sixties and early Seventies are little more than low-fi table radios with record changers perched on top. These days, compacts have come of age and you can get pretty good sound out of them. Unfortunately, that's not true of all the compacts around. There's still a lot of junk out there and the odds of ending up with a poor sounding system are greater when you turn to compacts than they would be if you chose hi-fi components. So, how do you know what's good? You read on, that's how....

Many of the same manufacturers who produce separate components also make compact systems. Some of these are Aiwa, "Cetrex" (by Pioneer), Fisher, Hitachi, Optonica, Panasonic, Sanyo, Sharp, and Superscope (who also make Marantz components). While it would be impossible for us to list and describe all of the models made by these and other reputable manufacturers in this brief overview, we have selected a few systems for a more complete description. Note that in some instances, speaker systems are not offered as part of the compact system, but can be selected by the purchaser in much the same way as they would be if separate components were being bought.

Aiwa's Model AF-5080A, with a suggested retail price of \$570.00, combines a belt-driven, single-play semi-automatic turntable (equipped with a Shure M-91ED cartridge) with a Dolby-equipped cassette recorder/player and an AM/FM stereo receiver. The amplifier section is rated at 22 watts per channel, continuous power, from 40 Hz to 20,000 Hz, into 8-ohm speaker loads, with no more than 1 percent total harmonic distortion.

Fisher Corporation's ICS-430, with a suggested retail price of \$400.00, includes that company's MC-4030 stereo receiver with a built-in front-loading cassette deck including Dolby noise reduction. A Model 225XA record changer equipped with a magnetic cartridge is included but is mounted in its own separate base, and a pair of Fisher MS-115A wide range speakers having relatively high efficiency are included.

The Centrex (by Pioneer) KH-767 combines an AM/FM stereo receiver, cassette recorder/player, and a three-way speaker system. Receiver power is 12 watts per channel continuous into 8-ohm speaker loads, from 40 Hz to 30,000 Hz at 0.8 percent maximum total harmonic distortion. Ten-inch woofers are the bass-reproducing elements of the three-way speakers which are supplied in walnut-finish cabinets. This model carries a suggested price of \$370, but for another \$80.00 you can purchase their KH-7766, which includes a three-speed changer equipped with a magnetic cartridge.

Hitachi's SDP/9600 compact music system combines a record/play stereo cassette deck, AM/FM stereo receiver, BSR record changer with an ADC magnetic cartridge

and two three-way speaker systems (8-inch woofer, 8-inch passive radiator for increased efficiency, and 3-inch tweeter). The tape section has two VU meters, five function-indicator lights, a pause control, and a three-digit tape counter, among its many other features. All of this for a suggested price of \$300.00.

Optonica's SG-400, at a suggested cost of \$300.00, incorporates a 4-band receiver of 15-watt per channel power rating (4-ohms, from 60 Hz to 20,000 Hz with no more than 1.0 percent harmonic distortion), a semi-automatic belt-driven turntable and a record/play cassette deck with Dolby noise reduction system. The two-speed turntable boasts a wow-and-flutter spec of 0.08 percent while that same specification for the cassette section is 0.08 percent. Speakers are not included in this model.

Panasonic's Model SE-5508 features an AM/FM stereo radio with a stereo cassette recorder/player, a three-speed automatic record changer, and two Panasonic Thrusters multi-driver speakers. Power output of the receiver is quoted at 10 watts per channel continuous, from 70 Hz to 20,000 Hz, 8-ohm loads, with distortion rated at 2.0 percent. This combination carries a suggested retail price of around \$430.00.

Sanyo's top-of-the-line compact system is their model GXT5000, with a suggested price of \$650.00. It consists of a four-band receiver, a stereo cassette deck with Dolby included, a turntable fitted with a magnetic cartridge and a pair of their SX830 acoustic suspension speakers. Power output is relatively high for a compact, at 25 watts per channel continuous, 20 Hz to 20,000 Hz, and 10 percent harmonic distortion.

In addition to the manufacturers normally associated with separate components who also now make compacts, there are a few "mass consumer product" makers who also do a competent job in this area. Included are such well known names as Magnavox and Zenith. Some major department store outlets, such as J.C. Penney, Sears and Montgomery Ward, sell compacts under their own brand names, but in nearly all instances, the units are actually manufactured by some of the various name-brand makers we have already named. For example, much of Sears' compact merchandise is actually designed and built by Fisher Corporation.

Some of the prices we have cited for the better compacts suggest that the serious audiophile on a limited budget might do just as well assembling his or her own component system from separates, but that's not always true. Remember, each of the compacts includes some form of tape deck, whose minimum value (if purchased separately) would run well over \$100.00. Ten to fifteen watt receivers these days are selling at around the \$150.00 to \$200.00 mark. Add in the speakers and even a minimal quality turntable and magnetic cartridge and you quickly see that, in most instances you are ahead (financially at least) with a good compact system. But the emphasis here remains on the word *good*. An inferior compact system, in the \$150.00 to \$250.00 list price class, can't possibly match even the most inexpensive component system assembled for about \$300.00 to \$400.00. And, of course, with any compact system you are relying upon the manufacturer's ability to do a better job of matching the components than you can.

Most audiophiles would never acknowledge a manufacturer's talents in this area, but there seems to be enough of us who don't want to get involved in all those decisions to justify the growing number of available compacts that are sold annually.

Len Feldman

AMPERC

ROCK

- 52nd Street
Billy Joel/Columbia
- A Wild and Crazy Guy
Steve Martin/Warner Bros.
- Greatest Hits, Vol. II
Barbra Streisand/Columbia
- Briefcase Full of Blues
The Blues Brothers/Atlantic
- The Best of Earth, Wind & Fire
Earth, Wind & Fire/Columbia
- Jazz
Queen/Elektra
- Backless
Eric Clapton/RSO
- Double Vision
Foreigner/Atlantic
- Blondes Have More Fun
Rod Stewart/Warner Bros.
- Greatest Hits
Barry Manilow/Arista
- Toto
Toto/Columbia
- Living in the U.S.A.
Linda Ronstadt/Asylum
- You Don't Bring Me Flowers
Neil Diamond/Columbia
- Pieces of Eight
Styx/A&M
- Some Girls
Rolling Stones/Rolling Stones
- Live Bootleg
Aerosmith/Columbia
- Grease
Soundtrack/RSO
- Greatest Hits
Steve Miller Band/Capitol
- Dog and Butterfly
Heart/Portrait
- Minute by Minute
Doobie Brothers/Warner Bros.
- Wings Greatest
Paul McCartney & Wings/Capitol
- Greatest Hits
Steady Dan/ABC
- Greatest Hits
Commodores/Motown
- Totally Hot
Linda Newton-John/MCA
- Stranger in Town
Bob Seger & the Silver Bullet Band/Capitol

RECOMMENDED RECENT RELEASES

- Dire Straits
Dire Straits/Warner Bros.
Live Spirit
Spirit/Potato
Every 1's a Winner
Hot Chocolate/Infinity
Head First
The Babys/Chrysalis

SOUL

- C'est Chic
Chic/Atlantic
- The Best of Earth, Wind & Fire, Vol. I
Earth, Wind & Fire/Columbia
- Motor Booty Affair
Parliament/Casablanca
- Chaka
Chaka Khan/Warner Bros.
- The Man
Barry White/20th Century
- Cherry Lynn
Cherry Lynn/Columbia
- Live and More
Donna Summer/Casablanca
- Bobby Caldwell
Bobby Caldwell/Claudio
- Is It Still Good To Ya
Ashford & Simpson/Warner Bros.
- Wanted
Richard Pryor/Warner Bros.
- Crosswinds
Peabo Bryson/Capitol
- Get Down
Gene Chandler/20th Century

RECOMMENDED RECENT RELEASES

- Grey and Hanks
Grey and Hanks/RCA
Kingman Dazz
Kingman Dazz/20th Century
Here Iy Dear
Marvin Gaye/Tamla

ummy. So there. And if this
d your breakfast, well, EX-

Chris Clark

is the regular quartet of
Miles, a solid unit that has
for several years. The six
composed by band mem-
ere are several fine impro-
a strength of this album is
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Ed Cray

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veted the listener's attention.

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"new" on the disc, for Stevens is his same old
self, playing the same sort of guitar and
piano. He does dabble in jazz a bit, and is all
the better for it. But the Cat is up to number
12 now, and he may feel as though he is run-
ning out of words to say and chords to play. It
hasn't happened yet. He is still cranking out
fresh music.

Amy Fischer

RICHARD AND LINDA THOMPSON

First Light (Chrysalis)

Eclecticism is the keynote of this moody,
somber-toned offering from seminal British
folkies and avowed Moslems, Richard and
Linda Thompson. While the musical balance
of *First Light* consists of a rather disarming
folk/rock blend, as evidenced on numbers
such as "Restless Highway" and "Sweet Sur-
render," its real strength lies in the use of
soaring traditional English harmonies and
ballad structures, on sterling and stirring
selections like "The Choice Wife," "Died for
Love," "Strange Affair," and "House of
Cards," all Richard Thompson originals.
Throughout, Linda Thompson's crystalline
pure vocals and thoughtful delivery recall the
best moments of Ian and Sylvia, Richard and
Mimi Fariña and, in one marvelous interlude
titled "Pavanne," vintage Judy Collins. The
tune sounds precisely like a discarded track
from Collins' groundbreaking mid-Sixties *In
My Life*, while the rousing chorus on "House
of Cards" and the title track are reminiscent
of the heyday of Fairport Convention, a
group the duo cut their musical teeth on and,
in Richard's case, in. Throughout this subtle,
convoluted album a wide stylistic reach
forms a cohesive base which makes it one of
the stronger efforts heard from this genre in
some time. Assistance from Julie Covington,
Andy Fairweather-Low, Ian Matthews, and
the ethereal Maddy Prior add to the charm of
this understated minor masterpiece.

Davin Seay

of the virtually unanim-
Guarneri as the premier
world today, it would be
musicians who insist this is
ring quartets, Beethoven,
notwithstanding.)

IN BOTH EARS

More On Little Big Sound

Last month I examined the pros and cons of buying
compact hi-fi system as against mixing-
matching your own components. Had I been asked
to discuss compacts just a couple of years ago, I
would have turned down the assignment, since so-called hi-
fi compacts of the late Sixties and early Seventies were
little more than low-fi table radios with record chan-
gers perched on top. These days, compacts have come
of age and you can get pretty good sound out of them.
Unfortunately, that's not true of all the compacts
around. There's still a lot of junk out there and the
odds of ending up with a poor sounding system are
greater when you turn to compacts than they would be
if you chose hi-fi components. So, how do you know
what's good? You read on, that's how...

Many of the same manufacturers who pro-
duce separate components also make com-
pact systems. Some of these are Aiwa, "Cat-
trec" (by Pioneer), Fisher, Hitachi, Op-
tonica, Panasonic, Sanyo, Sharp and
Superscope (who also make Marantz com-
ponents). While it would be impossible for us
to list and describe all of the models made by
these and other reputable manufacturers in
this brief overview, we have selected a few
systems for a more complete description.
Note that in some instances, speaker systems
are not offered as part of the compact system,
but can be selected by the purchaser in much
the same way as they would be if separate
components were being bought.

Aiwa's Model AF-5080A, with a suggested
retail price of \$570.00, combines a belt-
driven, single-play semi-automatic turntable
(equipped with a Shure M-91ED cartridge)
with a Dolby-equipped cassette recorder/
player and an AM/FM stereo receiver. The
amplifier section is rated at 22 watts per
channel, continuous power, from 40 Hz to
20,000 Hz, into 8-ohm speaker loads, with no
more than 1 percent total harmonic distor-
tion.

Fisher Corporation's ICS-430, with a
suggested retail price of \$400.00, includes
that company's MC-4030 stereo receiver
with a built-in front-loading cassette deck
including Dolby noise reduction. A Model
225XA record changer equipped with a
magnetic cartridge is included but is
mounted in its own separate base, and a pair
of Fisher MS-115A wide range speakers hav-
ing relatively high efficiency are included.

The Centrex (by Pioneer) KH-767 com-
bines an AM/FM stereo receiver, cassette
recorder/player, and a three-way speaker
system. Receiver power is 12 watts per chan-
nel continuous into 8-ohm speaker loads,
from 40 Hz to 30,000 Hz at 0.8 percent
maximum total harmonic distortion. Ten-
inch woofers are the bass-reproducing ele-
ments of the three-way speakers which are
supplied in walnut-finish cabinets. This
model carries a suggested price of \$370, but
for another \$80.00 you can purchase their
KH-7766, which includes a three-speed
changer equipped with a magnetic cartridge.

Hitachi's SDP/9600 compact music sys-
tem combines a record/play stereo cassette
deck, AM/FM stereo receiver, BSR record
changer with an ADC magnetic cartridge

and two three-way speaker systems (8-inch
woofer, 8-inch passive radiator for increased
efficiency, and 3-inch tweeter). The tape sec-
tion has two VU meters, five function-
indicator lights, a pause control, and a
three-digit tape counter, among its many
other features. All of this for a suggested price
of \$300.00.

Optonica's SG-400, at a suggested cost of
\$300.00, incorporates a 4-band receiver of
15-watt per channel power rating (4-ohms,
from 60 Hz to 20,000 Hz with no more than
1.0 percent harmonic distortion), a semi-
automatic belt-driven turntable and a
record/play cassette deck with Dolby noise
reduction system. The two-speed turntable
boasts a wow-and-flutter spec of 0.08 percent
while that same specification for the cassette
section is 0.08 percent. Speakers are not in-
cluded in this model.

Panasonic's Model SE-5508 features an
AM/FM stereo radio with a stereo cassette
recorder/player, a three-speed automatic
record changer, and two panasonic Thrusters
multi-driver speakers. Power output of the
receiver is quoted at 10 watts per channel
continuous, from 70 Hz to 20,000 Hz, 8-ohm
loads, with distortion rated at 2.0 percent.
This combination carries a suggested retail
price of around \$430.00.

Sanyo's top-of-the-line compact system is
their model GXT5000, with a suggested
price of \$650.00. It consists of a four-band
receiver, a stereo cassette deck with Dolby
included, a turntable fitted with a magnetic
cartridge and a pair of their SX830 acoustic
suspension speakers. Power output is rela-
tively high for a compact, at 25 watts per
channel continuous, 20 Hz to 20,000 Hz, and
1.0 percent harmonic distortion.

In addition to the manufacturers normally
associated with separate components who
also now make compacts, there are a few
"mass consumer product" makers who also do
a competent job in this area. Included are
such well known names as Magnavox and
Zenith. Some major department store out-
lets, such as J.C. Penney, Sears and
Montgomery Ward, sell compacts under
their own brand names, but in nearly all
instances, the units are actually manufac-
tured by some of the various name-brand
makers we have already named. For exam-
ple, much of Sears' compact merchandise is
actually designed and built by Fisher Cor-
poration.

Some of the prices we have cited for the
better compacts suggest that the serious au-
diophile on a limited budget might do just as
well assembling his or her own component
system from separates, but that's not always
true. Remember, each of the compacts in-
cludes some form of tape deck, whose
minimum value (if purchased separately)
would run well over \$100.00. Ten to fifteen
watt receivers these days are selling at
around the \$150.00 to \$200.00 mark. Add in
the speakers and even a minimal quality
turntable and magnetic cartridge and you
quickly see that, in most instances you are
ahead (financially at least) with a good com-
pact system. But the emphasis here remains
on the word good. An inferior compact sys-
tem, in the \$150.00 to \$250.00 list price class,
can't possibly match even the most inexpen-
sive component system assembled for about
\$300.00 to \$400.00. And, of course, with any
compact system you are relying upon the
manufacturer's ability to do a better job of
matching the components than you can.
Most audiophiles would never acknowledge
a manufacturer's talents in this area, but
there seems to be enough of us who don't
want to get involved in all those decisions to
justify the growing number of available com-
pacts that are sold annually.

Len Feldman

AMPERCHART

ROCK

- 52nd Street
Billy Joel/Columbia
- A Wild and Crazy Guy
Steve Martin/Warner Bros.
- Greatest Hits, Vol. II
Barbra Streisand/Columbia
- Briefcase Full of Blues
The Blues Brothers/Atlantic
- The Best of Earth, Wind & Fire
Earth, Wind & Fire/Columbia
- Jazz
Queen/Elektra
- Backless
Eric Clapton/RSO
- Double Vision
Foreigner/Atlantic
- Blondes Have More Fun
Rod Stewart/Warner Bros.
- Greatest Hits
Barry Manilow/Arista
- Toto
Toto/Columbia
- Living in the U.S.A.
Linda Ronstadt/Asylum
- You Don't Bring Me Flowers
Neil Diamond/Columbia
- Pieces of Eight
Styx/A&M
- Some Girls
Rolling Stones/Rolling Stones
- Live Bootlegs
Aerosmith/Columbia
- Grease
Soundtrack/RSO
- Greatest Hits
Steve Miller Band/Capitol
- Dog and Butterfly
Heart/Portrait
- Minute by Minute
Doobie Brothers/Warner Bros.
- Wings Greatest
Paul McCartney & Wings/Capitol
- Greatest Hits
Steely Dan/ABC
- Greatest Hits
Commodores/Motown
- Totally Hot
Olivia Newton-John/MCA
- Stranger in Town
Bob Seger & the Silver Bullet Band/
Capitol

RECOMMENDED RECENT RELEASES

- Dire Straits
Dire Straits/Warner Bros.
- Live Spirit
Spirit/Potato
- Every 1's a Winner
Hot Chocolate/Infinity
- Head First
The Babys/Chrysalis

SOUL

- C'est Chic
Chic/Atlantic
- The Best of Earth, Wind & Fire, Vol.
Earth, Wind & Fire/Columbia
- Motor Booty Affair
Parliament/Casablanca
- Chaka
Chaka Khan/Warner Bros.
- The Man
Barry White/20th Century
- Cheryl Lynn
Cheryl Lynn/Columbia
- Live and More
Donna Summer/Casablanca
- Bobby Caldwell
Bobby Caldwell/Clouds
- Is It Still Good to Ya
Ashford & Simpson/Warner Bros.
- Warlock
Richard Pryor/Warner Bros.
- Crosswinds
Peabo Bryson/Capitol
- Get Down
Gene Chandler/20th Century

RECOMMENDED RECENT RELEASES

- Grey and Hanks
Grey and Hanks/RCA
- Kingsman Dazz
Kingsman Dazz/20th Century
- Here My Dear
Marvin Gaye/Tamla

JAZZ

- Touchdown
Bob James/Columbia
- Reed Seed
Grover Washington, Jr./Motown
- Children of Sanchez
Chuck Mangione/A&M
- Flame
Ronnin Laws/United Artists
- Mr. Gone
Weather Report/Columbia
- All Fly Home
Al Jarreau/Warner Bros.
- Secret Agent
Chick Corea/Polydor
- Intimate Strangers
Tom Scott/Columbia
- Secrets
Gil Scott-Heron & Brian Jackson/Arista
- Pat Metheny
Pat Metheny/ECM
- We All Have a Star
Wilton Felder/ABC
- Cosmic Messenger
Jean Luc Ponty/Atlantic
- Step Into Our Life
Roy Ayers & Wayne Henderson/Polydor
- Patrice
Patrice Rushen/Elektra
- Images
Crusaders/Blue Thumb
- Feels So Good
Chuck Mangione/A&M
- Return to Forever Live
Return to Forever/Columbia
- Thank You for... F.U.M.L.
Donald Byrd/Elektra
- Cry
John Klammer/ABC
- In Concert
Milestone Jazzstars/Milestone

RECOMMENDED RECENT RELEASES

- Weavings
Charles Lloyd/Pacific Arts
- Other People's Rooms
Mark Almond/Horizon
- Crosscurrents
Bill Evans Trio/Fantasy
- Alberta Hunter
The Thirties/Slash

COUNTRY

- Willie and Family
Willie Nelson/Columbia
- The Gambler
Kenny Rogers/United Artists
- I've Always Been Crazy
Waylon Jennings/RCA
- Let's Keep It That Way
Anne Murray/Capitol
- TNT
Tanya Tucker/MCA
- Stardust
Willie Nelson/Columbia
- When I Dream
Crystal Gayle/United Artists
- Profile/Best of Emmylou Harris
Emmylou Harris/Warner Bros.
- Greatest Hits, Vol. I
Larry Gatlin/Monument
- Heartbreaker
Dolly Parton/RCA
- Elvis—Legendary Performer, Vol. I
Elvis Presley/RCA
- Totally Hot
Olivia Newton-John/MCA
- Moods
Barbara Mandrell/ABC
- Burgers and Fries/
When I Stop Leaving (I'll Be Gone)
Charley Pride/RCA
- Living in the U.S.A.
Linda Ronstadt/Asylum

RECOMMENDED RECENT RELEASES

- Human Emotions
David Allan Coe/Columbia
- Every Which Way But Loose
Soundtrack/Elektra
- Jerry Lee Lewis and Friends—Duets
Jerry Lee Lewis/Sun

GET FREEBIES!

We've approached several of the entertainment oriented industries about providing us with new products for evaluation by a limited number of *Ampersand* readers. If you're interested in possible preliminary showings of new films, previewing new records, getting free posters, etc., just answer these questions below and we'll place your name on the list we're compiling for such invitations and freebies. Please answer each question, fill in your name and address and mail to *Ampersand Magazine*, 1680 N. Vine St., Suite 201, Hollywood, CA 90028. (Ignore the small numbers: they're for the computer.)

Name _____
 Address _____
 University or College _____ (7-9)
 Male _____ Female _____ Age _____ (13-14)

Year in School:
 Freshman _____ Sophomore _____
 Junior _____ Senior _____ (15)

While attending school, what are your living arrangements?
 Dorm _____ Apartment _____ House rental _____
 House owner _____ At home with parents or family _____
 Other _____ (16)

Please list in order of preference the radio stations you listen to most often during the school year?

1. _____ 2. _____ 3. _____ 4. None, don't listen regularly. (17-22)

During an average weekday (Mon.-Fri.) for how many hours do you listen to radio?

None _____ Less than 1 _____ 1 _____
 1½-2 _____ 2½-3 _____ 3½-4 _____
 More than 4 _____ (23)

Which of the following most clearly describes the kind of music you listen to most often?

Progressive/hard rock _____ Top 40 _____ Mellow rock _____ Beautiful music _____ Disco _____ Country _____
 Classical _____ Jazz _____ Other _____ (24-25)

Do you currently own a car stereo unit?

Yes _____ No _____ (26)

If yes, is it:

AM/FM radio only _____
 Cassette tape player _____
 Radio and cassette _____
 8-Track tape player _____
 Radio and 8-Track _____ (27)

What brand is your car stereo? _____ (28)

If you do not own a car stereo, are you considering purchasing one within the next 12 months? Yes _____ No _____ (29)

Do you own a home stereo or Hi-Fi system?

Yes _____ No _____ (30)

If yes, is it:

Separate component system _____
 Compact unit _____
 Other _____ (31)

Are you considering upgrading your stereo system within the next 12 months?

Yes _____ No _____ (32)

Approximately how many of each of the following have you purchased in the past 90 days?

Record albums _____
 Pre-recorded 8-Track tapes _____
 Pre-recorded cassette tapes _____ (33-35)

Is there a particular music/record store where you usually purchase albums or tapes? Yes _____ No _____

If yes, which one: _____ (36)

How many movies have you seen within the past three months? _____ (37)

During the average weekday (Mon.-Fri.) how many hours do you spend watching television?

None _____ Less than 1 _____ 1 _____
 1½-2 _____ 2½-3 _____ 3½-4 _____
 More than 4 _____ (38)



Linda Ronstadt, Livingston Taylor Civic Center, Tucson, Arizona

Livingston Taylor was bland and brief. At times sounding like James, he wandered through several songs before his AM hit, "I will Be in Love with You," and then trailed off through several more sagging country and hard-rock tunes.

It was early still when hometown girl Linda Ronstadt delivered the Litte Feat song, "All That You Dream" to a sold-out (11,000 plus) Tucson audience. Following with "Blue Bayou," which was strained at first but swelled when she switched to the Spanish lyrics, she promised an energetic and special performance for her hometown. Another broken promise...

Ronstadt did some exciting numbers: "Willin'," which mentions Tucson, and "It's So Easy" got enthusiastic response. "That'll Be the Day" almost had all the oldesters rocking, and "Tumbling Dice" came close; still, Linda didn't connect with her rock and roll, but with, as ever, the torch songs. "Someone to Lay Down Beside Me" and "Allison" were two of her best. Her voice, which tended to fade wispily, was strong and clean during "Desperado."

In her only talk with the audience, Ronstadt joked about the embarrassment of having to perform for her parents and their friends; this, as well as a tired voice and her near absolute refusal to do any country songs, hurt her performance.

With the help of saxophonist David Sandborn, Ronstadt, who wore a blue silk

dress slit to the thigh, was sad and sexy as she slid through her version of the old Motown song, "Ooh, Baby Baby." The band was controlled and competent, with particularly good guitar work by Waddy Wachtel and Dan Dugmore during "You're No Good."

Ronstadt ended her second encore with a jumping "Living in the U.S.A.," which was the liveliest, rowdiest song of the evening. And then she was gone, after only 70 minutes. A lot of the audience seemed satisfied, but many of us didn't quite get what we had expected from the prodigal daughter.

David Hancock

Philip Glass, Roxy, Los Angeles, CA

A year ago, composer Philip Glass had a hard time filling 500 seats at U.C.L.A. This year, in a bold attempt to expand his audience, he booked four shows at 450-seat L.A. rock showcase, the Roxy, and played to enthusiastic crowds both nights.

A frontrunner in the school of modern "serious" composers that includes Steve Reich and Terry Riley, Glass' innovations in repetition and the layering of static tones were long dismissed by both classical and pop worlds as obscurely avant-garde. But, if the response at the Roxy is any indication, audiences are finally catching up with him.

With a refreshing lack of fanfare, the unassuming Glass and his ensemble of six (who played reed and woodwind instruments, voices and synthesizers) appeared onstage and abruptly plunged into the first of four selections from Glass' score for Robert Wil-

son's progressive opera, *Einstein on the Beach*. Zooming along in a finely pitched melody akin to the flutter of hummingbird wings, Glass' compositions are more like waltzes than music. The pulsating monotone of his pieces effects subtle shifts in mood and environment, and—depending on what the listener brings to it—can be either meditative or wearing.

Structurally, Glass' music is striking primarily for what it does not contain. There are "parts" to his "tunes," but he constructs such a tightly woven cloth that it's difficult to dissect his pieces. Melody and harmony, as we traditionally know them, are absent. He has the sense of being in the middle of something that's moving, yet there's no discernible linear direction. Rather than progress from beginning to end, his pieces tend to expand and contract.

Written description leads one to expect Glass' music to be dry, cerebral and academic, which it is not. Although the music evokes does have a certain solemnity, at the same time there's an undercurrent of light-hearted exuberance that makes hearing it energizing, giddy experience, comparable to being pelted with feathers.

For ears ravaged by rock on an average of four nights a week, Glass' music was like water, and, like a silent dog whistle, it made us cock our heads and listen for more.

Kristine Wilson

Jerry Rubin, Central Michigan University, Mt. Pleasant, MI

As the anemic Seventies creep to an end, there seems to be a growing envy among the young for the up-against-the-wall radicalism of a decade ago, with the aging militancy of the Sixties regarded as something between nostalgia figures and folk heroes. While others have downplayed their radicalism, former Yippie and Chicago hell-raiser Jerry Rubin is fast becoming the elder statesman of wild-eyed revolutionaries.

Of course, Rubin is no longer the naive radical who once struck fear into the hearts of paranoid conservatives. He is now a polished clean-cut author and lecturer who speaks on—what else?—political activism.

For most of his talk, Rubin traces his career as a rabble-rouser: from demonstrating in Berkeley to the "guerrilla theater" with Abbie Hoffman, from pissing on the Pentagon to rioting in Chicago and more. Although the adventures of Jerry the Radical are interesting and well told (and certainly what we political vegetables paid to hear about), they offer little more than militant nostalgia. As for life today, Rubin is more than fully brief.

"Not only am I an authority on the Seventies," he modestly states, "I am a creator of the Seventies." Apparently Rubin enjoys his "creation"—he is now into est, yoga and other self-indulgent fads of the "me decade."

While most of the audience was respectful, Rubin was obviously upset when a handful of hecklers attacked him for "grabbing the glass and cashing in on a leaderless revolution."

"I am being treated as an image," Rubin replies, "not as a person. It's as if people don't expect me to grow as an individual. Perhaps, but it is hard to work up much sympathy when Rubin himself, with his books and lectures, both perpetuates and explains the image he complains about."

In all, Rubin's speech was vaguely disturbing, but not because he has sold out. Why hasn't? Most disturbing is that at age 34 (don't trust anyone over 50?) all he has left to offer is a radical stroll down memory lane. He may still be interesting, but the Jerry Rubin of today seems sadly irrelevant.

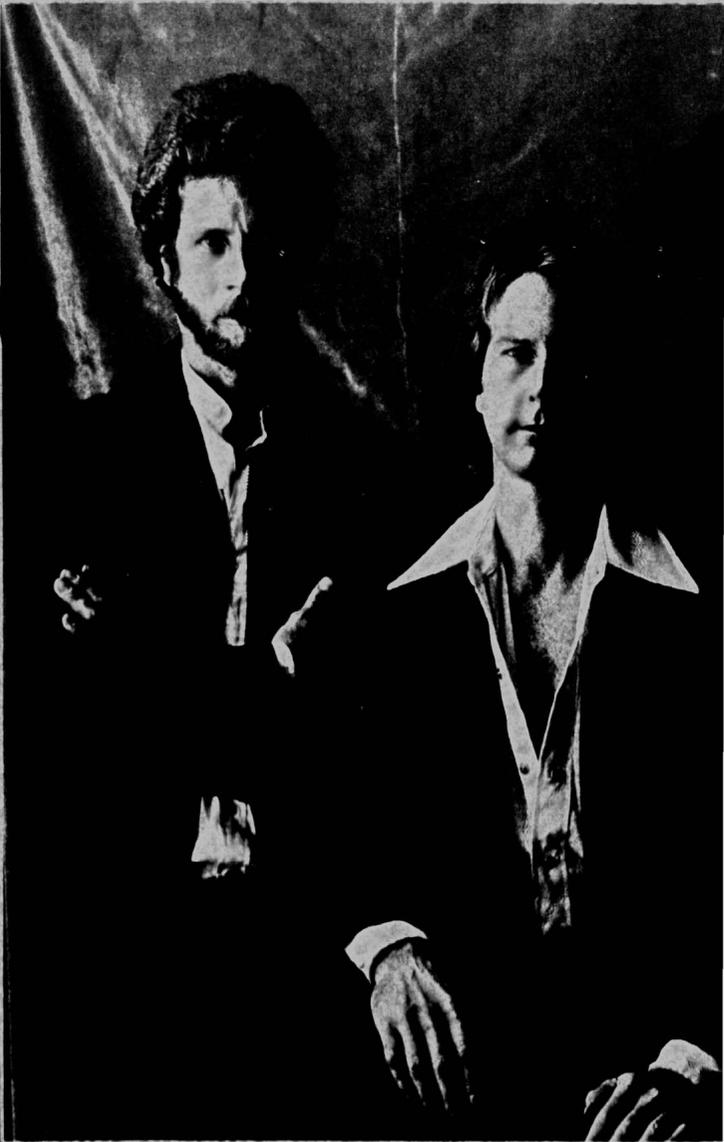
Brad Ford

McGUINN, CLARK & HILLMAN

INDIVIDUALLY, Roger McGuinn, Gene Clark and David Hillman are much-loved and respected artists who have spent more than a decade, beginning with the Byrds, in well-known groups and finally launching their own careers.

COLLECTIVELY, McGuinn, Clark & Hillman have joined in a spirit of camaraderie and musical kinship, drawing on their experiences to create an album of new American music.

Produced by Ron and Howard Albert for Fat Albert Productions.



ON TOUR



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McGUINN, CLARK & HILLMAN

INDIVIDUALLY, Roger McGuinn, Gene Clark and Chris Hillman are much-loved and respected artists who have shaped rock music for more than a decade, beginning with the Byrds, rising through many well-known groups and finally launching their own distinguished solo careers.

COLLECTIVELY, McGuinn, Clark & Hillman harmoniously continue in a spirit of camaraderie and musical kinship, drawing upon their experiences to create an album of new American music.

Produced by Ron and Howard Albert for Fat Albert Productions.



Briefly

Eaton works, nurses

Protected by a temporary injunction, firefighter Linda Eaton returned to duty Wednesday and apparently breast-fed her 4-month-old son twice at the fire station.

Last week Eaton had been sent home on two occasions by Fire Chief Robert Keating for nursing her son while on duty. But on Tuesday Johnson County District Court Judge Ansel Chapman issued a temporary injunction which enjoins the city from taking any further disciplinary action against Eaton.

Eaton is scheduled to appear on the "Donahue" show today, which will be aired live in Chicago. The syndicated program is carried by WMT-Channel 2 in Cedar Rapids, but station officials say the show will not be televised in Eastern Iowa for at least several weeks.

Although Eaton continues to draw national attention, all was calm at the fire station — besieged by media representatives last week — when she returned to work Wednesday morning.

Chevron rations gas

SAN FRANCISCO (UPI) — Chevron U.S.A. said Wednesday it was being forced to ration gasoline supplies to retailers, at least partly because of the political turmoil that has shut down Iran's oilfields.

Chevron, the domestic oil and gas subsidiary of Standard Oil Co. of California, said it was asking Energy Department permission to allocate gasoline supplies at about the same level as 1978 deliveries.

Texaco Inc., of White Plains, N.Y., made the same move last week and Standard Oil of Ohio said it might be forced to follow suit.

A Chevron statement Wednesday said: "As a result of a combination of circumstances (including Iran's shutdown of its export petroleum production), the world crude supply situation is increasingly uncertain."

Bill offers to plug antitrust 'loophole'

WASHINGTON (UPI) — Influential congressional chairmen believe "Illinois Brick" should become a fighting phrase for household consumers of products ranging from bread to wheelchairs.

The chairmen of the House and Senate Judiciary Committees teamed up Wednesday to overturn repercussions of the Supreme Court's 1977 "Illinois Brick" decision which they say has virtually eliminated the ability of consumers to win antitrust damages.

Rep. Peter Rodino, D-N.J., and Sen. Edward Kennedy, D-Mass., introduced a bill to plug what consumers' organizations consider a major loophole in the nation's antitrust law enforcement.

In effect, the Supreme Court ruling precludes consumers, small businesses, farmers, state governments, many federal agencies and others who do not buy directly from manufacturers from seeking damages in price-fixing cases.

The bill would restore the ability of state attorneys general and other organizations to file class action lawsuits on behalf of consumers in cases of suspected illegal price fixing.

Egypt, Israel must 'accept preconditions'

WASHINGTON (UPI) — President Carter will not "waste the time" on another Middle East peace summit unless Egypt and Israel accept "preconditions" ensuring they will be flexible, press secretary Jody Powell said Wednesday.

He said Carter is willing to convene another Camp David summit "if necessary," but insisted that speculation that such a meeting would occur was premature.

His comments followed the return of U.S. Envoy Alfred Atherton from soundings in Cairo and Jerusalem.

Carter will "be receiving a full report from Mr. Atherton later this week," Powell said.

Andreotti resigns

ROME (UPI) — Premier Giulio Andreotti resigned Wednesday, conceding this Christian Democratic government could not govern Italy without the support of the powerful Communists.

Weather

It's going to be another beaut today, folks. Watch for highs in the low teens, with increasing cloudiness during the day and a chance of snow tonight and tomorrow. Lows tonight will hover around zero. Remember, only six weeks, give or take a groundhog, of this stuff to go.



Ayatollah Ruhollah Khomeini takes his seat aboard a plane, facing threats to return to Tehran after a 15-year exile.

'City buses,

By TOM DRURY
Staff Writer

On Dec. 5, 1978, Greg Coelho was driving an Iowa City Transit bus on Oakland Street when he "barely touched" the brake. At 5 miles per hour on an icy street, the bus went into "an uncontrollable skid" across an intersection and hit a telephone pole.

The damage was minor; the repercussions, somewhat larger.

"Faulty vehicles are not only illegal, they are also a hazard to life and property. A system that generates such hazards must be brought to account for its negligence," Coelho charges in a grievance filed against Iowa City.

Coelho wants to be cleared of all responsibility for the crash. He says the brakes on bus No. 3 were bad that day, and other bus drivers back him up. In fact, Coelho's crash and subsequent grievances have become a rallying point for a number of city bus drivers who say that the Iowa City Transit system is not working.

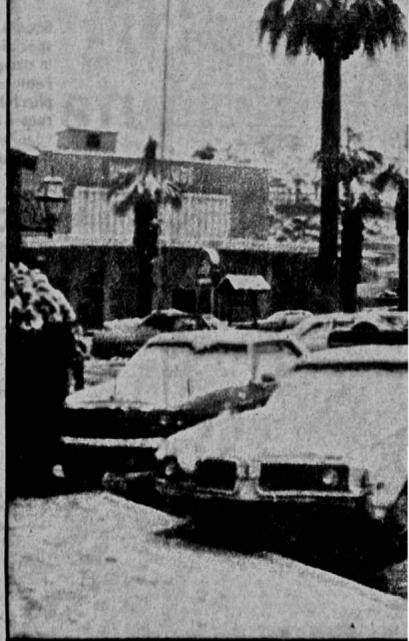
The ridership, largely increased by the harsh winter weather, has reached the point where maintenance and scheduling procedures are inadequate, they say,

Teng signs acco

WASHINGTON (UPI) — Chinese Vice Premier Teng Hsiaoping wound up his official Washington visit Wednesday, signing three exchange agreements with the United States, denouncing Moscow and confirming for the first time Peking is massing troops on Vietnam's border.

"The friendship we have experienced here leaves us with an unforgettable impression," Teng told several hundred guests who crowded into the Chinese mission for a farewell reception Wednesday night.

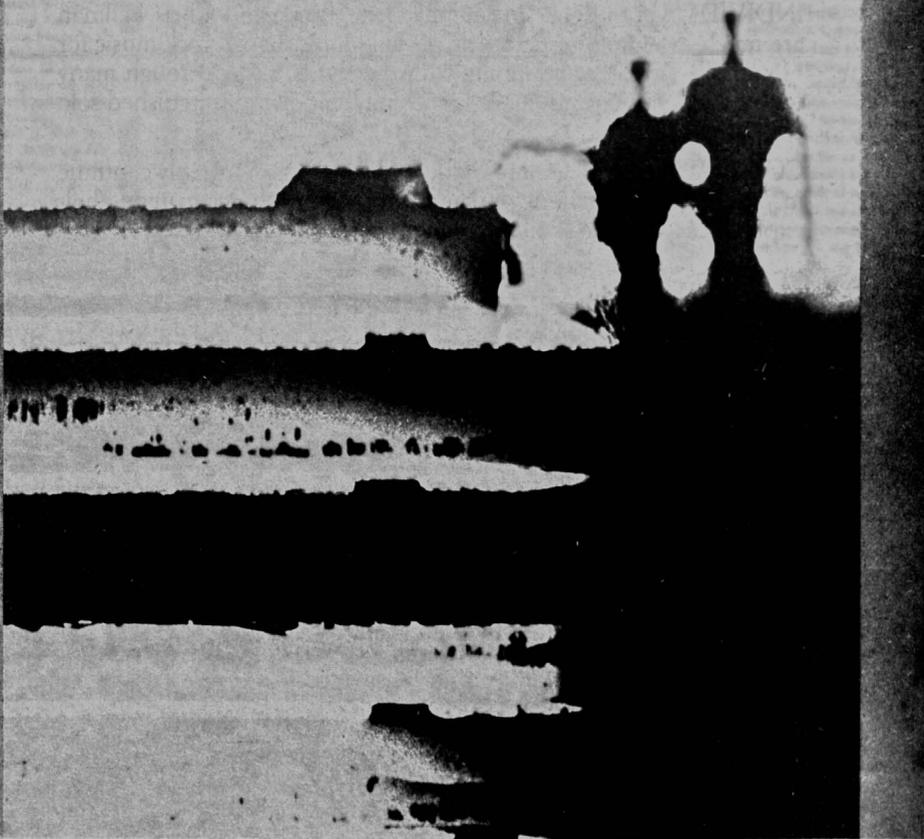
He said his trip had been "highly dictated U.S.-Ch



A freak snow storm hit Palm Springs Wednesday morning, dumping 4 to 8 inches of snow in the downtown and country clu

Snow chill

Steely Dan / greatest hits



AK-1107/2

Side 1

Do It Again
Reeling In The Years
My Old School
Bodhisattva

Side 2

Show Biz Kids
East St. Louis Toodle-oo
Rikki Don't Lose That Number
Pretzel Logic
Any Major Dude

Side 3

Here At The Western Worldt
Black Friday
Bad Sneakers
Doctor Wu
Haitian Divorce

Side 4

Kid Charlemagne
The Fez
Peg
Josie

Produced by Gary Katz

†Previously unreleased

