

The Daily Iowan

Still a dime
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Iowa City's Morning Newspaper

Wednesday, April 30, 1980

Klan offers reward in case

By KEVIN KANE
Staff Writer

The Iowa Ku Klux Klan, listing a Coralville mailing address, has offered a \$150 reward for information leading to an arrest in connection with the recent murder of a Medford woman, according to state Division of Criminal Investigation officials.

Calling the Klan's offer a play for publicity, DCI Director Gerald Shanahan said that authorities investigating the murder of 26-year-old Karin Pforts will nonetheless contact the Klan for any information it may provide.

"We hesitate to pull men off a murder investigation to look into something like this, but we'll talk to them and ask for their cooperation," Shanahan said.

Shanahan said the DCI learned of the Klan's press release at about 8:30 a.m. Tuesday when Bill Henry, news director for KBUR radio station in Burlington, contacted the Des Moines County Sheriff's Department, involved in the investigation into Pforts' death.

"I SAW THE notice in the morning mail," Henry said, "and the first thing I did was phone information in Iowa City and Coralville to see if I could reach D.K. Sandrol, the name signed at the bottom of it." In the notice, Sandrol was called "Grand Knight of the White Knights of the Invisible Empire."

When he couldn't find Sandrol's name, Henry said, he went down to the sheriff's office in Burlington, where a DCI investigator and Deputy Michael Bree were working on the Pforts murder case.

Shanahan, who says he's dealt with the Klan for 25 years, said that the name D.K. Sandrol is fictitious but that DCI authorities know who the persons responsible for the press notice are.

Shanahan would not disclose the names of the individuals, saying, "It's more or less consistent with their stand on law and order to do something like this; they do have the right to organize as citizens, and just as long as they don't infringe on anyone's rights, we won't bother them."

HENRY SAID that Klan activity in the Burlington area is becoming more noticeable, but is restricted to recruiting and does not involve any violence or demonstrations.

Henry cited as evidence a recent recruiting notice in the classified section of the Burlington Hawkeye, while Bree said that pamphlets stating the Klan case are being circulated around Westland Mall in West Burlington recently.

Both Henry and Bree said that Burlington is not plagued by racial tension and that public reaction to the Pforts murder in Burlington and nearby Medford is characterized by resignation to tragedy rather than an angry sense of vengeance.

Ralph Schenk, a rural neighbor of the farm where Karin Pforts lived with her husband David, said that there has been no talk of vigilante action in the area.

"I THINK people that make an offer like that," Schenk said, "are very cold and calculating, and they're a detriment to the closing of the case."

Shanahan said that the investigation into the case is going smoothly and he does not believe that the Klan's involvement will affect it.

"I'm optimistic that it's a very solvable case," Shanahan said. "You can't put a time limit on a thing like this, but we are optimistic."

David Pforts found his wife partially clothed in the bedroom of the Pforts' farm home at about 6:40 a.m. on April 23. She had been strangled, apparently with a towel that lay nearby, investigators say.

Pforts' two-year old son, who was apparently in the house at the time of the murder, was unharmed.

Muskie picked for State Dept.

Easy confirmation foreseen

WASHINGTON (UPI) — President Carter announced Wednesday he has chosen Sen. Edmund Muskie of Maine to succeed Cyrus Vance as secretary of state.

Muskie, standing with Vance behind the president for the White House announcement, said he had doubted his qualifications for the top foreign policy post, but "I cannot stand in the wings when so much is at stake."

Enthusiastic reaction on Capitol Hill indicated Muskie would face little opposition from his fellow senators in winning confirmation.

Vance, praised by Carter as having served "with wisdom and honor," resigned Monday in disagreement with the president over the ill-fated mission to rescue the American hostages in Tehran.

Besides the Iran crisis, the new secretary will have to deal with the Soviet occupation of Afghanistan, confusion among America's European allies and unrest in Latin America.

"IT IS AN awesome but stimulating challenge as I face the months ahead," said Muskie, the Democratic vice presidential nominee in 1968.

"The world is in turmoil, the issues are complex. I believe in this instability the United States must be perceived as a source of strength in the free world," he said.

"As secretary of state, I will devote my full energy to achieve these goals," he said. "These are dangerous times and they are also times of uncommon opportunities."

Although Muskie's major foreign policy experience, as he noted himself, has come during six years on the Senate Foreign Relations Committee, Carter said he would bring to the post "years of experience in foreign policy, a very deep

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President Carter, left, and Sen. Edmund Muskie, D-Maine, at a Tuesday press conference.

Carter: 'deeper failure' if no rescue attempt

WASHINGTON (UPI) — President Carter said Tuesday the risk of losing lives — even of the hostages — in the Iranian rescue mission was worth the effort and it would have been an even "deeper failure" not to have tried.

"If it had succeeded, or even been concluded without complete success, it would have ended a continuing crisis that is destabilizing for the people of Iran, causing them immense political and economic suffering at this very moment," Carter said.

And that, Carter said, would make "unnecessary the upcoming economic pressures that will become much more severe when our major allies impose the same kind of sanctions in the middle of next month."

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Council to appeal Eaton decision

By ROD BOSHART
Staff Writer

Contending that the city has not discriminated against firefighter Linda Eaton, the Iowa City Council voted 4-3 Tuesday to appeal the state Civil Rights Commission's decision to District Court.

The city also received a letter from Eaton's attorney alleging that her "life is in danger" following several incidents of harassment and physical abuse by fellow firefighters.

In a letter Tuesday to city officials, attorney Clara Oleson said, "It is my understanding that today Linda Eaton's rubber gloves were slit. Given the use of this piece of equipment, we have now reached the point where my client's life is in danger..."

"SINCE JANUARY, 1980, the firefighters have effectively had a verbal and social boycott in effect against Linda Eaton," Oleson said in her letter to the council, City Manager Neal Berlin, Fire Chief Robert Keating, other city administrators and Nathan Hopkins of the firefighter's union.

Oleson also alleges that city firefighters have salted her orange juice, defaced her picture and physically abused her.

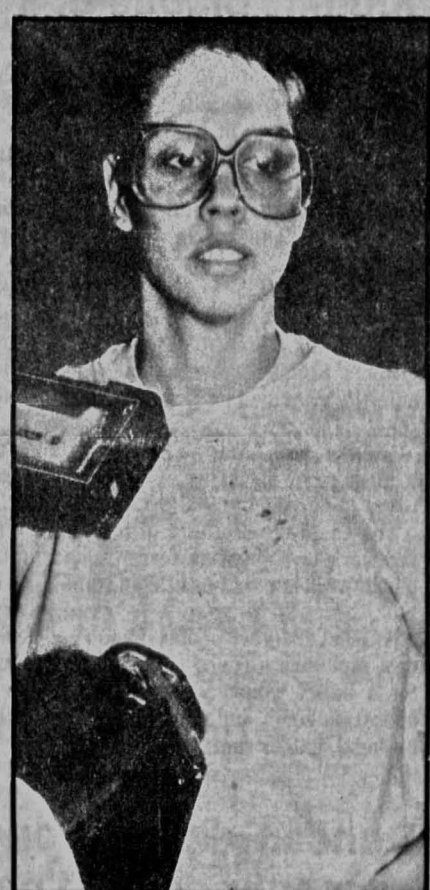
"These actions are juvenile. Today's action threatened her life," Oleson said. She added that these events, "combined

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Left: Councilor Clemens Erdahl is shown during the City Council's discussion of the Iowa Civil Rights Commission ruling in favor of Linda Eaton. Erdahl voted

against appealing the decision, but the council voted 4-3 in favor of the appeal. Right: Firefighter Linda Eaton is interviewed after the council vote.



Counties may have to pay for food stamps

By STEPHEN HEDGES
Staff Writer

The state of Iowa has no plan to provide citizens with food stamps if Congress fails to appropriate funds by June, leaving it up to county and city governments to supply the funds for needed food, a state official said Tuesday.

And Johnson County officials say there is not enough money to continue food stamp support at the levels set by the federal program.

Mary Eldred, director of the food program for the state Department of Social Services, said Tuesday that in March the state distributed \$4.5 million in federally funded food stamps, and the amount of food stamps allotted has been

rising steadily in recent months.

"The state as far as I know, does not have the money to offset that deficit," Eldred said. "There is no plan."

CONGRESS MUST approve a \$2.5 billion supplemental allocation to the food stamp program's fiscal 1980 budget if the program is to survive from June until Sept. 30, the end of the federal fiscal year.

But it must appropriate the money by May 15; by law Congress is required to notify states if it plans to suspend the program 15 days ahead of time.

The Senate is waiting for the House to approve the appropriations though the House is currently reviewing budget allocations for the revised federal

budget. Congressional aides say the chances that the food stamp bill will clear both houses on time is slim.

If federal funds are not appropriated in time, Johnson County residents on food stamps will have to apply for county assistance, which will come from the county's poor fund.

RON LARSON, director of Johnson County relief for the Department of Social Services, said that currently there is about \$4,000 in the fund for food allocations and it will be up to the county Board of Supervisors to allocate more to provide food stamp support.

In Johnson County, stamps helped support 1,658 people in March, amounting to more than \$56,000 in federal funds.

Kathy Hoth, food stamp supervisor for the Johnson County Department of Social Services, said there is little hope that the county will provide adequate food stamps.

"There is just no one place that can pick this up," she said. "If the state has no funds to put into this, it's all going back to the counties, and there isn't any money there."

ALTHOUGH there is about \$517,000 in the county's total poor fund, most of that is already allocated, county Auditor Tom Slockett said. Providing food stamp money from county funds, he said, "would be very difficult, if not impossible."

Reallocating some of those funds will

cause cutbacks in programs funded by the poor fund between July and Sept. 30, when county taxes are due, Slockett said. But, he said, the supervisors may find a way to provide the money.

"In a real emergency I think it's true that the county takes care of its citizens," Slockett said. "But our funds are limited because of the economic and unemployment situation."

THE COUNTY allocated \$16,000 for supplemental food payments for fiscal 1980, Larson said. If the current county funds are not enough, and he said it appears they will not be, other line items from the poor fund will be cut, and the county Social Services Department may

See Food stamps, page 7

Freebies flying at Battle Stations

By BETH GAUPER
Staff Writer

I'm not that interested in the Iowa City market; I know we own it.

—Robby Norton of KRNA

I think they used to own it.

—Steve Dahl of K101

Spaghetti dinners. Jogging suits. Beer, pizza and tacos. Stereo. Expense-paid trips to Miami and Los Angeles. Cold cash. Concert tickets. Albums and T-shirts by the thousands. All free. In fact, the friendly people at your local radio stations are just itching to give you these things, free.

There's only one catch: You have to listen to win. In the case of the final installment of KRNA's \$6,000-giveaway, you have to listen 72 consecutive hours if you want to win the whopping \$2,000 prize.

But people listen. So many people were listening last Thursday that when the first notes of "Hey Jude" wafted over the airwaves, enough people picked up their phones simultaneously to blow the entire city's phone system for four minutes. This made Northwestern Bell and UI Hospitals "concerned."

WHEN TALK of lawsuits began, KRNA modified the contest, merging the two \$1,000 prizes it had planned to give away over the next two weeks to a single \$2,000 prize to be given away Saturday. "It really does screw up the whole city," Norton said. "It's really a terrific promotion."

As for KRNA's marketing representative at Northwestern Bell, Sally Tovrea, she's looking forward to next December when new electronic switching equipment will replace Iowa City's archaic system. "Let's just say

there's never been a dull moment with KRNA," Tovrea said.

Why are these people giving away all this stuff? Just by coincidence — KRNA's flamboyant giveaway was launched April 7, the same day Mediastat's annual month-long rating period began. Arbitron's ratings period began April 10. During the month, Mediastat field researchers will conduct phone surveys; Arbitron asks selected people to fill out listening diaries. The results will establish who has how much of the market and which part of it.

But both Eliot Keller, general manager at KRNA, and Steve Dahl, sales manager at K101 (which replaced KCIG) poo-poo the possibility that their promotions have much to do with the ratings period. "Ratings don't mean that much," Dahl said.

NORTON DOESN'T care what the

people in the front office say. He just wishes area radio stations could work out some sort of disarmament treaty during the ratings period so everybody could save money.

"All the stations do it," he said. "There's no sense in being the odd man out. But I'd just as soon not run any promotions." According to Keller, KRNA has spent \$60,000 so far this year, including \$20,000 in television advertising. The promotions, according to Norton, are primarily designed for the Cedar Rapids market, which KRNA has been trying to crack since it expanded from 3,000 watts to 100,000 watts last fall.

Mark Renier, K101 general manager, will only say that his station has spent "less," but K101 has had its share of promotions — about two per week. "We brainstorm all the time," said Mark

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Inside

Alfred Hitchcock dies at age 80
Page 8

Coleman files discrimination charge
Page 5

Weather

Day 91 — Weather held hostage
Pledges of food stamps to finance a rescue effort are piling in. The weather staff telethon has been a great success. With rain and temps in the low 60s, rescue celebrities such as Jim Phelps, Ilya Kuriakin and Mighty Mouse are manning the phones. Two more days till deadline.

Briefly

Hunts refuse to testify; may get contempt citation

WASHINGTON (UPI) — The billionaire Hunt brothers ignored a subpoena Tuesday and refused to appear before a House subcommittee investigating last month's silver market panic, claiming they are "busy people" and not "professional witnesses."

The refusal by W. Herbert and Nelson Bunker Hunt of Dallas prompted a 6-0 vote by the subcommittee to recommend a contempt of Congress citation which, if passed, carries a penalty of up to \$1,000 and 12 months in jail.

The silver magnates, accused in many financial circles of hoarding the precious metal and causing the near-collapse of the silver market, were subpoenaed last week to explain their involvement in the silver market before a House Government Operations subcommittee.

Silver plunged to less than \$11 an ounce on March 27, down from its January high of \$50 an ounce. The collapse threatened banks and brokerage firms which lent money to major silver speculators and there have been rumors of government intervention to keep Wall Street stable.

Jurors still deadlocked in Lance bank fraud trial

ATLANTA (UPI) — The judge in the Bert Lance bank fraud trial met with prosecution and defense attorneys in his chambers Tuesday and then abruptly sent home jurors, still apparently deadlocked after 8 days of deliberations.

U.S. District Judge Charles A. Moyer Jr. sent home the grumbling panel of six men and six women a half hour before their normal quitting time. He told the jury, and Lance and his three co-defendants, to be back in court Wednesday morning.

The jury reportedly sent a message to the judge late Tuesday afternoon asking to leave early.

The panel, which has deliberated a total of 49 hours and 20 minutes, has informed Moyer on three separate occasions that it was deadlocked.

In each case, Moyer told the jurors to resolve their stalemate and return unanimous verdicts on all 19 counts of violating federal banking laws against Lance and co-defendants Richard Carr, H. Jackson Mullins and Thomas Mitchell.

Killings plague El Salvador

SAN SALVADOR, El Salvador (UPI) — Two peasants were found decapitated and gunmen killed a man on a hospital operating table Tuesday in a rising tide of unchecked violence in El Salvador.

Leftist guerrillas seized four radio stations and broadcast messages urging everyone to turn out for a May 1 march through downtown San Salvador called by a powerful alliance of leftist revolutionaries and leftist democrats.

The march could erupt into violence because the leftists may be planning to march with openly displayed weapons and in military uniforms, Western diplomatic officials said. The government is determined to block any activity by armed persons, but has not said how it would react to march.

Local judges said the headless bodies of a man and a woman, showing signs of torture, were found near the town of Tecolua, 66 miles east of San Salvador.

They said the brutality of the slayings made it appear the work of right-wing terror squads battling leftists in bloody violence that has taken some 1,000 lives since Jan. 1.

At least six other people died in political violence Tuesday, including a young man who was undergoing surgery for a bullet wound when three gunmen burst into the operating room and pumped two .45 caliber bullets into his head, judges said.

Duncan defies Congress over subpoenaed papers

WASHINGTON (UPI) — Acting on President Carter's orders, Energy Secretary Charles Duncan Tuesday refused to provide Congress with documents on imposition of a fee on imported oil which will boost gasoline prices by 10 cents a gallon.

The subcommittee, which issued a subpoena for the documents, voted unanimously to cite Duncan for contempt of Congress.

Rep. Toby Moffett, D-Conn., chairman of the House Subcommittee on Environment, Energy and Natural Resources, claimed Duncan invoked "some form of presidential privilege."

Carter announced imposition of the \$4.62 per barrel fee March 14, saying its purpose was to encourage energy conservation and cut foreign oil imports by passing the fee to consumers as a 10-cent gasoline price hike.

Under the plan, oil companies will be able to charge the extra dime starting in mid-May.

Quoted...

I think people that make an offer like that are very cold and calculating, and they're a detriment to the closing of the case.

—Ralph Schenk, commenting on the KKK's offer of \$150 reward for the murderer of Schenk's neighbor's wife, Karin Pforts. See story, page 1.

Postscripts

Correction

In a story called "UI Student Senate decides against collecting on lost optional fee cards," (The Daily Iowan, April 29) it was incorrectly reported that Joe Fredericks is the director of Student Activities Board. Actually, he is the administrative assistant for student government. The DI regrets the error. Postscripts

Events

Anne W. Mudge from the Harvard Medical School will speak at a physiology seminar at 3:30 p.m. in Room 5-669, the Basic Sciences Building.

Jeannine Burky will present a clarinet recital at 4:30 p.m. at Harper Hall.

The Science Fiction League of Iowa Students will meet at 5 p.m. at the Mill Restaurant.

The UI Democrats will meet at 7 p.m. in the Union Wheel Room.

The UI Sailing Club will meet at 7 p.m. in the Union Minnesota Room.

The Riverfest '81 Committee will meet at 8 p.m. in the Union Northwestern Room.

Misplaced tower to remain at present site

By TOM DRURY
City Editor

Although it was built in the wrong place, the 175-foot Hawkeye Cablevision tower can remain where it is, the Iowa City Board of Adjustments ruled Tuesday.

At the meeting, Hawkeye attorney Charles Mullen said that the cable television company had reached a compromise with owners of land bordering the North Side property where the tower is located.

Two owners of abutting property, Steve Kriz, 1232 Saint Clements St., and Anthony Frey, 15 Caroline Court, agreed that a settlement had been reached. The two withdrew objections to the board granting a special zoning exception for the tower.

Both Kriz and Frey said that Mullen had requested that the details of the financial settlement not be discussed.

AFTER HEARING from the two, the board voted 4-0 to grant a special zoning exception for the tower, provided that the company construct an eight-foot, chain-link fence around the tower

and its service building within 45 days of the finding of the board's decision with the city clerk.

It is the second time the board has granted an exception for the tower. On Dec. 17, 1979, the board gave the cable company permission to construct the television tower in a single-family residential zone north of the new Hy-Vee store on North Dodge Street.

In early March a city inspection revealed that the cable tower is not in the location approved by the board but is instead approximately 100 feet too far south.

CITY PLANNER Doug Boothroy said Tuesday that the misplacement apparently came as a result of "a series of misunderstandings" on Hawkeye's part as to the actual location approved by the board.

Soon after discovery of the misplaced tower, the company requested an exception in order to keep the tower where it is. The adjustment board met in early April to discuss the exception and adjourned the meeting until Tuesday to allow time for negotiations with adjacent landowners.

UI student found guilty of theft

By ROY POSTEL
Staff Writer

Reaching a verdict shortly before noon Tuesday, a local jury found a UI student guilty of second-degree burglary for the theft of two checkbooks from a Burge Hall residence.

The two-day trial ended in Johnson County District Court with a second-degree burglary conviction against David Wayne Jones of 3330 Burge Hall, after jurors deliberated for nearly 1 1/2 hours.

A complaint filed by UI Campus Security Detective Richard Gordon charged Jones with entering the 3308 Burge Hall room of James King and John Higby on Feb. 9 and taking checkbooks belonging to both students.

King said that on the night of the incident he and Higby left their room at about 1 a.m. to purchase items from the vending machines located in the basement of the building, and when they returned they found Jones in their room.

THE CHECKBOOKS of both men were the only items taken, according to court records. King said later both checkbooks were returned with no checks missing.

UI outage caused by power line malfunction

Officials of the Iowa-Illinois Gas and Electric Co. are still investigating a line malfunction that cut power to the UI Tuesday morning, according to Iowa City District Manager Tom Hoogerwerf.

Hoogerwerf said the company has not determined what caused a power line running out of the Hills substation to falter at about 9:30 a.m. and trigger problems with the line that serves the UI.

About 12 UI buildings, most on the East Side of campus, temporarily lost power, according to James Howard, UI Physical Plant assistant director for building maintenance. Although service was soon restored, a second outage lasting about five minutes, occurred at about 10 a.m. after the company tried unsuccessfully to correct the malfunction, Hoogerwerf said.

He said that lights in the buildings also flickered during the afternoon, but he is uncertain whether the faulty line was the cause.

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This is, honestly, a fantastically successful diet. If it weren't, the U.S. Women's Ski Team wouldn't be permitted to use it! Right? So, give yourself the same break the U.S. Ski Team gets. Lose weight the scientific, proven way. Even if you've tried all the other diets, you owe it to yourself to try the U.S. Women's Ski Team Diet. That is, if you really do want to lose 20 pounds in two weeks. Order today. Tear this out as a reminder. Send only \$2.00 (\$3.25 for Rush Service — cash is O.K. — to: NORTHWEST PRODUCTS, P.O. BOX 78232, Seattle, Wash. 98178. Don't order unless you want to lose 20 pounds in two weeks! Because that's what the Ski Team Diet will do.

Courts

District Court Judge Ansel Chapman placed Jones in the custody of the Johnson County Sheriff's Department in lieu of \$5,000 bond until a June 2 sentencing.

Jones' second-degree burglary conviction carries a maximum penalty of 10 years in prison and a \$5,000 fine.

An Iowa City man is seeking more than \$11,000 in damages, claiming he was "violently assaulted" last month by a co-worker.

Kevin Watts, R.R. 4 Iowa City, charges that on March 18 he suffered blows to the face and head from 40-year-old Joseph Prymek of Oxford.

Watts alleges he incurred a fractured nose, headaches, nausea, eye and lip injuries, along with \$518 in medical bills after he and Prymek engaged in a fist fight at the Procter and Gamble Manufacturing Plant located at 2200 Lower Muscatine Rd.

In the suit Watts requests \$1,000 for lost wages and \$10,000 in exemplary damages.

Graduate Student Library Books Are Due May 14th.

Main Library books may now be renewed at the Circulation Information Desk. Departmental Library books should be taken to the appropriate departmental library.

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Committee denies race charge

By WENDY BARR
Staff Writer

Members of the UI Student Senate Budgeting and Auditing Committee deny the charge of racism made against them by the Voices of Soul at last Thursday's senate meeting.

David Neely, Voices of Soul spokesman, had charged that the committee treated minority groups unequally in its funding recommendations. The group had requested \$8,950, but the committee recommended the group be given only \$1,405.

"I don't feel it was racism. Some people are just dead set against Voices of Soul," said Brain Baker, senate minority representative and budgeting committee member. Some committee members let their personal feelings influence their decisions, he said.

Baker, who was not present when the committee considered the Voices of Soul request, also said that the committee ought to give some explanation

for the \$7,545 cut.

"IN CONSIDERING groups, we tried to cut groups to the point that they would receive as much as last year. But Voices was cut more than \$3,000 from last year," he said.

Committee member Bill Farrell said, "I was upset they felt they needed to base their argument on (racism) rather than their budget requests and specific things they wanted changed."

"I don't think there is any basis for the charge other than anger because their budget was cut," said Senate Vice President Kathy Tobin.

"That is the usual crap from the Voices of Soul," said committee co-chairman Don Doumakes. "They refuse to believe there are other reasons for cutting the budget," he said.

VOICES OF SOUL spokesman Neely could not be reached Tuesday.

"I don't think we were racists," said committee member Paul Moeller. But he said the Voices of Soul was cut too much, and he said he hopes the senate grants them more funds.

But because of the tight budget situation, Moeller said, "I think there's going to be a lot of unhappy people — not just the black people."

Tobin said, "Everybody was cut. Just because rec groups were heavily cut doesn't mean we hate recreation. No, it just means we have a tight budget."

Tobin also said that charges of racism have been made against the committee by the Voices of Soul before. In 1978 the budgeting committee recommended no funding for the group because of inadequacies in the budget request. Later the committee changed its recommendation and the senate allocated \$2,675 to the group.

THE SENATORS would not predict

what the results would be when the senate gives the budget final consideration at Thursday's meeting.

"I think it always makes a difference when people interrupt a senate meeting," Doumakes said. "But I can't predict in what way the senate will respond." Doumakes is not a senator and will have no vote in the matter.

"I don't think they helped themselves," Farrell said "I don't think it impressed the senate very much."

"I believe the senate will have to change" the amount they allocate to Voices of Soul, Baker said. The \$7,545 cut "just can't be justified." But to give the group more funds, the budget will have to be cut elsewhere "and I don't see where it's going to come from," he said.

Moeller said the senate may try to secure more funds for groups by delaying payment of some of the debts incurred this year by the senate body and commissions.

Faculty to vote on core package

By WILLIAM NICHOLS
Staff Writer

The Liberal Arts faculty next week will vote yes or no on a package of proposed revisions of core requirements completing a process set in motion 2½ years ago.

By a mail ballot, the faculty must decide whether they agree with the set of proposed changes in the core program.

If the package is adopted, students entering the college for the 1981-82 academic year will have to take four credit hours of physical education, two years of a foreign language, a foreign civilization course and a quantitative or formal reasoning course.

They will also be required to complete the current rhetoric requirement and requisites in mathematics, natural science, social science and historical perspectives. Students will also have to meet a humanities requirement that includes the Interpretation of Literature course.

IN MAKING these recommendations, the faculty has voted against some of the proposals of three UI committees and of some of the wishes of student groups. For example, all three

of the committees and the Liberal Arts Student Association recommended eliminating the P.E. requirement. LASA representative Niel Ritchie said that during the whole process "not enough effort has been put forth to solicit student opinion."

In the first report on core requirement changes, submitted in February 1978, the Committee on University Educational Directions suggested that "the core program be strengthened and extended." The committee of 18 faculty members also recommended that the mathematics requirement be strengthened and the foreign language core be retained.

Later then appointed the Committee on General Education Requirements to further study the requirements and to "examine the philosophy on which the program rested and the assumptions underlying each of the requirements."

THE GENERAL EDUCATION Committee consisted of nine voting faculty and three voting student members. But according to LASA President John Pope, one of the students members did not attend and was not replaced.

The General Education Committee

released its recommendations in October 1979. That committee's suggestions were then studied by the Educational Policy Committee.

A Student Response Committee, made up of 17 members representing various student groups, spoke at a series of hearings held last November and said it agreed with many of the General Education Committee's proposals, including the retention of a foreign language requirement and boosting the math requirement.

Professor Margaret McDowell, a member of the Educational Policy Committee, said during the hearings the committee "paid attention to student opinion." She also said that the policy committee's non-voting student member, Eric Casper, "was pretty influential without voting."

BUT LASA President John Pope said that because LASA had "no voting member on the policy committee, its recommendations were blatantly ignored." After the policy committee made public its findings, LASA conducted a telephone survey and placed a questionnaire in The Daily Iowan to find out if students agreed of the proposed changes.

The results of these polls were

presented with the policy committee's recommendations at faculty hearings concluded last week. The LASA survey found that a majority of the students polled wanted the P.E. requirement eliminated but disagreed with the proposal to drop the option of taking core courses on a pass-fail basis.

LASA representative Pat Ingram presented the poll results and urged the faculty to listen to students since they have "a unique and almost unchallenged perspective on core requirements which the faculty does not have."

Despite complaints by LASA representatives, Dean Laster insisted that "LASA contributions were listened to, but not always agreed with." Laster also said that students and faculty will be invited to speak at an open hearing at 3:30 p.m. Wednesday, May 7 in 100 Phillips Hall to discuss "the overall core program and the proposed package."

IF THE CORE package is approved, Laster said, "coordinating committees will be formed to decide what courses will be approved for the general education program." He added that there "should be student contribution to the committees."

CAC allocates \$69,000 to 54 groups

By LISA HINTZE
Staff Writer

In a 7½ hour meeting Monday night, the Collegiate Associations Council allocated more than \$69,000 to 54 student groups and postponed considering the funding of 26 other groups until next week.

CAC, working with about \$125,000 in mandatory student fees, considered the recommendations made April 21 by their budgeting committee. The budgeting committee spent 15 hours considering more than 80 budgeting requests on April 19 and 20.

CAC Treasurer Hazel Kerr said the budgeting committee's original recommendations were reconsidered last Friday. "After our long budgeting session, we felt some adjustments needed to be made," Kerr said.

KRUI received the largest portion of funds, \$12,877. CAC President Dave Arens said this funding would allow KRUI to hook into a cable system and add FM programming.

"This is a one shot funding in order to give them FM quality," Arens said.

SEVEN OTHER groups funded Monday night received more than \$2,000: the American Medical Student Association, \$2,985; A.C. Baird, \$3,240; Associated Students of Engineering, \$3,104; Graduate Student Senate, \$2,015; Iowa Student Bar Association, \$3,237; Iowa Student Dental Association, \$5,109; and Liberal Arts Student Association, \$5,659.

Other funding ranged upward from the \$37 allocated to the Society for Creative Anachronism.

CAC also set aside \$25,401 for their own expenses, executive salaries and research grants. Kerr said the body hopes to set aside approximately \$26,000 for supplemental funding in the fall.

CAC is conducting only one regular budgeting session this year. Previously, student groups could request funds in the spring and fall.

ABOUT 30 PEOPLE attended the meeting to lobby for their organizations. Several groups asked the councilors to reconsider the budgeting committee recommendations.

Student groups were required to attend budgeting workshops April 2 and 3, and the committee held hearings to review requests with the groups April 14 through 18.

CAC voted in favor of three groups who did not receive recommendations for funding from the budgeting committee. Project Leadership, Three Penny Poetry and the Society for Creative Anachronism each received funds.

Arens said that CAC's decision was based on further consideration of the academic nature and value of the groups. CAC's policy is to fund only academic-type projects.

Arens said a decision was made late in the meeting to consider only those groups with members present, postponing consideration of other groups until the final scheduled CAC meeting of the semester next week.

"If we don't complete it next time, we'll just have to meet again until we get it done," Arens said.

HEC still sponsoring May 5 Raitt concert

By CINDY SCHRUEDER
Staff Writer

The May 5 Bonnie Raitt show, planned by the Hancher Entertainment Commission, will go on as scheduled even though the Student Senate abolished the commission last week.

The senate voted to replace HEC, which has an approximate deficit of \$18,000, with the Student Commission On Programming and Entertainment. HEC, a joint commission of senate

and the Collegiate Associations Council, cannot be abolished until both groups approve such action. CAC has not yet voted on replacing HEC with a new commission.

But CAC President Dave Arens said that a bill replacing HEC will probably come up at the May 5 meeting.

Arens said that when the bill comes up for a vote, it will "probably" pass. Jim Wockenfuss, Hancher Auditorium director, said, "The stu-

dents who were part of HEC are continuing to work. They have not felt that they have been totally asked to leave the premises."

Wockenfuss said the abolition of HEC does not change any of the arrangements for the Raitt show.

HEC member Kathy McDowell said, "We're still doing the show. We are going on as before even though technically we don't exist."

"We didn't make plans for 'If we are

abolished next week this is how we will plan the show,'" McDowell said.

Senate Vice President Kathy Tobin, co-sponsor of the bill that abolished the commission, said HEC members had been told they could still coordinate the Raitt show.

McDowell said most of the commission members would be working on the concert arrangements, for example, helping to unload the equipment, "most of the day" of the show.

200,000 in Washington repent for sins

WASHINGTON (UPI) — An estimated 200,000 hymn-singing and praying Christians gathered in Washington Tuesday and cheered evangelists and preachers exhorting the nation to repent for its sins and revive traditional moral values.

The crowd, rivaling in size that which turned out last year for Pope John Paul II's visit, spread out along the Mall between the Capitol and the Washington Monument.

Organizers had hoped for a crowd of one million.

"There is one sin holding back revival in America," said the Rev. Adrian Rogers, president of the 13-million-member Southern Baptist Convention. "It is pride. Pride. God hates pride."

The theme sounded by Rogers was sounded again and again as speakers began addressing the steadily growing crowd as early as 6 a.m.

The Daily Iowan

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Panel: Waste rules not needed

AMES, Iowa (UPI) — Members of the State Transportation Commission, saying federal rules will be sufficient, Tuesday voted to oppose state regulations on shipment of radioactive wastes through Iowa.

The vote re-affirmed a position taken last year by the commission.

"We said we don't need additional rules," commission chairman Robert Rigler said. "The federal government has adequate rules now."

The state Department of Environmental Quality, at the request of two citizens groups, last year proposed rules to require shippers to alert state officials when radioactive materials of the "Radioactive Yellow III" class will be moved across the state.

A hearing will be held May 22 in Des Moines for public comment on the proposed rules.

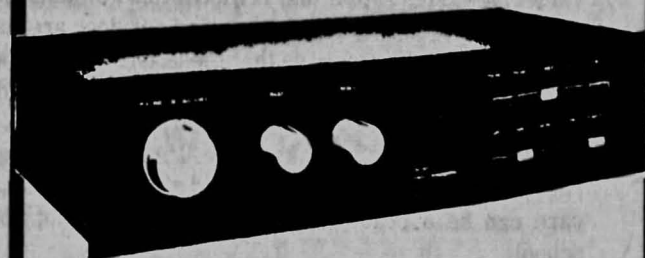
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Rooster

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Funding time again

It's that time of the year again: The Student Senate is once more determining how to allocate money to various student organizations. The senate will allocate money to organizations in the following order: senate operating expenses; senate commissions; agencies (e.g. the Student Activities Board); Board of Governors (e.g. Yearbook); commissions (e.g. Protective Association of Tenants); senate organizations (e.g. day-care centers, sports clubs).

There are several philosophies on which decisions can be based. It can be argued that, as in Congress, the winners make the rules because they have a mandate from the people. If sports-lovers or day-care families were to win a majority, then the senate would have a mandate to fund them first.

It can be argued that a percentage should be allocated to all groups. Thus if senate had requests for \$200,000 and only \$100,000 to give, then each group would get 50 percent of its request. That means that the Toe Scratching Society and the Crisis Intervention Program would both get half their request. Theoretically the Toe Scratching Society could get as much money as the crisis program.

Or it can be argued that decisions should be based on certain values. A value system that is rooted in a humanist philosophy would support the idea that basic needs and services are more crucial than entertainment. That means that the Crisis Intervention Program and day-cares are more important than the Science Fiction Club.

Senate has so far acted — correctly — on the last assumption and many of the rankings make sense. PAT and Student Legal Services potentially serve all students; and the availability of low-cost day care can be a crucial factor in whether or not some one goes to school.

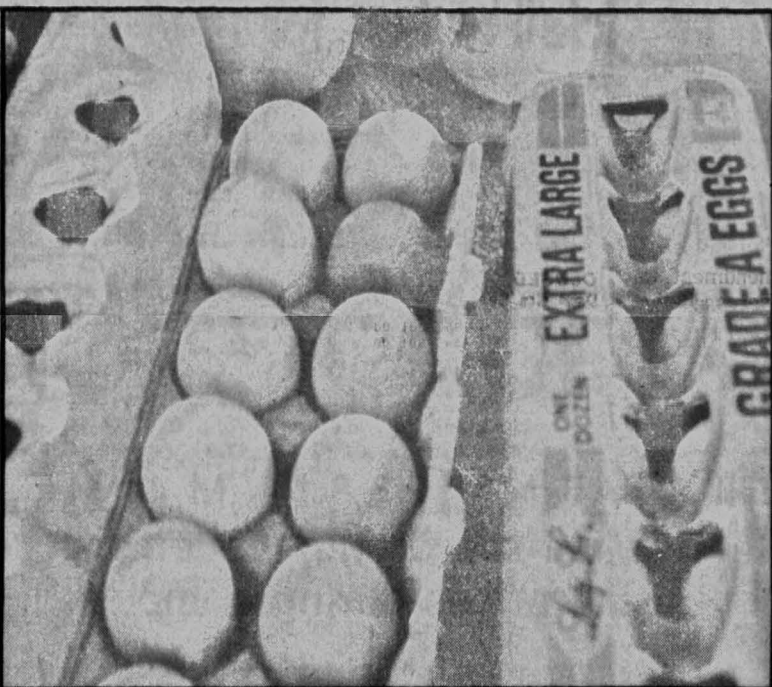
The next priority category is social service groups. But the definition that senate uses is fuzzy if it includes both the Crisis Intervention Program and the Revolutionary Student Brigade. That category should be defined so it includes only those groups which offer specific, critical services to all students — for example Iowa Public Interest Research Group with its Consumer Protection Service.

Some of the groups in the social services category would fit better in the one called social-cultural, which includes the Black Student Union, the India Association, and which might also include the Revolutionary Student Brigade, Amnesty International, and the pro-and anti-abortion groups. Such a category, because it offers information but not specific services, should be next in priority.

The categories lowest in priority are those labeled special interest (Folk Dance Club) and sports and recreational. These groups, while nice, are less crucial.

Senate's decision to establish priorities based on critical needs is wise, but it needs to rethink the definitions used to assign groups to particular categories. Perhaps that effort would make the allocation process easier.

LINDA SCHUPPENER
Staff Writer



Food for thought

Young Father Hubbard went to the cupboard to get his poor child some food. But when he got there the cupboard was bare and since there were no food stamps the poor child went hungry.

Unless Congress acts immediately to appropriate supplemental funds for the food stamp program, millions of Americans face the possibility of not only a long, hot summer but a hungry one as well.

Money supporting the food stamp program will be exhausted by the end of May; congressional action to raise the ceiling on the food stamp budget is necessary to fund the program to the end of the federal fiscal year, September 30. It is estimated that \$2.5 billion is needed to fund the program for four more months.

In recent weeks thousands of people have been laid off work. The months ahead promise more lay-offs. This factor, coupled with inflation, is responsible for depleting the food stamp budget.

If the food stamp program does not receive additional funding, recipients will turn to state and county welfare agencies for help. But these groups did not plan on federal funds drying up before the end of the year and it is unlikely that they will be able to find the money needed for assistance.

The major beneficiaries of food stamps are not crooks and welfare swindlers. They are the unemployed looking for work, the employed whose low wages require supplemental assistance to buy food, children and the elderly. Statistics repeatedly show that the percentage of people who cheat on welfare programs is small.

It is difficult to contemplate a nation with America's wealth not feeding its hungry. And it is sad to contemplate a Congress that may not alleviate this tragic situation.

CAROL dePROSSE
Editorial Page Editor

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HE WHO SHOOTS FROM THE HIP MAY BLOW HOLES IN HIS FEET

Take 'facts' with a grain of salt

To the editor:

According to Elizabeth Bird's guest opinion of April 22, the "troubles" in the North of Ireland present an unsolvable dilemma. In part, she is correct: There is no simple solution. When one considers the policy followed by all British media publications it is conceivable to conclude that even the facts about the situation there must be taken with a grain of salt.

According to an article in August's Camerawork, a British magazine, a high-ranking BBC newsman states that official army reports from Ulster are presented, without questioning or further investigation, verbatim on network news programs. The charge is also brought against all major Irish and English dailies, which leads to the logical conclusion that media reports of events in Ulster are often tainted, if not complete fabrications.

One instance that comes to mind is the summer a 15-year-old Catholic boy had his skull crushed by an army plastic bullet. The first news release told that the boy was a "leading stone-thrower." This release, as can be understood, proved embarrassing to the brave, and well armed, soldiers of Belfast. The second release, while amending the first, said that the boy was caught in an army crossfire, hence was an innocent bystander. Again, embarrassment for the army's public relations campaign.

The definitive story had the boy leading an attack on an armored vehicle with a grenade in each hand. Here the English were given their chance to cluck, now that they had the final "truth" of the matter. In other words, it seems as inherently difficult for an Englishman to understand the problem, given the unreliable access to information, as it is for a sentimental American to do the same, since AP and UPI reports are born in the same army reports as the English and Irish media

Letters

reports.

Ms. Bird makes a rather uninformed statement, "...this was because the people of those counties wanted to stay under British rule." On the surface, and to an unaware audience, this statement appears as fact. What Bird fails to realize, or admit, is that the British hierarchy in Ulster regularly employed fire-and-brimstone, fundamentalist preachers to create a false paranoia among the Protestants in Ulster. Ian Paisley is a remnant of the fear-monger of the pulpit.

These preachers held "secret" Black Masses with phony "Jesuit Priests" imported from France billing the rites as the true Catholic Mass. This tactic is still being used in Belfast, though Paisley stopped his involvement in them during the middle '70s.

With the fear thus kindled in the Protestant hearts, the industrialists in Belfast played upon the political loyalty of the Protestants. If the Protestants would pledge political loyalty to England, they would never fear for jobs. It worked, so it is little wonder the "majority" of people wished to remain attached to England. The fact is that the jobs in Belfast, and the rest of Ulster, would remain regardless of the English presence there.

Ms. Bird also fails to reach the truth in her statement, "Since then, much has been done to further the position of the minority, and now Catholics are totally equal." This is a blatant misstatement. Catholic unemployment is roughly three times that of Protestant unemployment as reported in September 1979 by the English Government. Religion is still accepted by the court system as a valid reason to refuse a Catholic candidate employment. Bird's statement is akin to

arguing that the slaves were freed and made equal by the Emancipation Proclamation. That is a junior high school textbook historical analysis.

Finally, the British have occupied Ulster for almost 800 years. The primal hate felt by an Irishman toward an English army uniform is incalculable. The first step toward a solution is complete withdrawal by the English army and implantation of U.N. peacekeeping forces to be gradually phased out by a specified date.

The argument of possible bloodshed following British withdrawal is an old and moth-eaten one. The fact is that blood is being shed daily and will continue to be until English swallow their imperialistic pride and withdraw.

Sean James Burke
110 N. Dubuque St., Apt. 727-D

Arguments

To the editor:

Mr. Klinzman's letter headlined "Nothing is absolute, even Plato" (DI, April 10) contains contradictions which show that he really does believe in absolutes.

Klinzman argues against "the belief in an 'absolute' morality that 'transcends' contemporary standards of behavior." His primary argument is that such a belief has led to the Salem witch trials, the Nazi holocaust, Vietnam and the situation in Iran.

The force of this argument relies on our belief that these events are evil. Yet if there is not "an 'absolute' morality that 'transcends' contemporary standards of behavior" we cannot call these events evil, for each one was, at least at its beginning, in line with "contemporary standards of behavior." To a large extent, each of these events

defined "contemporary standards of behavior." Thus Klinzman's argument against absolutes rests on the fact that there are absolutes which can be known to some extent.

Generalizing his argument, Klinzman writes "mankind has made its worst mistakes when it assumes that: one, an 'absolute' set of moral standards exists; two, that we can know what these fictitious standards are..." This is true, since most men have always made these assumptions. However, without a belief in moral absolutes which can be known to some extent we cannot speak of "mistakes." If there is nothing which "transcends contemporary standards of behavior," then we have no basis for criticizing the standards of any time or place. We must abandon any concept of moral progress. We must simply accept what was as what was and what is as what is and say nothing of right or wrong.

From his arguments it is clear that Klinzman would find it difficult to accept the logical consequences of relativism. He has run into the contradictions always involved in defending the absolute (and therefore self-contradictory) statement: "Nothing is absolute." Perhaps I can help Klinzman out of his contradiction if I point out that absolutes need not state that a certain act is always right. A sophisticated absolutism states that given a set of circumstances a certain act is right.

In the case of Stalin which Klinzman discusses, a sophisticated absolutism allows for both consideration of the circumstances Klinzman mentions and for the final absolute judgement he makes that Stalin's actions "will never be fully justified."

Daniel Hart
732 Michael St.

Carter scares allies into support

Defendants of President Carter's foreign policy (that small band growing ever smaller) claim that his approach has now been vindicated by our allies. They are at last going through some late motions of support for our economic sanctions. Yet the support comes to us as a kind of courtly insult. Our correspondents in Europe report that America is criticized more harshly in the halls of power at the very moment we make apparent gains.

How can this be? Carter is "winning" by looking so decisively like a loser. There is no mystery here. Carter has used the old "hold me, I'm crazy" routine, and the act has never been more convincing. His policies tell the European nations: Support my economic sanctions, or I'll resort to military force, and that will stop the oil flow in your direction." This is a form of not very subtle blackmail, and the reaction has been a grudging decision to join us as a way of containing us.

AS ONE DIPLOMAT to the Common Market meeting put it, "We feel we must do everything possible to buy time for reason to prevail." In other words, these countries support Carter now to signal that they will not go along with him later. We get one step forward to in-

Outrider Garry Wills

dicating that the next three steps will be backward. To make this clear, the Europeans in effect cancelled the president's May 17 deadline for an Iranian response by refusing to initiate allied sanctions till after that date.

The drafter of the Common Market plan, England's Lord Carrington, frankly stated its rationale: "We understand the United States to say that if we all stuck together and we all took these measures, which we are now taking, then military action should not be necessary." The support comes tinged with an understandable contempt — not the basis for a very healthy relationship. Our partners feel cheapened and coerced by complicity in acts they do not agree with and cannot respect.

THE NEW YORK TIMES quotes Andre Fontaine of Le Monde: "If there is unanimity in France today, it is on the low esteem in which Jimmy Carter is

held." The European reaction is based on fear of both Iran and America, since neither one seems to have anybody responsible in charge. Iran speaks through the several voices of militants, mullahs and elected officials. America said various things through four different faces — Brzezinski's; Vance's; and both of Mr. Carter's. The Europeans clearly preferred Vance's message, but they knew his days were numbered and his authority flouted.

The newly published accounts of Washington's vacillation during the shah's fall confirm everything Europe has felt about Carter's incompetence. While Jimmy was wrapped up in the Camp David seance with Messrs. Begin and Arafat, and Rosalynn was writing letters of undying love to the shah's wife, and General Huyser was saying no one knows quite what (including, apparently, General Huyser), Messrs. Brzezinski and Vance cancelled each other out, making us a non-agent in things affecting our own fate.

ANY HELP GIVEN a regime of this sort is meant, frankly, to be a hindrance to further mischief. The European attitude is that Iran and America are both run by crazies, but the Americans are the Europeans' crazies, so they better

embrace us in the form of strait-jacketing us.

How can we blame the Europeans for worrying about our constancy and our president's stability? Even the president's own staff was scared, last week, by the president's words. His speechwriter and his domestic counselor feared, respectively, sliding toward war or painting ourselves into a corner with it. The White House could only explain away these misgivings by saying they were based on misunderstandings. What a crippling admission that is. The president cannot even make himself understood in the inner circles of his own White House. How can we expect his message to arrive with any clarity at the outer circles of our alliance? Sen. Robert Byrd has expressed alarm at the president's go-it-alone attitude. If Carter cannot keep up the alliance with his own party on the Hill, how can we steady the worldwide alliance we need at this time?

Carter is getting some late and reluctant response from allies by saying "Hold me, I'm crazy." But to American voters the message may better read: "Get rid of me, I'm dangerous."

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Under the weather

President Carter returns to the White House Tuesday in a driving rain after a day in which Secretary of State Cyrus Vance resigned and Carter visited five servicemen injured in the

rescue mission to Iran. The visit to San Antonio, Texas, was the first time Carter had left Washington since before the Iran hostage crisis began in November.

Complaint filed against Cronin

By STEPHEN HEDGES
Staff Writer

Racial complaints against the Iowa City School District and Superintendent David Cronin have been filed with the Iowa Civil Rights Commission, a local civil rights leader said Tuesday.

Robert Morris, president of the Iowa City branch of the NAACP, said in a press conference that city school teacher Marion Coleman filed a complaint Monday charging Cronin with "racial and sexual harassment."

Morris said that the NAACP has also filed a complaint against the school district, alleging:

—There is an "a priori" assumption by the district that its 160 black students in the district are "academically inferior."

—The district practices unfair disciplinary procedures for minority students.

—The district does not have an organized or consistent policy for application or hiring for staff positions.

Both the complaints stem from NAACP investigations.

IN MARCH the NAACP announced it would investigate a complaint received from Coleman. Colman said that Cronin was following her in his car and checking with her superiors to make sure she was not leaving work without being formally excused.

Coleman's charges led to a series of meetings between black parents and teachers. Complaints that students, faculty members and those trying to get teaching jobs were being treated unfairly were investigated by the NAACP, which filed the formal complaint with the state Civil Rights Commission.

Coleman, contacted Tuesday, said she has been advised by her attorney not to comment on the complaint. Her attorney, Emmet George, said that the complaint filed with the Civil Rights Commission "is substantially the same complaint made with the NAACP."

IN ANNOUNCING the complaints, Laura Douglas, chairwoman of the NAACP's education committee, said the NAACP decided not to file them with the city Human Rights Commission after what she called a commis-

sion "shake-up" — when city Human Relations Director Patricia Brown, who worked closely with the commission, was fired by City Manager Neal Berlin.

Brown has filed a suit in federal court charging Berlin with racial and sexual discrimination. Douglas said the NAACP has not been satisfied with commission's handling of racial complaints.

George said Coleman's complaint was filed with the state Civil Rights Commission because "the school district is not much different than the city, and I would not want the city investigating the school district."

Douglas said the complaint filed against the school district can be backed up with the testimony of 20 black parents in Iowa City and is based on interviews with parents, teachers, church groups and social organizations.

Morris later told the City Council that the city is not meeting federal government guidelines in affirmative action, housing, revenue sharing programs or the use of minority contractors for city building projects.



Marion Coleman

State trimming highway projects

AMES, Iowa (UPI) — The State Transportation Commission, squeezed by money problems this year, Tuesday began looking at a scaled-down highway construction and improvement plan for fiscal 1981.

Along with estimates of a \$50 million reduction in road money, commissioners were warned contractors face ruin because of hard times in the paving industry.

"It's kind of a calamity," said Keith Davis, a contract engineer for the state Department of Transportation. "We are getting some good buys now, but we're going to pay for it later."

Planners originally expected \$198.6 million for highway projects next year, but now estimate the state will get \$147 million.

"That's a 25 percent reduction," said commissioner Roger Fair of Davenport.

"And on top of that, we've raised construction estimates by 20 percent," responded DOT Director Raymond Kassel.

Commissioners looked at a draft of the 1981 road program, which probably will be revised before it is adopted.

The draft emphasized preservation of roads — projects such as resurfacing

roads or replacing bridges — over new work. However, it called for completion of the U.S. 30 bypass at Cedar Rapids and some other projects now under way.

Gus Anderson, director of program management, said the draft also estimates federal aid will be cut 10 percent. An exact cut is unknown now, he said.

The commission halved this year's program because of money problems caused by escalating construction costs and declines in road tax collections.

The outlook for the coming year also is gloomy. The DOT hoped to pave 76

miles of roadway, but the estimate has been cut to 63. Grading, originally set at 79 miles, now is estimated at 31. There also are large reductions in bridge work.

Despite the grim outlook, commissioners were able to restore \$219,000 in road projects this year in Carroll, Cedar Rapids, Masor City and near the Nebraska border.

The projects were deferred two weeks ago during a cost-cutting session, but Anderson said they could be funded from \$2 million held in reserve during the budget cuts.

Pentagon protest leads to arrests

By KEVIN KANE
Staff Writer

Four Johnson County residents arrested Monday for their part in anti-nuclear demonstrations at the Pentagon were sentenced Tuesday to two days in jail plus court costs, while the fifth, a UI student, remains in police custody and has not been arraigned, according to an Iowa City woman.

Sharon Kileen, a member of Iowa City's "Mobilization for Survival," identified the sentenced demonstrators as Bill Douglas, Jean Parker and Joe Marron, all of Iowa City, and Russell Karkowski of Solon.

The four were arrested by Arlington, Va., police and were arraigned before an Arlington magistrate, she said. They were sentenced to 30 days in jail, with 28 days of the sentence suspended.

KILEEN SAID that Lynne Chong, a graduate student in the UI Writer's Workshop, was arrested by District of Columbia police, has not been arraigned and is currently being held by police.

All five were part of a group of about 20 persons associated with "Mobilization for Survival" that joined 1,200 other demonstrators for the largest protest at the Pentagon in 12 years.

Kileen said the group was arrested near an escalator in a subway station at the Pentagon and were charged with obstructing a pathway.

According to reports, the demonstration made no noticeable impact on the thousands of Pentagon workers and military personnel, except that some were forced to step over demonstrators who sat shoulder to shoulder in stairwells and hallways.

THE DEMONSTRATION, sponsored by the "Coalition for a Non-Nuclear World," was broken up by helmeted police from Alexandria and the District of Columbia who dragged unresisting demonstrators away by the wrists.

Kileen said that the groups' lawyers were hired by the coalition and that legal costs were paid by them.

Kileen also said that members of the group that were arrested were still undecided whether they will pay court costs, many thinking that refusing to pay would constitute a further protest.

Other Iowans arrested include: Steve Marsden of Eldora, Frank Cordaro of the Catholic Worker House in Des Moines and Dan Ebener of Dubuque.

Carter opposes defense increase

WASHINGTON (UPI) — President Carter and Defense Secretary Harold Brown told Congress Tuesday they are against a proposed \$5.1 billion increase in the 1981 defense budget.

The House began action on 10 amendments to the Budget Committee's \$611.8 billion spending plan with letters from both Carter and Brown expressing opposition to an amendment to increase military spending and cut domestic programs further.

The Brown and Carter letters were released by House

Speaker Thomas O'Neill, D-Mass., who said, "If the secretary of defense says we can't use the money, I don't know why we'd be voting for it."

IN A two-paragraph response to a request from O'Neill for his opinion, Brown said he opposes the amendment by Reps. Marjorie Holt, R-Md., and Phil Gramm, D-Texas, to put \$5.1 billion into defense spending by reducing social programs.

He said, "It is my belief that the president's budget — which I strongly support — strikes a

reasonable balance among urgent defense needs, a balanced budget to help fight inflation, and the proper claims for domestic programs. I, therefore, oppose the Holt amendment."

Carter, in an earlier letter also just released by O'Neill, said he is "extremely concerned" about the Holt amendment.

"The adoption of such an amendment would... reduce social and other non-defense functions to an unacceptably low level," the president wrote.

REPRESENTATIVES approved an amendment by committee chairman Robert Gaiardo, D-Conn., to raise 1980 spending by \$4.6 billion in order to cover increases in program costs caused by inflation.

They voted 244-173 to accept the amendment after two hours of debate in which Republicans charged the proposal called for unnecessary increases rather than adjustments for inflation.

The Gaiardo amendment to the 1980 budget increased the spending ceiling from the \$547 billion level approved last year to \$571.6 billion.

by Garry Trudeau

DOONESBURY



Chamber head calls for stronger U.S. military

WASHINGTON (UPI) — The new head of the U.S. Chamber of Commerce said Tuesday America is in danger economically, politically and militarily, and called for rearming the military to restore the nation's defense capabilities.

"The Soviets are engaged in the most massive military buildup in world history," said

C. William Verity, assuming the post of board chairman for the department. "And I haven't seen much evidence lately that we are able to defend ourselves."

"This capability, to defend ourselves in any confrontation not of our own making, must be restored — and restored quickly," he said.

University of Iowa Summer Semester COURSE CHANGES

Early registration is now in progress. Students will register through the Registration Center, Room 17, Calvin Hall. A list of closed courses, cancelled courses, and new courses will be posted in this space each day of early registration. The lists will be cumulative and in numeric order by course number.

CLOSED		NOT AVAILABLE	
Dept	Crs Sec	Dept	Crs Sec
042 281 004	010 021 008	042 282 002	
04K 070 002	030 040 000	04E 111 000	
04M 590	030 143 000		
	030 171 000		
	031 167 000		
	034 153 000		
	039 178 000		

NEW COURSES			
Dept	Crs Sec	Dept	Crs Sec
017 191 000	Honors Sem Home Ec	2-4	arr
028 091	Independent Study	arr	arr
028 165	Internships	arr	arr
028 201	Problems	arr	arr
028 239	Independent Resch	arr	arr
028 401	Thesis	arr	arr
06P 101	Rdgs Finance	arr	arr
06P 201	Rdgs in Finance	arr	arr
06P 202	MA Research Report	1	arr
06P 290	Thesis in Business	arr	arr
06L 101	Reading 1R/HR Mgmt	arr	arr
06L 201	Dir Rdg 1R/HR Mgmt	arr	arr
06L 202	MA Research Report	arr	arr
06L 290	Thesis 1R/HR Mgmt	arr	arr
06M 101	Rdgs in Marketing	arr	arr
06M 147	Marketing Mgmt	3	9:00
06M 201	Rdgs in Marketing	arr	arr
06M 202	MA Research Report	1	arr
06M 290	Thesis in Marketing	arr	arr
22M 197	Ind Stu Honors Math	arr	arr
22M 199	Readings in Math	arr	arr
22M 399	Reading Research	arr	arr
22S 000	Co-op Ed Internship 0	arr	arr
367 301 000	Pract Art Management	arr	arr

These lists should be reviewed and adjustments made prior to entering the Registration Center. The lists will also be posted outside the entrance to the Registration Center. Registration information is printed in the Schedule of Courses. The general information number for the Registrar's Office is 353-5199.

University of Iowa Fall Semester FALL '80 COURSE CHANGES

Early registration is now in progress. Students will register through the Registration Center, Room 17, Calvin Hall. A list of closed courses, cancelled courses, and new courses will be posted in this space each day of early registration. The lists will be cumulative and in numeric order by course number.

CLOSED			
Dept Crs Sec			
013 321 375	061 031 036	36T 001 001	090 220 000
013 321 376	061 031 037	36T 001 002	091 241 001
013 321 377	061 031 038	36T 001 003	091 241 002
013 321 378	061 031 039	36T 001 004	091 241 003
013 321 379	061 031 040	36T 001 005	091 241 004
013 321 380	061 031 041	36T 001 006	091 241 005
013 321 381	061 031 042	36T 001 007	091 241 006
013 321 382	061 031 043	36T 001 008	091 241 007
013 321 383	061 031 044	36T 001 009	091 241 008
013 321 384	061 031 045	36T 001 010	091 241 009
013 321 385	061 031 046	36T 001 011	091 241 010
013 321 386	061 031 047	36T 001 012	091 241 011
013 321 387	061 031 048	36T 001 013	091 241 012
013 321 388	061 031 049	36T 001 014	091 241 013
013 321 389	061 031 050	36T 001 015	091 241 014
013 321 390	061 031 051	36T 001 016	091 241 015
013 321 391	061 031 052	36T 001 017	091 241 016
013 321 392	061 031 053	36T 001 018	091 241 017
013 321 393	061 031 054	36T 001 019	091 241 018
013 321 394	061 031 055	36T 001 020	091 241 019
013 321 395	061 031 056	36T 001 021	091 241 020
013 321 396	061 031 057	36T 001 022	091 241 021
013 321 397	061 031 058	36T 001 023	091 241 022
013 321 398	061 031 059	36T 001 024	091 241 023
013 321 399	061 031 060	36T 001 025	091 241 024
013 321 400	061 031 061	36T 001 026	091 241 025
013 321 401	061 031 062	36T 001 027	091 241 026
013 321 402	061 031 063	36T 001 028	091 241 027
013 321 403	061 031 064	36T 001 029	091 241 028
013 321 404	061 031 065	36T 001 030	091 241 029
013 321 405	061 031 066	36T 001 031	091 241 030
013 321 406	061 031 067	36T 001 032	091 241 031
013 321 407	061 031 068	36T 001 033	091 241 032
013 321 408	061 031 069	36T 001 034	091 241 033
013 321 409	061 031 070	36T 001 035	091 241 034
013 321 410	061 031 071	36T 001 036	091 241 035
013 321 411	061 031 072	36T 001 037	091 241 036
013 321 412	061 031 073	36T 001 038	091 241 037
013 321 413	061 031 074	36T 001 039	091 241 038
013 321 414	061 031 075	36T 001 040	091 241 039
013 321 415	061 031 076	36T 001 041	091 241 040
013 321 416	061 031 077	36T 001 042	091 241 041
013 321 417	061 031 078	36T 001 043	091 241 042
013 321 418	061 031 079	36T 001 044	091 241 043
013 321 419	061 031 080	36T 001 045	091 241 044
013 321 420	061 031 081	36T 001 046	091 241 045
013 321 421	061 031 082	36T 001 047	091 241 046
013 321 422	061 031 083	36T 001 048	091 241 047
013 321 423	061 031 084	36T 001 049	091 241 048
013 321 424	061 031 085	36T 001 050	091 241 049
013 321 425	061 031 086	36T 001 051	091 241 050
013 321 426	061 031 087	36T 001 052	091 241 051
013 321 427	061 031 088	36T 001 053	091 241 052
013 321 428	061 031 089	36T 001 054	091 241 053
013 321 429	061 031 090	36T 001 055	091 241 054
013 321 430	061 031 091	36T 001 056	091 241 055
013 321 431	061 031 092	36T 001 057	091 241 056
013 321 432	061 031 093	36T 001 058	091 241 057
013 321 433	061 031 094	36T 001 059	091 241 058
013 321 434	061 031 095	36T 001 060	091 241 059
013 321 435	061 031 096	36T 001 061	091 241 060
013 321 436	061 031 097	36T 001 062	091 241 061
013 321 437	061 031 098	36T 001 063	091 241 062
013 321 438	061 031 099	36T 001 064	091 241 063
013 321 439	061 031 100	36T 001 065	091 241 064
013 321 440	061 031 101	36T 001 066	091 241 065
013 321 441	061 031 102	36T 001 067	091 241 066
013 321 442	061 031 103	36T 001 068	091 241 067
013 321 443	061 031 104	36T 001 069	091 241 068
013 321 444	061 031 105	36T 001 070	091 241 069
013 321 445	061 031 106	36T 001 071	091 241 070
013 321 446	061 031 107	36T 001 072	091 241 071
013 321 447	061 031 108	36T 001 073	091 241 072
013 321 448	061 031 109	36T 001 074	091 241 073
013 321 449	061 031 110	36T 001 075	091 241 074
013 321 450	061 031 111	36T 001 076	091 241 075
013 321 451	061 031 112	36T 001 077	091 241 076
013 321 452	061 031 113	36T 001 078	091 241 077
013 321 453	061 031 114	36T 001 079	091 241 078
013 321 454	061 031 115	36T 001 080	091 241 079
013 321 455	061 031 116	36T 001 081	091 241 080
013 321 456	061 031 117	36T 001 082	091 241 081
013 321 457	061 031 118	36T 001 083	091 241 082
013 321 458	061 031 119	36T 001 084	091 241 083
013 321 459	061 031 120	36T 001 085	091 241 084
013 321 460	061 031 121	36T 001 086	091 241 085
013 321 461	061 031 122	36T 001 087	091 241 086
013 321 462	061 031 123	36T 001 088	091 241 087
013 321 463	061 031 124	36T 001 089	091 241 088
013 321 464	061 031 125	36T 001 090	091 241 089
013 321 465	061 031 126	36T 001 091	091 241 090
013 321 466	061 031 127	36T 001 092	091 241 091
013 321 467	061 031 128	36T 001 093	091 241 092
013 321 468	061 031 129	36T 001 094	091 241 093
013 321 469	061 031 130	36T 001 095	091 241 094
013 321 470	061 031 131	36T 001 096	091 241 095
013 321 471	061 031 132	36T 001 097	091 241 096
013 321 472	061 031 133	36T 001 098	091 241 097
013 321 473	061 031 134	36T 001 099	091 241 098
013 321 474	061 031 135	36T 001 100	091 241 099
013 321 475	061 031 136	36T 001 101	091 241 100
013 321 476	061 031 137	36T 001 102	091 241 101
013 321 477	061 031 138	36T 001 103	091 241 102
013 321 478	061 031 139	36T 001 104	091 241 103
013 321 479	061 031 140	36T 001 105	091 241 104
013 321 480	061 031 141	36T 001 106	091 241 105
013 321 481	061 031 142	36T 001 107	091 241 106
013 321 482	061 031 143	36T 001 108	091 241 107
013 321 483	061 031 144	36T 001 109	091 241 108
013 321 484	061 031 145	36T 001 110	091 241 109
013 321 485	061 031 146	36T 001 111	091 241 110
013 321 486	061 031 147	36T 001 112	091 241 111
013 321 487	061 031 148	36T 001 113	091 241 112
013 321 488	061 031 149	36T 001 114	091 241 113
013 321 489	061 031 150	36T 001 115	091 241 114
013 321 490	061 031 151	36T 001 116	091 241 115
013 321 491	061 031 152	36T 001 117	091 241 116
013 321 492	061 031 153	36T 001 118	091 241 117
013 321 493	061 031 154	36T 001 119	091 241 118
013 321 494	061 031 155	36T 001 120	091 241 119
013 321 495	061 031 156	36T 001 121	091 241 120
013 321 496	061 031 157	36T 001 122	091 241 121
013 321 497	061 031 158	36T 001 123	091 241 122
013 321 498	061 031 159	36T 001 124	091 241 123
013 321 499	061 031 160	36T 001 125	091 241 124
013 321 500	061 031 161	36T 001 126	091 241 125
013 321 501	061 031 162	36T 001 127	091 241 126
013 321 502	061 031 163	36T 001 128	091 241 127
013 321 503	061 031 164	36T 001 129	091 241 128
013 321 504	061 031 165	36T 001 130	091 241 129
013 321 505	061 031 166	36T 001 131	091 241 130
013 321 506	061 031 167	36T 001 132	091 241 131
013 321 507	061 031 168	36T 001 133	091 241 132
013 321 508	061 031 169	36T 001 134	091 241 133
013 321 509	061 031 170	36T 001 135	091 241 134
013 321 510	061 031 171	36T 001 136	091 241 135
013 321 511	061 031 172	36T 001 137	091 241 136
013 321 512	061 031 173	36T 001 138	091 241 137
013 321 513	061 031 174	36T 001 139	091 241 138
013 321 514	061 031 175	36T 001 140	091 241 139
013 321 515	061 031 176	36T 001 141	091 241 140
013 321 516	061 031 177	36T 001 142	091 241 141
013 321 517	061 031 178	36T 001 143	091 241 142
013 321 518	061 031 179	36T 001 144	091 241 143
013 321 519	061 031 180	36T 001 145	091 241 144
013 321 520	061 031 181	36T 001 146	091 241 145
013 321 521	061 031 182	36T 001 147	091 241 146
013 321 522	061 031 183	36T 001 148	091 241 147
013 321 523	061 031 184	36T 001 149	091 241 148
013 321 524	061 031 185	36T 001 150	091 241 149
013 321 525	061 031 186	36T 001 151	091 241 150
013 321 526	061 031 187	36T 001 152	091 241 151
013 321 527	061 031 188	36T 001 153	091 241 152
013 321 528	061 031 189	36T 001 154	091 241 153
013 321 529	061 031 190	36T 001 155	091 241 154
013 321 530	061 031 191	36T 001 156	091 241 155
013 321 531	061 031 192	36T 001 157	091 241 156
013 321 532	061 031 193	36T 001 158	091 241 157
013 321 533	061 031 194	36T 001 159	091 241 158
013 321 534	061 031 195	36T 001 160	091 241 159
013 321 535	061 031 196	36T 001 161	091 241 160
013 321 536	061 031 197	36T 001 162	091 241 161
013 321 537	061 031 198	36T 001 163	091 241 162
013 321 538	061 031 199	36T 001 164	091 241 163
013 321 539	061 031 200	36T 001 165	091 241 164
013 321 540	061 031 201	36T 001 166	091 241 165
013 321 541	061 031 202	36T 001 167	091 241 166
013 321 542	061 031 203	36T 001 168	091 241 167
013 321 543	061 031 204	36T 001 169	091 241 168
013 321 544	061 031 205	36T 001 170	091 241 169
013 321 545	061 031 206	36T 001 171	091 241 170
013 321 546	061 031 207	36T 001 172	091 241 171
013 321 547	061 031 208	36T 001 173	091 241 172
013 321 548	061 031 209	36T 001 174	091 241 173
013 321 549	061 031 210	36T 001 175	091 241 174
013 321 550	061 031 211	36T 001 176	091 241 175
013 321 551	061 031 212	36T 001 177	091 241 176
013 321 552	061 031 213	36T 001 178	091 241 177
013 321 553	061 031 214	36T 001 179	091 241 178
013 321 554	061 031 215	36T 001 180	091 241 179
013 321 555	061 031 216	36T 001 181	091 241 180
013 321 556	061 031 217	3	



Ready or not, here I come

While it seemed to be the proper thing to do, Mike Pacunas' car showed restraint in staying out of the Coralville Reservoir

waters. Pacunas, from Davenport, spent part of the Tuesday canoeing at the reservoir under the partly cloudy skies.

Registration plan clears Senate subcommittee

WASHINGTON (UPI) — President Carter's draft registration plan cleared a major hurdle in the Senate Tuesday when a Senate appropriations subcommittee approved a bill needed to pay for the program.

The bill transferring \$13.3 million to the Selective Service System was approved 8-4. The measure, which cleared the House last week 219-180, now goes to the full Senate committee, which is expected to approve it.

Anti-draft forces have pinned their chances of blocking the registration bill on a threat by Sen. Mark Hatfield, R-Ore., to filibuster against it if it gets to the Senate floor.

THE SUBCOMMITTEE vote, which had been expected to be as close as a 6-6 tie, served as an indication that pro-registration forces will be able to prevail in the full committee and perhaps on the Senate floor.

The \$13.3 million would allow Selective Service to begin registering 19- and 20-year-old men this summer for a possible draft.

But there can be no actual draft unless Congress specifically approves additional legislation.

Carter told congressional leaders Tuesday morning he has no plans for a draft, but wants to

"get the offices functioning."

Assistant House Democratic leader John Brademas quoted Carter as saying, "I'm not going to draft anybody. I'm not even going to examine anybody."

THE PRESIDENT already has authority to order registration of men, but has delayed an order until the funding is approved by Congress.

Carter said in his State of the Union Address in January that draft registration is needed as one of several steps to demonstrate U.S. determination to oppose Soviet moves in the Persian Gulf area.

The subcommittee voted after hearing from several members of the Senate Armed Services Committee, who said existing military forces lack trained career personnel and would be hard-pressed if ordered into combat.

Sen. Sam Nunn, D-Ga., said that without prompt reinforcements for its combat forces, the United States might have to "choose between capitulation or theater nuclear war."

But Sen. William Proxmire, D-Wis., said registration might "make it easier to draft people into an unpopular war," and might mislead the nation into thinking deficiencies in the existing military structure had been cured.

More banks follow lead and lower interest rates

By United Press International

More of the nation's banks lowered their prime interest rates Tuesday, reflecting the Federal Reserve Board's policy that is designed to curb inflation.

Among the top 20 banks, Chemical Bank of New York lowered its prime rate a full percentage point to 18½ percent, the rate set Monday by Morgan Guaranty Trust, Bank of New York and National Bank of Detroit.

Several smaller banks also set prime rates at 18½ percent, and First National Bank of Chicago said it would match that rate today. Marine Midland Bank and Trust and several smaller banks lowered their prime rates to 19 percent.

In other economic developments Tuesday:

—The Commerce Department reported a surge in exports and a large drop in oil imports narrowed the nation's international trade deficit to \$3.16 billion in March. It was the smallest deficit since November and a substantial improvement from February's record trade gap of \$5.57 billion.

—A special government panel delayed a decision on whether to grant the bankruptcy-threatened Chrysler Corp. up to \$1.5 billion in federally backed loans.

THE PRIME rate has drifted lower from a record high of 20 percent as other short-term interest rates plummet in reaction to the Federal Reserve's tight restrictions on growth of both the money supply and credit.

One victim of the high interest market was First Pennsylvania Bank, which said it might have collapsed had it not been for a bailout plan arranged with the federal government and a group of banks.

George Butler, chairman and president of First Penn Corp., said the company's problems developed from a "mismatch" in interest rates as the bank added to its investment portfolio

over \$900 million in long-term federal securities funded by short-term, high interest loans.

Interest rates for the short-term loans climbed, but the rates for the long-term securities remained the same. The bank began losing money on its government securities and found it difficult to borrow money to pay off its loans.

THE GOVERNMENT and the banks put together a package of \$500 million in loans and \$1 billion in credit, which First Penn must repay in five years.

The Commerce Department said the U.S. trade deficit was reduced by exports of agricultural products, manufactured goods and gold shipments, which rose by \$1.3 billion to \$18.53 billion in March.

Imports declined by \$1.1 billion to \$21.69 billion.

Oil imports, which fluctuate from month to month, fell from an average of 8.8 million barrels a day in February to 7.5 million in March. The total volume of imported oil was at its lowest level since November.

"We're consuming less oil, and we have good supplies," one Commerce Department official said.

The decline in volume of imported oil was enough to reduce by 5 percent this country's monthly foreign oil bill, even though the average price went up from \$29.81 a barrel in February to \$31.19 in March.

IN ADDITION to importing less oil, Americans imported significantly fewer cars in March, \$358 million worth less than the month before.

Officials suggested that, while the energy crunch has made small foreign cars more popular in recent years, tight credit and the onset of recession may be cutting sales.

"While people are tending to shift toward smaller cars," said one official, "they're buying fewer cars."

Links examined between police, organized crime

WASHINGTON (UPI) — The FBI is closely watching some police departments to see whether links between police unions and organized crime are affecting local law enforcement, an official told the Senate Tuesday.

James Nelson, one of the FBI's organized crime experts, was asked at Senate hearings whether the membership of some local police in unions with reported ties to organized crime affects their ability to pursue criminals.

"I have not seen that organized crime influence or control (of a union) has translated into improper domina-

tion or control of police departments," Nelson said.

Sen. William Cohen, R-Maine, who raised the question, asked if the FBI is watching for signs of possible union-inspired police corruption. "In a couple of cases, very, very closely," Nelson replied. He did not elaborate.

The Teamsters Union represents an estimated 15,000 police in about 225 cities, including New Orleans, La., and St. Petersburg, Fla.

Nelson said the largest criminal organization in the country is "La Cosa Nostra," the mobsters' name for the Italian syndicate.

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Bill Brennon
Personnel Department

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Record lows chill Florida

By United Press International

Damp, overcast weather hung over much of the northeast Tuesday and locally heavy rains raised the threat of floods in parts of the New England. Cool, fair weather spread over the South, with record lows reported in Florida.

Rain stretched from the southern Appalachians and the Ohio Valley to New England and thick banks of fog shrouded the Ohio Valley and broad stretches of the Great Lakes.

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33:154 Human Nature and the Impact of Science
(on Darwin, Darwinism, and Society),
2-4 s.h. 1:05-2:20 TTh 312 EPB
Boubjerg, Huntley

33:121 The Good Society
2-4 s.h. 10:55-12:10 TTh 213 EPB
Marshall, staff

Information: Contact course instructor or William Klink, 304 EPB, 353-4252.

IOWA PARACHUTE TEAM INTRODUCTORY MEETING

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7:30 pm
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351-9000

Eaton

with the 'jokes' about 'getting her' will not be tolerated."

Saying she has no alternative but to bring to bear every resource at her command to protect Eaton, Oleson said, "This letter is a demand that you provide immediate work conditions which are minimally safe for Linda Eaton."

OLESON CITED the temporary injunction issued on Jan. 30, 1979, by Johnson County District Judge Ansel Chapman. The injunction allowed Eaton to nurse twice at work during each of her 24-hour shifts.

"I shall not see the injunction become a meaningless piece of paper nor wait until my client suffers a personal tragedy," Oleson said.

Neither Eaton nor Oleson would comment on the letter following Tuesday night's council meeting.

Berlin said, "We view these allegations with grave concern and each will be thoroughly investigated. If these allegations are substantiated, we will take whatever action is necessary and appropriate to remedy the situation."

COUNCILOR Clemens Erdahl, who brought up the letter at the meeting and

expressed concern over the situation, said, "I think we've looked bad enough without harm coming to Ms. Eaton."

Berlin said he and attorneys for Eaton and the city had met with officials from the city's Police Department, Fire Department and firefighters' union two weeks ago to discuss some of the allegations contained in Oleson's letter.

In voting to appeal the civil rights commission, Mayor John Balmer said the city "must sustain management's right to set reasonable work rules." He also called the \$26,442 in attorney fees the commission awarded Eaton "quite substantial."

AT ITS MARCH 20 meeting, the commission unanimously ruled that the city discriminated against Eaton in denying her request to nurse her son at the fire station and awarded her \$2,145 in compensatory damages and lost wages and the \$26,442 in attorney fees.

In a statement issued before the meeting, Balmer cited two cases in Pennsylvania and Florida involving requests by employees to nurse at work where the court ruled in favor of the employers.

"These cases support the city's position that it would be discriminatory to

provide a special accommodation for female employees and that the city might find itself in violation of federal law," Balmer said. Voting with Balmer to appeal the decision were Councilors Glenn Roberts, Lawrence Lynch and Robert Veveva.

Councilor David Perret said city administrators made an "error in judgment" in denying Eaton's request to nurse.

"We've got to restore the morale in our city staff and I feel that is the most important reason not to appeal," Perret said. He predicted the city "will lose if this goes to the Supreme Court."

Perret, Erdahl and Councilor Mary Neuhauser voted against the appeal.

AFTER THE MEETING, Eaton agreed with Perret's prediction, calling the appeal a "futile effort" that was "done to save face."

"As far as management rights, if management had been right it would have been a whole other story," she said. "I think the city needs to reassess its priorities. Their decision to appeal is not doing any good, it's just dragging it out."

Tuesday's vote was the first time the council has become publicly involved in the Eaton nursing controversy.

Radio

Vos, K101 program director. Its first and biggest promotion was the "Magical Mystery Tour," which sent listeners to concerts in St. Louis, Miami and Chicago.

THE OFFICIAL line at K101 and KRNA — both 24-hour live album-oriented rock stations who target the 18-34 age crowd — is that they aren't really a threat to each other.

"The formats are completely different," Dahl said. "There's room for both." Vos, Norton's counterpart at K101, agrees. "They appeal to a younger-type audience; they talk louder, more fast-paced. In that way, we're not in competition at all," he said. "I don't know if it's heated or not."

Norton doesn't think it's heated. After all, KRNA was far and away the No. 1 Iowa City station in last year's ratings. How No. 1? "Drastically, it was ridiculous," Norton said. But that was last year, and Norton, who with Keller and Sales Manager Dave Haney owns KRNA, doesn't underestimate his competition.

"When I first heard K101 on the air and they were good, I thought, 'Oh God, the vacation's over,'" Norton said. According to Norton, KRNA's first self-promotion this year was to counter K101, which began broadcasting Jan. 1 after KICG-FM and KXIC-AM were bought by Ingstad Broadcasting of North Dakota. (While KXIC retained its call letters and has been changed gradually, K101 (KKRQ) was completely overhauled, Renier said.)

THE FIRST promotion, the Ultimate KRNA Concert, sent

six people to an Eagles concert in Los Angeles. That was for station image. The second was the chain phone call promotion, in which 10 stereos and 100 radios were given away. That was for audience acquisition. The third, for audience maintenance, is the \$6,000-giveaway, which concludes this week. A Maxwell's bar night was planned, Norton said, to counter K101's beer giveaway at the Airliner.

KRNA doesn't want its listeners — 30,600 in last year's Mediastat rating — to change brands. KRNA's Keller remembers that when they first went on the air, 5½ years ago, "a lot of people didn't understand potentially what we could do." "The toughest thing isn't getting there," Norton said, "it's staying there. It's easy to fall." Although both stations say their formats are entirely different, some listeners may have trouble finding a difference. "Right now our music is not that different from K101," Norton admitted.

BOTH FRANTICALLY disassociate themselves with the phrase "Top 40" — they have "adult rock" formats instead. Both do a lot of in-person and phone research on what the majority of radio listeners want. Keller says a mythical Jane KRNA would be in her mid- or late-20s and like mellow rock. Dahl says Joe K101 is 25 or 26, brought up on the Who or the Beatles, and sick of Top-40 music. Of course, there is no single Jane or Joe. There's lots of them, and KRNA and K101 know who they are.

"Any radio station in it for the money is in it for broad appeal," Vos said.

Muskie

and profound knowledge of our country ... sound judgment and integrity."

MUSKIE'S "extensive knowledge of foreign affairs will be a definite asset," Carter said.

Later, at his evening news conference, Carter denied Muskie's foreign policy experience was "limited," and said the senator "has had more than 20 years experience" in the Senate, including on the Foreign Relations Committee, and had handled foreign and military as well as domestic matters as chairman of the Senate Budget Committee.

Carter also said Muskie's political experience — his 1968 campaign for vice president and his 1972 effort to win the Democratic presidential nomination — was a plus for the job because it acquainted the senator with all parts of the Un-

ited States and the aspirations of its citizens.

Carter also said there was no undue influence by Zbigniew Brzezinski, his national security affairs adviser, on his foreign policy and Brzezinski's status had no influence on Vance's decision to resign.

THE PRESIDENT told the news conference Vance resigned because he "would have preferred that we not take any kind of action inside Iran that had any connotation of military action."

Muskie said at the earlier White House ceremony he had been assured he would be "the foreign policy spokesman."

Before Carter's surprise announcement, speculation had centered on Christopher as Vance's successor. He was informed earlier in the day the job

was not to be his, State Department sources said.

The 6-foot-6 Muskie said he would leave the Senate with regret. "It has been my home and life for 20 years."

He said when Carter called him Sunday night in Nashville, Tenn., to offer him the post, "I had real doubts I was that person (best for the job). I can think of others who have had more active foreign policy experience, others who have had more foreign policy contacts around the world."

BUT THE president, who turned down Muskie as his 1976 running mate in favor of Vice President Walter Mondale, said, "Our country has always benefited in times of trouble when trained men and women have come forward to serve."

Carter

"Obviously in an operation of this kind there would have been some risk," he said. "But we were convinced the hostages could be removed successfully and safely."

AT HIS FIRST news conference in two eventful weeks, the president repeatedly denounced the Iranian "terrorists" and government officials for committing a "horrible crime" against 53 Americans held hostage since last Nov. 4.

He said he feels no guilt for what is happening in Iran because of the "ghoulish" behavior of the captors who have "aroused the contempt and disgust of the rest of the world."

"We want this issue to be settled but we cannot deal with inhumane people," Carter said. "Iran is a nation that is committing a crime."

Carter indicated the current political

situation in Iran and weather conditions ruled out another early rescue effort. The Iranian militants say they have dispersed the hostages from the U.S. embassy to five other cities.

THE PRESIDENT, who has suffered throughout the failed rescue mission and the resignation of Secretary of State Cyrus Vance since he last met reporters, spent nearly the entire 31 minutes of the nationally broadcast news conference answering questions about Iran and related matters.

He opened with a somber statement in which he said he shared the disappointment and grief of the American people over the loss of the eight U.S. servicemen who died when a helicopter collided with a transport plane in the Iranian desert.

As he did in announcing the failure last

Friday, Carter took full responsibility for launching and ending the mission.

"There is a deeper failure than that of incomplete success," he said, "and it is the failure to attempt a worthy effort or failure to try."

HE SAID THE rescue team members he met with secretly on Sunday "all shared a common message" — that they regretted the failure, they appreciated the honor of having been chosen to try and they asked to be allowed to try again.

Carter emphasized the goal of the raid "was not to destroy or injure anyone ... in sharp comparison to the ghoulish action by the terrorists and some of the government officials in our embassy this weekend who displayed in a horrible exhibition of inhumanity the bodies of our courageous Americans."

Food stamps

have to lay-off employees during June, he said.

"A layoff of staff is a way to get money to meet people's need for food," Larson said. "It's a more final and less desirable plan to meet people's needs. I think we could go in for one month, June, with a lay-off. 'I believe we will

weather this but it's going to be food stamps for June, hoping that Congress will act under the most strained and difficult circumstances."

Susan Mickelsen, an aide to Gov. Robert Ray, said the governor has not formulated an emergency food stamps plan and that he is relying on the Social

Services Department for information on the possible funds cut.

Eldred said the state Department of Social Services is preparing to mail the necessary number of federal food stamps for June, hoping that Congress will act in time. If the allocations come late, Eldred said food stamps would arrive late as well.

Shots fired at Iran's minister Ghotbzadeh

By United Press International

Would-be assassins fired several shots Tuesday at a motorcade carrying Iran's foreign minister, Sadegh Ghotbzadeh, to a meeting with Kuwaiti leaders. He escaped unharm.

"Several shots were fired at one of the cars in Ghotbzadeh's motorcade while en route to the Seif Al Amer Palace. No one was hit," government

spokesman and State Minister Abdel Aziz Hussein told the Kuwaiti news agency. One car was struck by the bullets but it was not Ghotbzadeh's, the agency said.

And U.S. Navy jetfighters intercepted an Iranian patrol plane over the Strait of Hormuz Tuesday, prompting Iran to charge that the United States was planning another military move to rescue the 50 American hostages.

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K-101
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Hauserman seeks homemaker evolution

By WINSTON BARCLAY
Features Editor

This is the first of two.

The word feminist is often applied to the movement to liberate women from traditional roles. But Nancy Hauserman's feminism has led her to seek to make the role of homemaker an economically and legally viable option — for both men and women.

Hauserman's opinions and goals are philosophical and political, but they also have a firm foundation in scientific research. As an associate professor in the Industrial Relations and Human Resources division of the College of Business Administration, she has collaborated with Carol Fethke of the Department of Home Economics in an on-going study of the social, economic and legal implications of being a homemaker.

"I consider myself a feminist and a humanist," she says, "and that means supporting people's choices. If you want to work in the home full-time, whether you're a man or a woman, that's terrific. I would support that option and I want to make sure that's viable. That's political, but if we're going to talk about the society in which we live, which is supposedly promoting those options, then the conclusion from the research is that we don't do that. Homemaking is not economically and legally a viable choice."

THESE ISSUES, she feels, are closely tied to the evolution of the social position of women. "When the home was the focal point of all

production, these things weren't problems," she explains. "But the economic structure of our country is such that it is imperative that each individual have his or her own property and a way of existence not dependent on another person."

"As we move from a notion of women as property, we also move from the notion that women have an absolute right to depend on men for their existence. This is terrific, but it also means that we'd better find some ways to insure that people are independent, that they are recognized for what they do."

ALTHOUGH homemaking has traditionally been "women's work" and 45 million women are currently homemakers, Hauserman's humanistic concerns naturally apply to male options as well.

"I think if we make this option viable there may be a lot more men who would like to work inside the home — a lot more men are staying to raise children. They need the same protection."

"The sheer reality of it is we're socialized, both men and women, into having one person stay home. Most of us can't afford to do that any more, but I don't think we're going to see a time in this society when in every household both adults (assuming there are two adults in a household) work outside the home. So, as long as somebody is going to be inside the home, I think we should protect that option."

TO THAT END, Hauserman and Fethke have produced a series of



Nancy Hauserman

The Daily Iowan/Steve Zavodny

papers detailing the economic, social and legal situations and offering specific proposals for progressive changes in laws that relate to the homemaker: improving Social Security laws to recognize the homemaker in his or her own right, removing length of marriage as an eligibility factor and insuring that people are not penalized for choosing to raise children; making

homemakers eligible for disability insurance; changing divorce laws to take account of homemakers' services in computing assets; developing displaced homemaker centers to help develop job skills and promote the acceptance of homemaking experience as job experience.

The foundation of each of these proposals is an understanding that

the work of the homemaker has value, not only intrinsically, but economically — that it is work as much as employment outside the home. "You say to a homemaker, 'What do you do?' and they say, 'Nothing. I'm just a homemaker.' 'Job experience?' 'None.' That's just tragic," she says.

TO PROMOTE an understanding of the value of homemaking, Hauserman depends on newspaper coverage, television appearances and speeches to all kinds of political, legal and social organizations, including men's groups.

"I encounter a fair amount of resistance from men in audiences; not all men, just some men," she says. "It's very difficult to think about what you may have had done for you for years as having economic value. That often creates some defensive reactions, especially if you talk about evaluation of homemaker's services in a divorce, and you start talking about dividing assets."

BUT SHE BELIEVES that if she has long enough to get her audience to really listen to what she has to say, the message gets across. Of course, she is especially concerned that homemakers understand her evaluations and proposals — and she recognizes that the first priority is to promote a sense of self-worth.

"I'm very careful to promote this so that I'm not criticizing people who work inside the home," she says. "I think this is one area where people with a lot of political constraints could come together."

Ida Beam professor offers rare diversity

By JUDITH GREEN
Staff Writer

Most of the UI's Ida Beam visiting professors are guests of the single department in which their work is most readily applicable. The noted American historian Elizabeth Eisenstein, however, divided her lectureship between four disciplines — English, journalism, communications and history — since her massive two-volume study, *The Printing Press as an Agent of Change*, covers the entire spectrum of Western cultural history.

Eisenstein's prize-winning book is the fruit of some 15 years of research in the diverse fields of library science, art, Renaissance and Reformation studies, religion, European political history, economics and the development of science.

WHEN IT received Phi Beta Kappa's 1979-80 Ralph Waldo Emerson award, which is given for "studies of the intellectual and cultural condition of man," the awards committee cited *The Printing*

Press as "relating to virtually all important areas of intellectual and social history in the West... a perfectly wonderful book, the kind that prizes were invented to honor."

"A lot of the work was done by short-cutting the bibliographies," Eisenstein said, "and talking directly to scholars who had already done work in certain aspects of print." Among those she consulted were Natalie Davis of Princeton, who has written a monograph on printers in Lyons; Paul Grendler of Toronto, *The Roman Inquisition and the Venetian Press*; Margaret Aston, *Lollardy and Literacy*; and Robert Kingdon, a specialist in Calvinist Geneva, formerly of the UI and now with the Institute of Humanities of the University of Wisconsin.

IN CONSIDERING Western civilization as the "by-product of an institution barely 500 years old," Eisenstein found herself dealing with a familiar topic — revolution — but in quite a different form than her previous research had taken. She is a specialist in the French Revolution,

and her first book was *The First Professional Revolutionist: Filippo Michele Buonarroti* (1959).

The interdisciplinary character of Eisenstein's work goes back to her undergraduate days at Vassar, which she entered to study cello and theater. She became interested in art history and finally decided that "straight history" was her field, receiving her B.A. in 1944. Her M.A. (1947) and Ph.D. (1953) are from Radcliffe. She taught at American University from 1959-75 and currently holds the Alice Freeman Palmer Chair of History at the University of Michigan, where she teaches courses in the French Revolution and European intellectual history.

HER MARRIAGE to physicist Julian Eisenstein, she said, "helped me bridge the cultures of language and mathematics. Physicists from all over the world talk to each other; all they need is a piece of chalk in their hands. This circumventing of the Tower of Babel has led, I feel, to the enormous success of the physical sciences in this century."

"The purpose of history," Eisenstein said, "is to provide order and coherence" to the study of man and his institutions. *The Printing Press* is, in part, an answer to one historian's apocalyptic vision of the 20th century as an era of runaway technology, severing all our bonds with the past. Eisenstein wanted her book to emphasize the continuity and evolution inherent in so revolutionary and multi-consequential a phenomenon as the invention of print.

"THIS BOOK," she said "is an effort at synthesis — a way of pulling together a great many scattered subjects I'd been interested in all these years."

Far from a dry recital of statistics, dates and names, it weaves a tapestry of cultural and economic trends, political events, religious and philosophical revolutions, organizing the almost overwhelming mass of sheer descriptive material in order to bring a complex subject down to human scale.



Elizabeth Eisenstein

Hitchcock dead at 80; master of suspense film

LOS ANGELES (UPI) — Alfred Hitchcock, the cherubic director whose films of suspense laced with glamour and gore thrilled two generations of moviegoers, died Tuesday of natural causes. He was 80.

Hitchcock died at 11:17 a.m. Iowa time at his Bel Air, Calif., home, said Herb Steinberg, vice president of Universal Studios and a close friend of the famous film director.

At his bedside when he died were his wife of more than 50 years, Alma, his daughter Pat O'Connell and his three grandchildren.

Over a period of more than half a century, the double-chinned Britisher chilled and bemused audiences with 54 films including such classics as *Rebecca*, his first Hollywood venture, which captured an Academy Award for best picture in 1938.

LAST JANUARY, the film director was honored by the country of his birth and officially became "Sir Alfred," when he was named Knight Commander of the Order of the British Empire by Queen Elizabeth II.

"Well I suppose the news was not entirely unexpected," said Cary Grant, who appeared in *North By Northwest* and *To Catch a Thief*.

"Like all those who knew dear Hitch," Grant

said, "I am deeply grieved, yet glad that he eventually received well deserved knighthood."

Gregory Peck said Hitchcock was a master of portraying the darker side of life.

"I think he had his own demons," said Peck, who appeared in Hitchcock's *The Paradine Case*.

"He knew the dark side of human nature. Philosophizing or taking a gloomy view of life, he made fun of our worst impulses, and perhaps his own with his ironic yarns about betrayal, intrigue and murder."

ACTOR JIMMY STEWART, who appeared in three Hitchcock films, was close to tears when told of the director's death.

"I've lost a wonderful friend," Stewart said. "The world has lost a tremendous talent that has made a tremendous contribution to the art of film to millions and millions of people."

HITCHCOCK, whose career started in the early 1920s in London, directed a stream of hits such as *Suspicion*, *Spellbound*, *Lifeboat*, *Notorious*, *The Paradine Case*, *Strangers On a Train*, *Dial M For Murder*, *To Catch a Thief*, *Vertigo*, *North By Northwest*, *Psycho*, *The Birds*, *Marnie*, *Torn Curtain*, *Topaz*, *Frenzy* and *Family Plot*.

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City NOW.

A Student Perspective—
presented by Donn Stanley, '79 - '80
president of the UI Student Senate.

A Military Perspective—
presented by Lt. Col. John Fanta,
head of Air Force ROTC

Rienow Main Lounge

No. 2

Thursday, May 1, 6:30 pm

Conscience and the Draft

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Question 2: If the President ordered you to register for the draft, what should you do and why?

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Defense becomes hot issue in Senate race

DES MOINES (UPI) — Defense policy, a field given new importance in light of events in Iran and Afghanistan, is one of the hottest issues in the Iowa U.S. Senate race.

Both contenders for the Republican nomination are calling for higher defense budgets and stronger measures to beef up U.S. strategic and conventional forces.

They also are blaming Democratic incumbent John Culver, who during six years in the Senate repeatedly has locked horns with the Pentagon, for a weakened defense establishment.

The rhetoric coming from all three political camps has given rise to a single question: Who is the most hawkish candidate in a year marked by an increasingly hawkish attitude among voters?

The answer appears deceptively simple. But an examination of the positions taken by the candidates on a range of defense-related issues may surprise Iowans with pre-conceived notions of how the three line up, vis-a-vis support for America's defense establishment.

For example, Culver, castigated daily by his two potential opponents for a liberal voting record marked by opposition to increased defense spending, is the only one of the three who supports the mobile MX missile proposed by President Carter.

Paradoxically, Grassley, while receiving high marks from pro-defense groups like the American Security Council — voting "right" on all ASC-rated issues in 1978 — sides with Culver in opposing production of the B-1 bomber.

"It's hard to tell the doves from the hawks when you look beneath all the rhetoric," said one veteran political observer. "Of course, maybe that's not all that unusual for this election year."

Culver is among several incumbent Democrats targeted for defeat this year by the Republican Party, which harbors long-shot hopes of capturing control of the Senate. Among the issues that make him most vulnerable, aides concede, is defense policy.

"This is not the year for someone like John Culver to be running," said one associate. "When everybody's talking about going to war and about how the Russians have been leading the fight against big defense spending makes one hell of a target."

Culver led the 1976 fight that blocked production of the B-1. He opposed the new manned bomber on grounds the cruise missile appeared to be a more effective airborne delivery system for nuclear weapons.

In response to criticism of his involvement in the B-1 fight, Culver maintains the decision to forego production — he supported continued research and development — was a wise one, in view of Soviet strides in air defense.

While considered to be one of the most vocal critics of defense spending, Culver insists he is not opposed to increases in the Pentagon budget.

"It isn't how much you spend on defense that counts," he said. "It's what you buy."

He cited the substandard readiness of the National Guard and reserves, as well as the preparedness of troops already stationed around the world as areas of prime concern in considering possible increases in the budget.

In contrast, both Grassley and Stoner campaign heavily on the theme of more money for defense, while offering few specifics in how much should be spent or where.

Grassley has been on the defensive for his vote against production of the B-1. He has gone to great lengths to explain that his opposition to the MX is not directed at the missile program itself, but at the "racetrack" system of minimizing vulnerability to a Soviet first strike.

Although Stoner stands alone in favoring production of the B-1 — a startling revelation to some conservative Grassley supporters — he, too, has reservations about the MX.

Bush, Kennedy pushing hard for Texas primary

By United Press International

Democratic Sen. Edward Kennedy and Republican George Bush campaigned hard in Texas Tuesday to cut into the big early leads enjoyed by President Carter and Ronald Reagan in advance of Saturday's primary.

Carter is not campaigning, but flew into Texas Monday for a brief visit with the five injured members of the failed rescue attempt in Iran.

Kennedy, whose aides were irritated that Carter's trip took the spotlight from their long-

planned San Antonio rally, traced Carter's steps through the military medical complex Tuesday.

Republican front-runner Reagan planned a flight to El Paso Wednesday for a 24-hour blitz of the state, but may not need it. Texas Republicans call the state "Reagan country," and local polls show him far in front.

Neither Bush nor Kennedy campaign aides believe their candidates can close the huge gap that separates them from the front-runners, but both hope to narrow it.

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Cronkite ends speculation, says he's 'not interested'

WASHINGTON (UPI) — Walter Cronkite, the CBS anchorman who has dominated television news for a more than a decade, said Tuesday he is "not interested" in entering politics in any capacity, including as John Anderson's running mate.

The New Republic magazine inspired the latest speculation when it published an interview Monday in which Cronkite was quoted as telling Executive Editor Morton Krondack he might accept an offer to be independent presidential candidate Anderson's running mate.

"I'd be honored to be asked (by Anderson). I wouldn't turn it down," he was quoted as saying.

But Krondack said the anchorman's tone of voice indicated only that he was flattered at the question — not that any serious offer had been made or accepted.

SUSAN RETHY, an official in the Anderson campaign, called any talk of an Anderson vice presidential choice premature and not appropriate when currently the campaign's effort is directed toward getting the candidate's name on state ballots.

She emphasized there had been no contact between Anderson or any of his aides and Cronkite.

Anderson himself later confirmed that statement. In a campaign appearance in Atlanta, the independent candidate said he was engaged in a "very extensive search for a running mate," but has asked no one on his staff to approach Cronkite about it.

"And that's the way it is, Tuesday, April

29," Anderson concluded, to laughter.

CRONKITE, 62, shows up year after year, on the lists of "most trusted" or "best liked" public figures. He has been mentioned countless times as a possible candidate for the presidency, vice presidency, Senate or governorship, but has always rejected such suggestions.

He did so again this time. On vacation in North Carolina, he issued a statement through CBS saying, "The New Republic reporter has misinterpreted our conversation. I have no interest in entering politics in any capacity."

"I have never endorsed a political candidate. And I have no intention of endorsing a political candidate in the upcoming campaign, including Mr. Anderson. It is not the first time a political career has been suggested for me and my answer is the same as it has always been: not interested."

IN THE New Republic's telephone interview, he was quoted as saying: "I'd be so honored to be asked, I wouldn't turn it down. (Pause) It would be the right party. I've been an independent all my life. I don't have any political ambition.... I admire Anderson very much. He's brought a fresh breeze to the scene."

Rethy said the speculation "is not something he (Anderson) feels is appropriate at this time."

"It — the entire vice presidential question — is not something we are considering at this time," she said. "Our focus is on ballot access."

Stoner criticizes Grassley's finances

DES MOINES (UPI) — Charles Grassley Tuesday was accused of improperly accepting campaign contributions from an Iowa publishing firm and a committee that helps re-elect Republican members of Congress.

The allegations, leveled by Tom Stoner, Grassley's opponent for the Republican nomination, were dismissed as "silly," by a campaign aide.

"They're more silly charges from the Stoner group," said Mike Kelly, a spokesman for the Grassley campaign.

The two contributions in question were among those listed on a recent report filed by Grassley with the Federal Election Commission, detailing financial activity during the first three months of 1980.

The report listed a \$170 contribution from the Louisa Publishing Company of Wapello and in-kind donations totaling \$256.60 from the National Republican Congressional Committee.

Under federal and state law, corporations are barred from making direct contributions to political campaigns.

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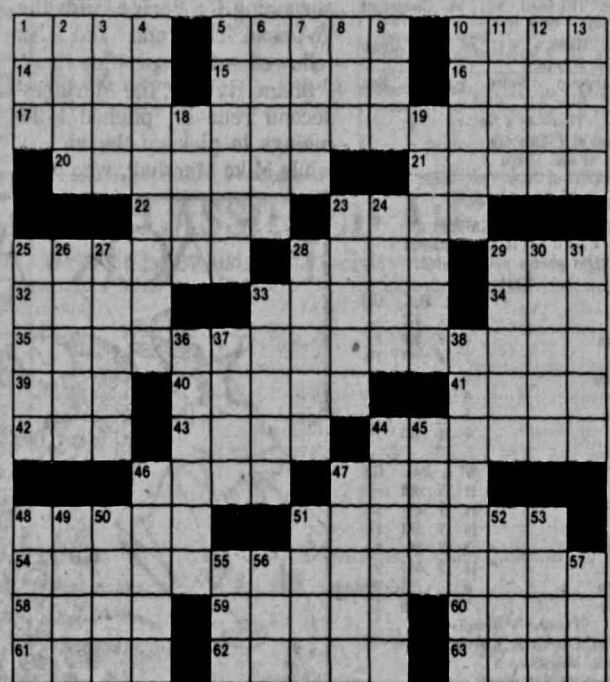
Edited by EUGENE T. MALESKA

ACROSS

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- 10 Javanese carriage
- 14 Pianist Templeton
- 15 Extrinsic
- 16 Soviet-Manchurian river
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- 49 Cherie in Calabria
- 50 Construction beam
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- 52 Canonical hour
- 53 Equalizing allowance
- 55 Rubinstein's "Melody —"
- 56 Negative conjunction
- 57 — disant



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Sims, 'Lam' Jones head 1980 pro football draft

NEW YORK (UPI) — Faced with one of the poorest talent pools in recent years, National Football League clubs quickly snapped up budding superstars like Billy Sims and Johnnie "Lam" Jones in Tuesday's first six rounds and left slim pickings for Wednesday's second half of the annual college player draft.

Detroit, with the first pick, established an instant running attack with the selection of Sims, the record-smashing running back and 1978 Heisman Trophy winner from Oklahoma. And the New York Jets, with the leading ground game in the league last year, established themselves as a threat in the air with the addition of Jones, a Olympic gold medalist from Texas.

The Jets, who already have one of the most dangerous receivers in the league in Wesley Walker, picked Jones second behind Sims after dealing their two picks in the first round to San Francisco.

Sims was at the draft and was handed his new jersey bearing No. 20, the same number he wore at Oklahoma and the

same one once worn by All-Pro defensive back Lem Barney of the Lions.

In 1978, Sims, 5-foot-11 and 208 pounds, became only the sixth junior to win the Heisman following a season in which he averaged a 7.6 yards a carry and gained 1,720 yards. As a senior, Sims averaged "only" 6.7 yards a carry and had 1,506 yards and 22 touchdowns to lead the nation in scoring.

During his career, Sims gained 3,813 yards and scored 50 TDs and his overall average of 7.09 yards a carry was the highest in NCAA history for runners with 500 or more attempts.

Sims was the third running back to be made the No. 1 pick in the last four years and only the second Oklahoma player ever picked first since the draft began in 1936. Defensive end Lee Roy Selmon was the No. 1 pick by Tampa Bay five years ago.

Sims and the Lions have been negotiating for several weeks and apparently are far apart on money. Sims and his attorney, former Houston dentist Jerry

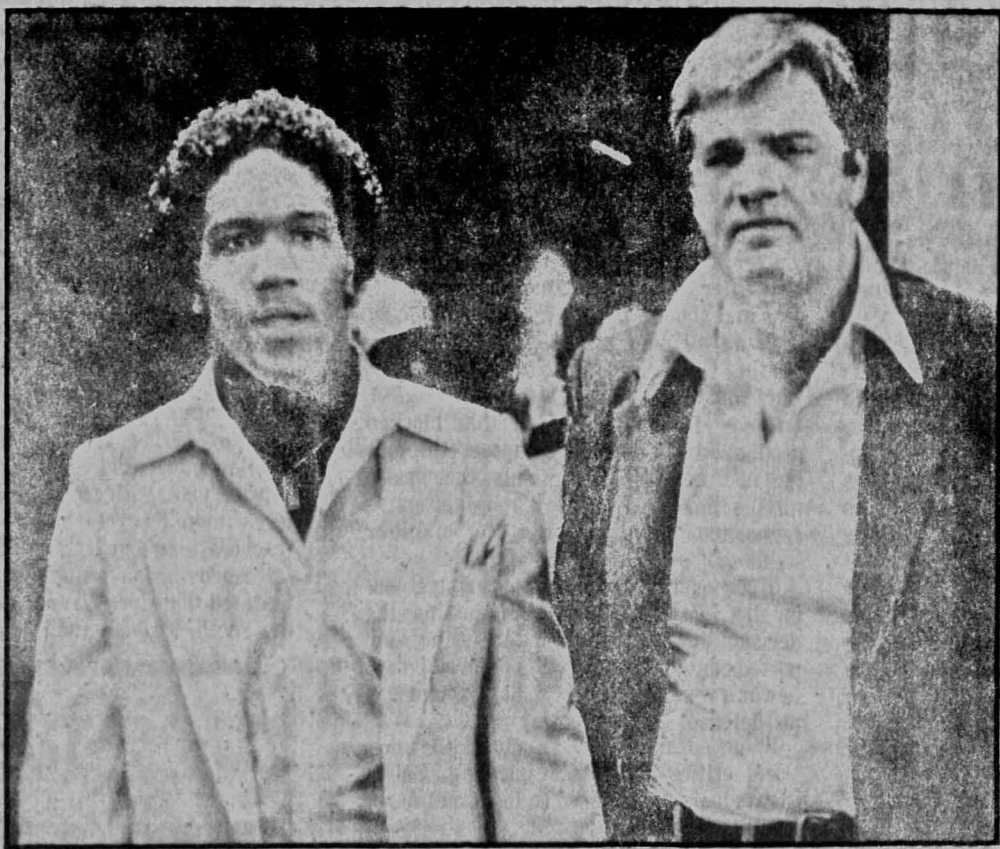
Argovitz, are asking for \$4.5 million over six years while the Lions are offering in the vicinity of \$700,000 for three.

"I'm ready to go," said Sims. "I'm hoping for the best thing for myself. I met yesterday with the Lions and it didn't go the way I expected as far as dollar signs go. They want more than what they will pay for."

"Everybody is making a 100 per cent effort except (Lions General Manager) Russ Thomas. It's gonna take Russ Thomas to wake up and he hasn't woke up yet. But I'm optimistic that things will work out because I have an outstanding business agent in Dr. Jerry."

The Lions have offered to fly Sims to Detroit to continue negotiations but he and his agent have not yet decided if the trip is worth it.

"We'll call and see if it will be productive to go out there," said Argovitz. "This draft and what the newspapers say is more than picking a football player. Billy's future is at stake."



Detroit Lions Coach Monte Clark escorts Oklahoma's Billy Sims into a Pontiac, Mich., press room after the former Oklahoma standout became Wednesday's first selection in the NFL draft.

United Press International

Ruiz stripped of title

BOSTON (UPI) — Boston Marathon officials, saying they could find no evidence Rosie Ruiz ran the entire race, Tuesday stripped the New York City office worker of the woman's title she apparently won last week and awarded it instead to Jacqueline Gareau of Montreal.

"Information from our observers ... has enabled us to reach the conclusion that without any reasonable doubt Jacqueline Gareau was the leader for the final 10 miles of the race," said Marathon Director Will Cloney.

"We have investigated every possible facet ... and we have reached our decision with malice towards none in keeping with the integrity of the Boston Marathon," said Cloney.

Gareau, a Montreal hospital worker who flew to Boston to be present at Cloney's

news conference, donned the winners' laurel wreath and thrust her right arm stiffly into the air in a victory sign.

Speaking in broken English, she said she was "proud to be the first" and would be back to run another Boston Marathon.

"It was an experience for me, all this week," she said, obviously ill at ease in front of the bright television lights, scores of microphones and dozens of reporters and photographers.

Asked if there would be any reprisals against Ruiz, Cloney replied, "I would rather hear that Jacqueline is the winner and let Rosie fade into the background."

"Certainly I feel that the sanctity of the Boston Marathon has been violated," Cloney said, "but there's not much sense in being angry at anyone."

He said he was convinced from a con-

versation he had with Ruiz Monday that she firmly believed she won the race.

Ruiz was at her job Tuesday at Metal Traders Inc., according to John Emptage, president of the company. He said she would not be available for comment until after working hours.

The decision was announced following an intensive seven-day review of official observers' notes and more than 10,000 high speed photos taken throughout the 26-mile, 385-yard race, Cloney said.

He said no legal action was contemplated against Ruiz, who continued to insist she ran the entire race April 21. He said Ruiz has been invited to compete in next year's Boston Marathon without a qualifying time.

League drafts 18; No Hawks chosen

By SHARI ROAN
Associate Sports Editor

Eighteen former Big Ten football players were among those chosen in the first six rounds of the NFL draft Tuesday, but no Iowa athletes were among them.

Conference runner-up Michigan had five players selected including two by St. Louis. Michigan State, Minnesota and Wisconsin each placed three players; conference champion Ohio State had two draftees and Purdue and Indiana had one each.

The Cardinals used their first two picks to nab Wolverine teammates Curtis Greer at defensive end and Doug Marsh at tight end. Greer, a 6-foot-5, 245-pounder from Detroit, was the sixth player to go in the 1980 draft.

Also chosen in the first round, by Tampa Bay, was Wisconsin's Ray Snell, a 6-3, 251-pound guard.

Several players were called in the second round including Michigan wingback Ralph Clayton, by the Jets. Michigan State's 6-5, 347-pound tackle Angelo Fields was chosen by Houston in the second round and Purdue linebacker Keena Turner was selected by San Francisco.

Also from Michigan State, tight end Mark Brammer was called by Buffalo in the third round and Miami chose flanker Eugene Byrd in the sixth.

Minnesota wide receiver Elmer Bailey was selected by Miami in the fourth round while teammate, tackle Greg Mutha, was chosen by Philadelphia in the sixth. Wisconsin tight end Ray Snyder was drafted by Pittsburgh in the third round while the Jets chose Badger tackle Tom Schremp in round six.

In the fourth round, Ohio State back Mike Jolly was called by New Orleans and Chicago picked up Buckeye defensive back Mike Guess. Indiana wide receiver Mike Friede was drafted by Detroit in the third round.

Rounds 7-12 will be held today to complete the draft.

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'Comeback' Sonics in must-win tilt

INGLEWOOD, Calif. (UPI) — The Seattle SuperSonics, masters of the comeback, have yet another opportunity to prove they play best in a must-win situation.

Trailing Los Angeles 3-1 in the NBA Western Conference finals series, Seattle faces the Lakers in Game 5 Wednesday night at the Forum. The winner of the series takes on the Eastern Conference champion Philadelphia 76ers.

But the Lakers may have let all the air out of the defending NBA champion Sonics Sunday in Seattle when Los Angeles overcame a 21-point deficit in the third quarter en route to victory and the commanding 3-1 lead.

"They claim they like to play with their backs to the wall," said Los Angeles center Kareem Abdul-Jabbar, "and at this point they're about to go over the wall."

Los Angeles rookie sensation Earvin Johnson cautioned, however, not to count Seattle out just yet.

"Hey, they're still the world champs," said Johnson. "They could come back on us just like they did when they were down 3-2 in Milwaukee."

The Sonics beat the Bucks in that series, winning the sixth and seventh games.

Los Angeles hasn't played in the NBA finals since 1973 when they were beaten by the New York Knicks in five games and hasn't won the league crown since 1972.

Seattle eliminated the Lakers last year in five games.

Playing in the University of Washington's Hec Edmundson Pavilion, which seats about 300 fans comfortably but was jammed with more than 9,000 for the third and fourth games of the series, Seattle blew leads in both games to virtually hand the Lakers the series.

"Los Angeles is a good team," said Seattle center Jack Sikma, "and to say losing three in a row has no effect wouldn't be truthful. We can only come out and play as hard as we can Wednesday."

Should the Lakers advance to the finals, they would hold the home court advantage over the 76ers.

Standings Big ninth inning lifts Seattle, 5-3; Rangers breeze

NATIONAL LEAGUE
By United Press International
(Night Games not included)

East	W	L	Pct.	GB
Pittsburgh	9	5	.643	—
Chicago	8	5	.615	1/2
St. Louis	7	9	.438	3
Philadelphia	6	8	.429	3
Montreal	6	8	.429	3
New York	5	10	.333	4 1/2

Tuesday's Results
(All Times EDT)

Montreal at Pittsburgh, 7:35 p.m.
Philadelphia at New York, 8:05 p.m.
Houston at Cincinnati, 8:05 p.m.
Chicago at St. Louis, 8:35 p.m.
Atlanta at San Diego, 10 p.m.
Los Angeles at San Francisco, 10:35 p.m.

Tuesday's Results
(All Times EDT)

Montreal at Pittsburgh, 7:35 p.m.	Philadelphia at New York, 8:05 p.m.
Houston at Cincinnati, 8:05 p.m.	Chicago at St. Louis, 8:35 p.m.
Atlanta at San Diego, 10 p.m.	Los Angeles at San Francisco, 10:35 p.m.

Wednesday's Games

Chicago (Lamp 3-1) at St. Louis	Philadelphia (Lee 0-2) at Pittsburgh
(Candelaria 2-1), 7:35 p.m.	Philadelphia (Carlton 3-1) at New York
(Falcone 1-1), 8:05 p.m.	Houston (Richard 3-0) at Cincinnati
(Seaver 1-0), 8:05 p.m.	Atlanta (Niekro 0-4) at San Diego
(Wise 1-1), 10 p.m.	Los Angeles (Welch 0-1) at San Francisco
(Blue 2-1), 10:35 p.m.	

Thursday's Games

Montreal at Pittsburgh	Atlanta at San Diego
Philadelphia at New York, night	Houston at Cincinnati, night

AMERICAN LEAGUE
By United Press International
(Night games not included)

East	W	L	Pct.	GB
Toronto	8	6	.571	—
New York	7	8	.500	1
Boston	7	8	.467	1 1/2
Milwaukee	6	8	.429	2
Baltimore	6	10	.375	3
Cleveland	5	9	.357	3
Detroit	6	11	.353	3 1/2

West

W	L	Pct.	GB	
Chicago	11	5	.688	—
Oakland	11	7	.611	1
Texas	10	7	.588	1 1/2
Kansas City	9	7	.563	2
Seattle	11	9	.550	2
Minnesota	9	10	.474	3 1/2
California	7	9	.438	4

Joe Simpson's RBI single drove in the tie-breaking run in a three-run ninth inning and Bill Stein went 4-for-4 including a home run Tuesday enabling the Seattle Mariners to score a 5-3 victory over the Minnesota Twins.

With the Mariners trailing 3-2, Leon Roberts led off the ninth with a double. Bruce Bochte walked with one out and Stein singled, scoring Roberts to tie the game. Simpson then singled to center, bringing home Larry Milbourne, who was pin-churning for Bochte, with the go-ahead run, and Ted Cox followed with a sacrifice fly.

Shane Rawley, the Mariners' second reliever, pitched 1 2-3 innings to pick up the victory while Mike Marshall, who gave

up three runs on three hits in 1 1-3 innings, took the loss.

In the only other day game, Richie Zisk, Pepe Frias and Mickey Rivers drove in two runs each to lead the Texas Rangers to a 10-5 win over the Detroit Tigers in a game shortened to seven innings by rain.

The Rangers scored four runs with five consecutive hits in the second inning off Jack Morris and John Hiller. Pat Putnam doubled in a run and Frias added an RBI single and Bump Wills a sacrifice fly. Zisk belted a two-run homer in the third.

New York was at Baltimore, Kansas City at Toronto, Milwaukee at Cleveland, Boston at Chicago and Oakland at California in night games.

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UNDERSTANDING Modern Government, by Edward S. Greenberg, Call 337-6557-5-2

CLASS rings and other gold. Steinhilb's, 107 S. Dubuque, 354-1958, 5-18

WE BUY GOLD Class rings, gold rings, gold jewelry, scrap gold, and dental gold. Harten and Stocker, 101 S. Dubuque, 338-4212, 5-2

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WANTED to buy, sofa bed. Preferably in nice condition. 353-1619, 5-5

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CHIPPER'S Tailor Shop, 128½ East Washington Street, Dial 351-1229-5-9

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ECLIPSE Sewing, mending, alterations, custom. Located in Hall Mall above Oso's. 338-7188, 5-6

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LOST April 3rd. Keyring with sentimental value, custom silver safety-pin. REWARD, 338-7115, 5-5

BIKES—10-speed 25" Motobecane, \$70, good condition. Call Mary at 338-7847, 5-6

FOR sale: Peugeot PX10E 217", \$175, 337-6371, 5-6

MUSICAL INSTRUMENTS

EPIPHONE 6-string acoustic, dreadnaught body, good condition, with case, \$145. Steve Cashman, 628 N. Linn, 5-13

GUITAR players! We're going to move some single strings at up to 80% off! Some sets up to 60% off. Other accessories also. STOP IN: Advanced Audio Engineering, Benton at Capitol, Iowa City, 354-3104, 5-2

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USED guitars from \$25, acoustic or electric. Used pianos from \$150. The Music Shop, 351-1755, 5-7

MARTIN D-41, excellent condition and beautiful sound, \$950. Call Don at 338-2464, 5-7

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MARY DAVIN'S ANTIQUES, 1509 Macavine Avenue, Iowa City, 338-0891. BUY, SELL, APPRAISE, 6-26

GARAGE full of furniture to refinish. \$9 to \$290. Cottage Industries, 410-1st Avenue, Coralville, 6-18

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Needs carriers for the following areas: Routes average ½ hour each, no weekends, no collections, delivery by 7:30 a.m. Call 353-6203 or 354-2499.

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*Downtown

*N. Dubuque, Ronalds, N. Linn, Brown, Bella Vista

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*Newton, Woolf, Valley, Lincoln

*N. Summit, N. Governor, N. Dodge, Dewey

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SOD for sale. Pick-up or delivery. Small jobs welcome. 351-7649, 6-9

GARAGES-PARKING

GARAGES & parking lots, close to campus, available June 1. 337-9041, 6-26

WANTED: garage for summer only. Lockable, call after 5 p.m., 354-2718, 5-9

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EXCELLENT condition, Kawasaki 650, header, many extras. 338-0675, 5-2

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VOLKSWAGEN Repair in Solon has expanded and is now a full-service garage for all makes of Volkswagens and Audi's. For appointment, call 644-3661 days, or 644-3666 evenings. 6-20

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AUTOS FOREIGN

1977 MG Midget, AM-FM radio, low mileage. Call 351-7760 after 6 p.m. 5-8

AUSTIN Healy Sprite (MG Midget) 1966. Very good condition. No rust. \$1700. 337-6411 days, 338-6711 evenings. 5-1

1976 Capri, factory air, power steering, V-6 engine, 4-speed stick. Excellent condition. Very fuel-efficient. \$2500. Call 338-7328, 5-6

1970 VW Bug, AM/FM radio, clean, \$750, 353-1865, keep trying. 5-5

PARTS for all imported cars. Foreign Car Parts, 354-7970, 6-20

AUTOS DOMESTIC

1978 Ford Futura, immaculate, deluxe interior, AM/FM, air, 6 cylinder, automatic. \$3700. 337-3206, 5-2

1978 Chevy Monza. Small wagon, 151 years old. 11,000 miles. Good gas. 351-7231, 5-6

1975 Maverick, automatic with extras. \$2100. Call after 5 p.m. 338-2598, 5-8

1967 Plymouth, cheap—\$350. After 2 p.m., 354-3253, 4-30

1969 Edsel. People will smile and wave. \$700 negotiable. 337-7168, 5-6

1974 Nova, six, 3-speed, good mileage. Only 53,000, excellent condition. \$1300. 351-5177, 5-13

1976 Chevy Malibu Classic 4 door sedan, power steering, power brakes, V6, wheel, air-conditioning, V-6, deluxe cloth interior, excellent condition, \$2500. Call 953-8248 or 338-8819, 4-30

1968 Ford Custom. Good tires, battery, runs well. \$200. 354-2481 or 6 p.m., 4-30

1978 Horizon T3, like new, excellent mpg. best offer, call 337-3003 or 645-2338 after 5 p.m. 5-5

1978 Camaro 2-28. Excellent condition, loaded, brown, 16,000 miles. 351-0371, 4-30

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ONE Pool, A/C, furnished, laundry, busline, carpeted. Available 5/19. 354-9390, 5-12

SUMMER sublet, fall option—female roommate wanted, nice location, on busline, own bedroom, parking, air-conditioning. Call 337-6381, 5-12

FEMALE roommate(s) wanted to share 2 bedroom apartment with air, laundry, dishwasher. Behind Post Office. Fall, Call Conner, 338-4945, 5-5

ROOMMATE, summer only. Modern furnished, own bedroom. Air, near Mercy Hospital. 337-7056, 5-6

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SUMMER sublet, grad student needs roommate. Excellent location. Clinton to Market Streets. \$175, 2 bedroom and bath laundry and dishwasher, air-conditioning, parking. Call 354-2212, 5-1

WOMAN wanted to share large house with owner swimming pool. Own room and bath. \$175 per month includes utilities. 351-4293, Nancy, 5-1

1 or 2 roommates to share apartment this summer. Cheap, call Mitch, 351-7940, 5-13

TWO males to share furnished townhouse. Summer/fall option. Air, laundry, Jim, 338-3905, 5-8

TWO males to share three bedroom apartment. Very close, very inexpensive. 337-4715, 5-1

THREE roommates to share house. May 20th-August 20th. \$125, utilities paid, washer/dryer. Call 353-0757 or 353-0756 anytime. 5-1

FEMALE roommate, share two bedroom apartment, summer only. Air conditioned, busline, 337-6923, 5-16

SUMMER, female, own bedroom, Seville, pool, bus, air, \$150, electric. 338-8030, 5-5

MALE—Summer sublet, Pentacrest Apartments. \$95/month—negotiable, available May 15th. 337-2922, 5-2

FEMALE roommate wanted to share 2 bedroom, furnished, air-conditioned apartment with laundry facilities for summer with one other person. \$95 per month plus utilities. 338-5201, 5-6

FEMALE roommates wanted for summer. Large furnished 2 bedroom apartment. Choice location! Carolyn, 337-4146, 363-4168 after 5 p.m., 5-6

3 ROOMS in house, \$90, summer sublet, May 1st, semi-furnished, \$110, fall option, 1, unfurnished, plus utilities. 338-2723, 5-6

FEMALE to share bedroom in two bedroom furnished apartment. Possible fall option. \$60, 351-4545, 4-30

FEMALE roommate, share clean three bedroom apartment. Own furnished room, busline. \$115. Plus 1/3 electricity. 338-7829, 5-5

FEMALES—two openings in nice three bedroom house. \$95 each. Available May 15. 338-2011, 5-2

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SCREW mount, Fujica 801, 35mm; 100mm; macro; Vivitar series one zoom; aluminum case, many accessories. Phone after 5 p.m., 337-7284, 5-9

MOVING sale: Stereo; humidifier; and speakers, book stands; plants; 354-4869, 5-2

I have a little of everything and must sell it all. Mike, 353-7153, 5-2

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MARANTZ model 1515 receiver, six months old. Excellent condition, \$150, 656-2321, Kalona. Call after 3 p.m., keep trying. 4-30

TYPEWRITERS: new, used, manual, electric, office, portable. Capitol View, 2 S. Dubuque, Iowa City, Iowa, 354-1880. We buy used portables, highest prices paid. 6-17

NEW Low-Priced furniture Eight-piece Shaggy Joe's suites, \$388. Three piece living room suite, \$250. Four-drawer chests, \$39.50. Shop the Budget Shop! Open every day. 338-3418. Used clothing for the entire family. We trade paperback novels too for one. 4-30

ROOMMATE WANTED

MALE—share nice downtown West Branch apartment with Dance-Music grad. \$100, electric, air-conditioning. 643-5679, till midnight. 5-2

FEMALE roommate—summer. Own room in house, \$120 plus 1/4 utilities. 337-6268, 5-6

SUMMER roommate, fully furnished two bedroom apartment. No security deposit, utilities included. Close, air call 337-5888, 5-13

2 ROOMMATES—summer. Own room in furnished apartment. Close, 337-6008 or 338-8584, 5-13

PETS welcome: Two non-smoking roommates M/F, share house with male nursing student, own room, fenced yard, 15 minute walk to Hospital. \$117/month each plus 1/3 utilities. 338-0403, call anytime. 5-13

CHRISTUS Community, a student Christian live-in community, has openings for summer and fall. Reasonable room rates. Lutheran Campus Ministries sponsored. 338-7869, 5-6

HUGE luxury home, attractively furnished, air, carpet, dishwasher, sundeck, garage. On busline. Two females. \$100/includes utilities. 337-6326, 5-12

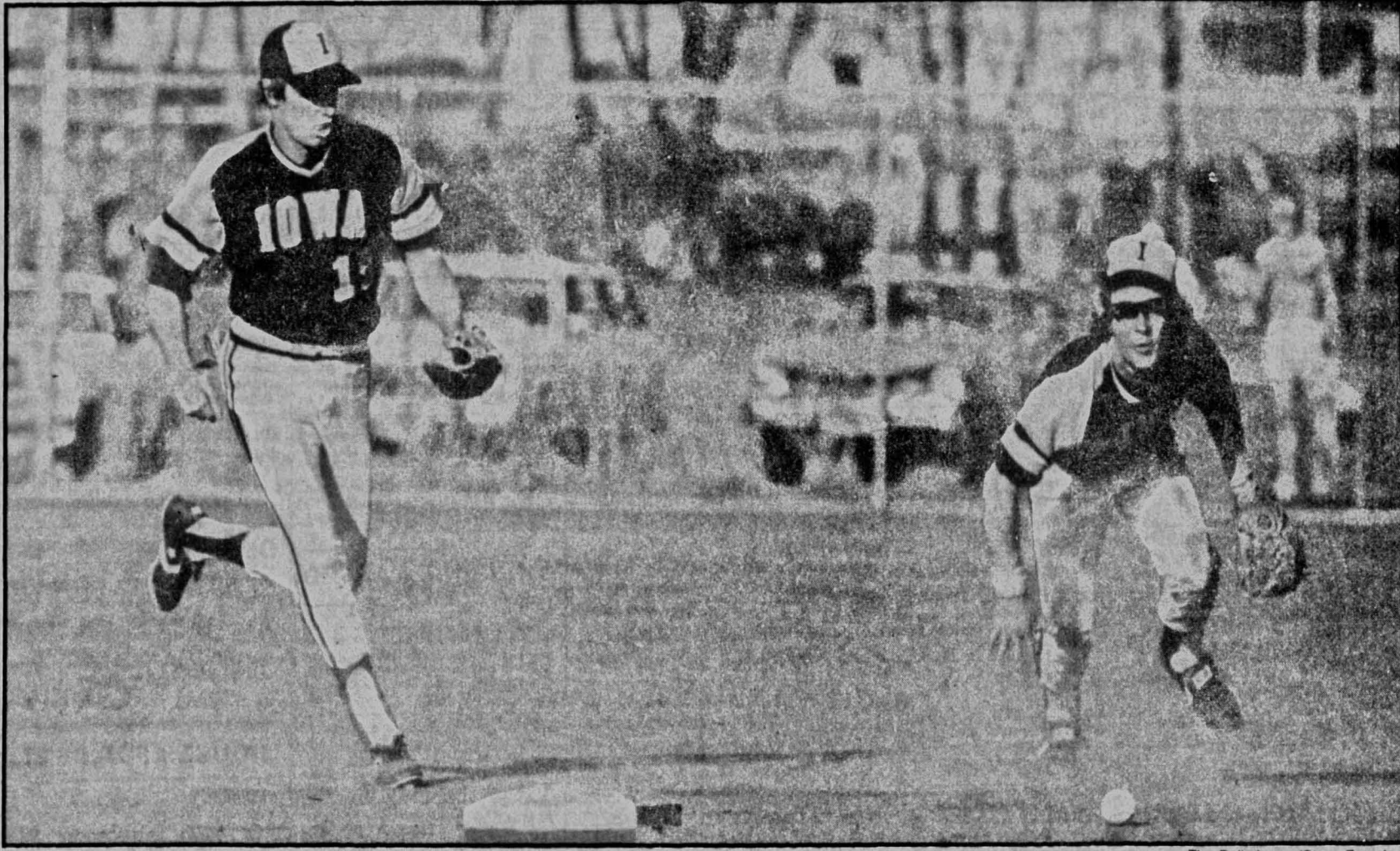
1 or 2 roommates wanted for summer only. Great deal on nice sublet. 338-7665, 4-30

FEMALE to share 2 bedroom apartment with one other. Summer, \$130, close, 338-2780, 5-7

3 SPACES, house, summer sublet, utilities paid, busline, female, \$105, 354-7934, 4-30

OWN room in 3 bedroom apartment, \$125. Available May 1. Mike, 353-7153, 5-2

1 or 2 girls to share Pentacrest triple with two great girls for full-filled summer. Call anytime. 337-7146, 5-2



Shortstop Dave Hoeksema (15) and second baseman Eric Linderman hope to keep a careful eye on the bouncing ball when the Hawks face Division III power Coe tonight in Cedar Rapids.

Hawks put title hopes out of mind to gear for Division III power Coe

By HOWIE BEARDSLEY
Staff Writer

Any thoughts of keeping pace with the Big Ten front-runners will, temporarily, be put aside when Coach Duane Banks sends his Iowa baseball club to Cedar Rapids for a two-night doubleheader with Division III power Coe College tonight.

The Hawkeyes will invade Memorial Stadium with a 21-12 record compared to a Coe squad sporting a 18-5 mark.

Game time of the opener is 5 p.m. According to Banks, scheduling contests with Coe, Milton College, Northern Iowa and other schools falling short of Division I status not only helps cut down traveling costs, it also prepares his teams for upcoming competition in the league title chase. The only problem, however, is the fact this year's KoHawks aren't about to be used as punching bags.

And with good reason.

TO BEGIN WITH, Coe has been a dominant force in the Midwest Conference for years, claiming last season's title and clinching the league's Western Division crown following Tuesday's twin-bill sweep past Grinnell. What's more, the KoHawks are currently occupying the nation's No. 10 position among Division III teams with a 10-game winning streak.

"They know how to play good baseball over there," Banks said, in reference to Coach Rick Hartzell's forces. "They always seem to rise to the occasion when we come to play them. And I doubt if this time around will be any exception."

While the KoHawks head into tonight's doubleheader with a full head of steam, Iowa has

remained in the thick of the Big Ten race with a 5-3 league mark that includes three of four triumphs during last weekend's swing into Indiana and Ohio State. The Hawks split with the Hoosiers in Saturday's action before notching a pair of wins Sunday in Columbus, Ohio.

"I didn't like the loss to Indiana (4-1)," Banks said. "We played good baseball against them but everything we hit hard we hit right to someone."

"But overall we played excellent baseball and we are beginning to play good, consistent baseball."

IOWA IS PRESENTLY enjoying a .300 team batting average and an impressive .964 fielding percentage while being led by first baseman John Hoyman's .357 clip along with outfielders Ed Lash (.357) and Paul Zach (.337).

Banks will send Bill Drambel to the mound for tonight's opener while Mark Radosovich gets the call in the nightcap. Drambel will face the KoHawks with a 5-1 record and a 4.25 earned run average that includes 19 strikeouts. Radosovich will be out to improve on his 2-3 slate and 6.04 ERA and has 23 strikeout victims to his credit.

"We're getting to where our pitching is pretty consistent," Banks said. "But we've still got a lot of sore arms and that worries me."

Following tonight's encounters with Coe, Iowa will again prepare for what is becoming a topsy-turvy Big Ten battle finding Michigan (5-1) and Minnesota (6-2) one step ahead of the Hawks.

"It's a strange race this year, but, then again, it's always crazy," Banks said. "You win some you shouldn't and you lose some you shouldn't."

"But all the teams that are in front of us are the teams we have yet to play," he added. "So it's all up to us now."

Softball team loses two to tough William Penn

By KATHY RADOWICZ
Staff Writer

William Penn took advantage of Iowa's softball team Tuesday afternoon sweeping both games of a double-header, 2-0 and 3-1, at Mercer field.

The powerful Penn team scored in the third innings of each game to secure the wins. Penn now posts an impressive 23-4 season record, while Iowa drops to 6-18.

In the first game, Penn rallied for three hits, with two coming in the third. Iowa hurler Denise Hunt walked Penn's Laura McFadden who later scored off Julie Wood's double. Karla Van Hall's triple to left field knocked in Wood.

PENN PITCHER Denise Martin pulled out the win in seven innings striking out one batter and walking only one. Mary McAreavy robbed Martin of a no-hitter securing the only Iowa hit.

Hunt suffered the loss although she was relieved in the top of the fifth inning by southpaw Cindy Carney.

In the night-cap, Iowa picked up three hits to Penn's two, but the difference in score was blamed on errors by Iowa.

PENN PICKED up a run in the third inning

as a result of errors. Kim Belliveau got to second base on an overthrow to first. She stole third via a wild pitch and crossed the plate when catcher Lynn Phelps couldn't control a low pitch.

Penn scored one run in both the sixth and seventh innings to wrap up the victory.

A sixth-inning rally by Iowa produced one run. Karla Smith started the Hawks with a hit. An overthrow to first base advanced Marly Baker to second and Smith to third. Tracy Taylor picked up the RBI with a sacrifice. Iowa was held scoreless after that.

COACH JANE Hagedorn credited Penn's center-fielder Belliveau with outstanding defensive play. "She robbed us of a couple of good hits in the holes in center field."

Iowa's hitting game is improving; the pitching is as good as can be expected at this point in the season; but the wins aren't coming, Hagedorn complained. She blames mental errors on defense for the losses.

Assistant Coach Lynn Oberbillig summed up the problem. "We have a classic case of the slumps."

Hagedorn noted that the team has to regain confidence in order to come back as strong as they should be playing.

Judge says Ali innocent

CHICAGO (UPI) — A federal judge Tuesday denied a request that former world heavyweight boxing champion Muhammad Ali be barred from participating in any fights until a contract dispute is settled.

U.S. District Judge Thomas McMillen denied a motion by promoter Greg Campbell of Madison, Wis., that Ali be prevented from fighting a July 11 bout in Rio de Janeiro, Brazil, with Larry Holmes until he fulfilled a contract to fight Mike Weaver.

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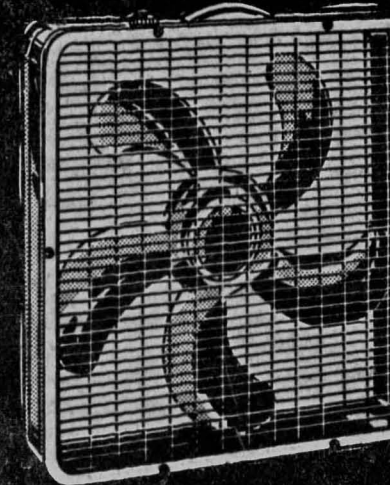


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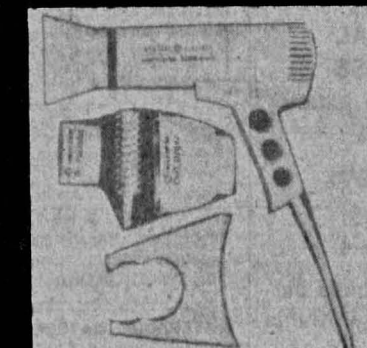
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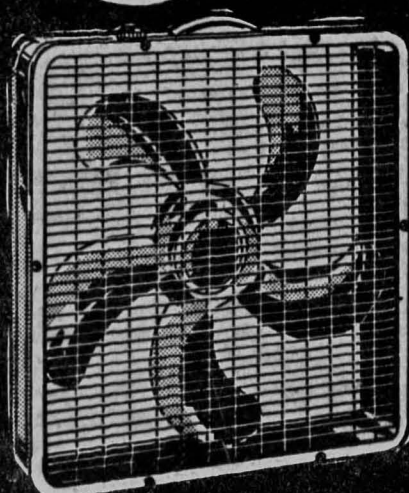


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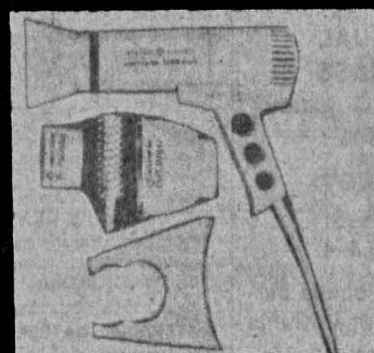
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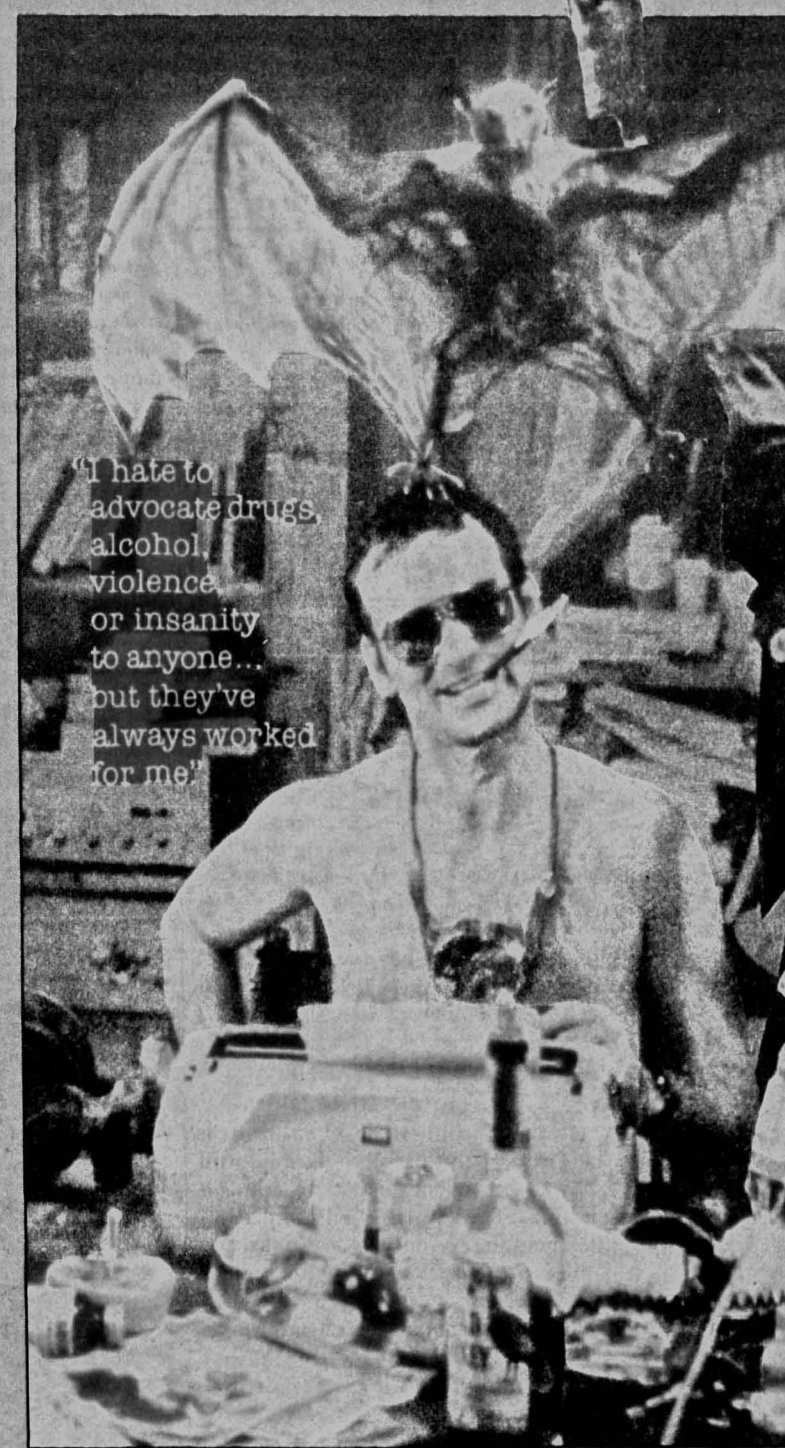
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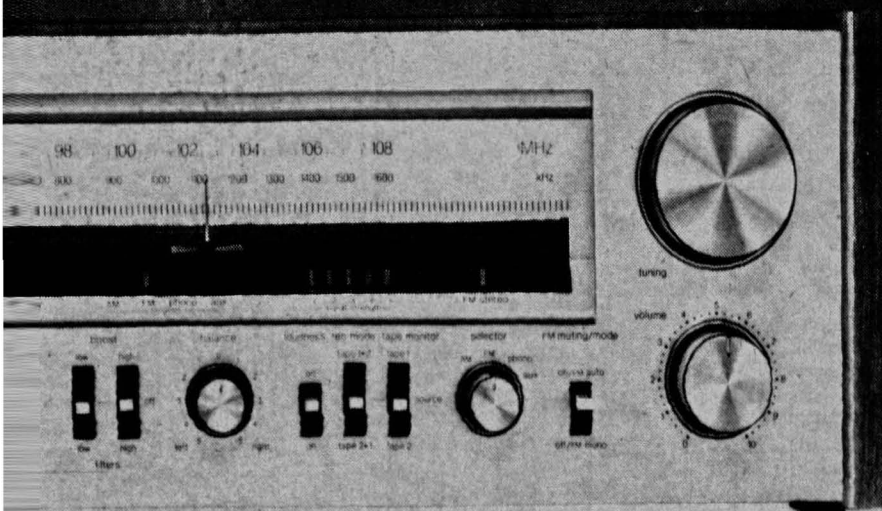
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WHERE THE BUFFALO ROAM

BASED ON THE TWISTED LEGEND OF Dr. Hunter S. Thompson

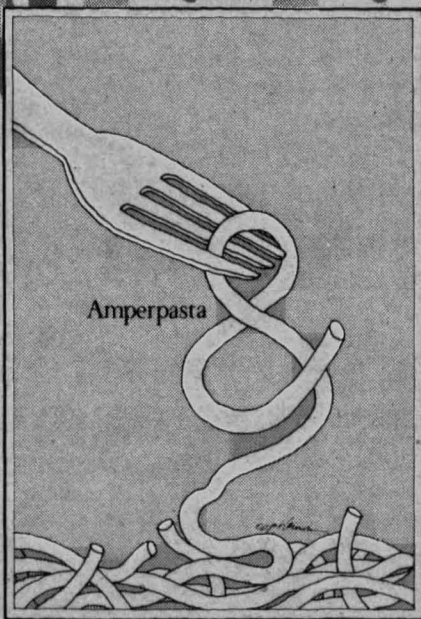


PETER BOYLE • BILL MURRAY as Dr. Hunter S. Thompson
"WHERE THE BUFFALO ROAM" co-starring BRUNO KIRBY and
RENE AUBERJONIS • Screenplay by JOHN KAYE • Music by NEIL YOUNG
Produced and Directed by ART LINSON A UNIVERSAL PICTURE



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IN ONE EAR...



It would be hard to imagine two movie reviews more completely off base than Judith Sims' and Jacoba Atlas' reviews of *Kramer vs. Kramer* in the January/February *Ampersand*. It is clear that the ideological stance of these persons has warped not only their capacity for aesthetic appreciation but also their facility for dealing with facts.

Jacoba Atlas' review states "the people who call the shots in Hollywood are male." This is contradicted on page six of the same issue of *Ampersand*, where we find that Sherry Lansing, the new boss of 20th Century Fox, "supervised production" of *Kramer vs. Kramer*.

TERRY MADDOX
AUSTIN, TX

I cannot permit my indignation to pass without a few comments on Judith Sims' review of Robert Benton's *Kramer vs. Kramer*. Ms. Sims is apparently one of those feminists too bitter to recognize any inherent worth in males or masculinity. Her condescending remarks on the "wonderfulness of men," tinged with sarcasm, imply that no such thing exists.

Sims concedes that it is possible for a father to be as good or better a parent than a mother, then asks why Benton "sacrifices" a woman to make his point. Well, why not? It's only a movie! If she thinks all stories should have male villains and female heroines, she should start her own studio. Unfortunately, countless men have been destroyed by similar circumstances in real life. Had she permitted the steam to clear from her glasses when she emerged from the theatre, she might have perceived women as well as men sympathetic to the hero. The film may or may not be sexist, but the system which it parodies certainly is.

DAVID C. KEIZENBERG
THE UNIVERSITY OF IOWA

I hope Sims will concede the possibility of stereotypes going both ways: you can't make the male lead a sadistic cyclops with homosexual tendencies every time.

Why does the portrayal of a lousy mother automatically turn the author into a male sexist who "thinks women should be dedicated mothers and wives with no life of their own?" I think you're hypersensitive; I'm no expert but it might help if you cut down on your coffee intake or obtain a tranquilizer prescription. Or, maybe a passionate heterosexual relationship will calm you down.

PAUL HATCHER
UNIV. OF TENN., COLLEGE OF LAW

Judith Sims replies: "Here's how it works: every critic and reviewer judges a book, film or performance using objective standards of excellence (widely ranging, usually) and then filters those standards through his or her own subjective sensibility. An Arab and an Israeli may emerge from the same film with entirely different reviews, especially if the film touches on social or political issues of personal interest to the Arab and Israeli. *Kramer vs. Kramer* not only touched on a social issue, it exploited that issue so effectively that most people (the majority of them

berman how he figures "Chiquita" even resembles "Sweet Emotion"? Admittedly, "Draw the Line" was over-produced (even Tom Hamilton would admit that), but it was not overbearing and showed yet another side of their diverse style.

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KIRK COSTON
CENTRAL MICHIGAN UNIVERSITY

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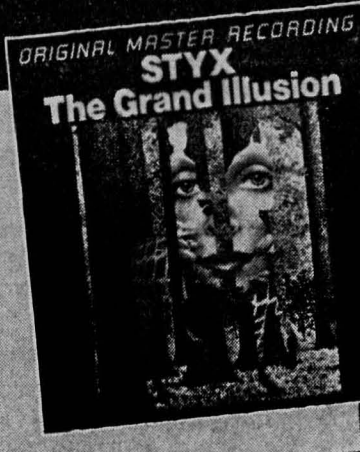
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OUR COVER

Macho, machete-wielding Zevon strutted his stuff for photographer Ladi Jansky, who left Czechoslovakia several years ago for residence in this country. Our gain.

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BARRY ALFONSO (On Tour), a contender out of San Diego, is quick out of the gate, has good moves to the hoop and claims he will revive the two-handed set shot, given half a chance.

LINDA EKLUND (On Tour), secretly terrified of grizzly bears, left her hometown of Kalispell, Montana for the safety of Manhattan's Chelsea district, where she lives very close to a Chinese-Cuban restaurant and claims the food is good, but an hour later you feel like rolling cigars.

TIM GIOE (On Disc) is one of the fabled Gioe Brothers, ace highwire act in the Circus de Walla Walla; in his off hours, he runs a bookstore in Hanover Park, IL.

ROBERT L. LIEBMAN (On Screen) has a Ph.D. in English from the University of Massachusetts and currently writes for *Books & Art*, *Entertainment West* and *Heights and Valley News*, the latter distributed in New York's Columbia U. area, where Liebman now lives.

DENNIS LYNCH (On Tour) is a grad student and English instructor at Northern Illinois University.

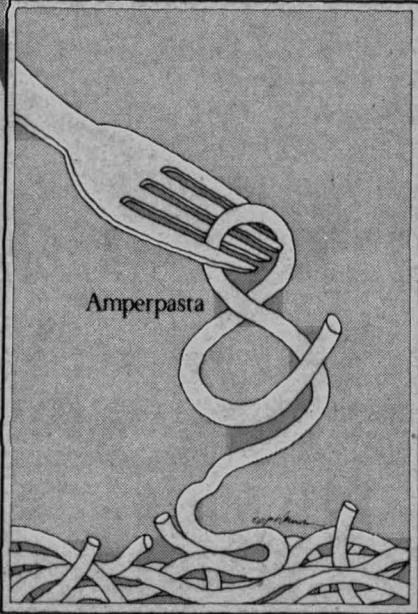
R. MELTZER (On Disc) ("R" to close friends) is also known as Borneo Jimmy, and has spewn opinions across various pages in high and low culture journals. His "Hepcats from Hell" radio show is must listening in L.A., spanning tastes from Ornette Coleman to the Trashmen.

PAUL OLLSWANG (Illustration - In Both Ears), artist with either Rapidograph or mandolin in hand, is an institution around Eugene, Oregon. Or else has been institutionalized there, we forget which.

BEN SATTERFIELD (In Print) lives in Austin, Texas, and that's all we know about him.

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AUL HATCHER
LLEGE OF LAW

March/April's *Ampersand* of the Month was submitted ages ago by Owen Cappelman, Assistant Dean of the School of Architecture, University of Texas at Austin; it was neatly filed in our "favorite" folder and now, finally, sees the light of print. Any patient, aspiring artist may also submit an original *Ampersand* of the Month by drawing neatly on white paper with black ink (no ballpoint pen, please) and sending the little beauty to *Ampersand* of the Month, 1680 N. Vine Street #201, Hollywood, CA 90028.

male) have made an emotional commitment to the film far exceeding their normal appreciation of anything cinematic. The movie struck a nerve—and so did I when I criticized the latent sexism and anti-female bias of *Kramer vs. Kramer*. Readers have reacted not as to an attack on a film; they've reacted as if they themselves have been skewered. Interesting.

"We're sorry for the misleading news item about Sherry Lansing; there wasn't enough space to explain that Ms. Lansing left Columbia for many reasons, one of them reluctance on the part of the studio chiefs there to allow her much authority. She had very little control over *Kramer vs. Kramer* and her other projects. It's still too soon to know if she will make a difference at Fox."

Your tabloid is without value. It is fawning and pretentious. The stuff you write about stinks. The writing itself stinks. The advertisements stink. Your "intelligent, irreverent" stance stinks. You pander to the lusts of an unwitting bunch of pagans. I suggest you read the Holy Bible and write about it. It's Truth.

BOWEN PAUL ADAJIAN
DEKALB, IL

To paraphrase Matthew (5:22), "Whosoever calleth his brother 'thou fool' shall not enter the kingdom of heaven."

Jeff Silberman's review of Aerosmith's "Night in the Ruts" was unjustified, based on the fact that he seemed to know as much about the band as Ronald Reagan knows about peanuts. How can anyone truthfully state "nothing sounds significantly different from past works," and suggest creative stagnation within Aerosmith when he doesn't even know such obvious things about the group as 1) it's *Live Bootleg*, not *Live Bootlegs*; 2) it's *Sweet Emotion*, not *Sweet Inspiration*, and; 3) Tyler's first name is Steven, not Stephen? Also, I would like to ask Mr. Sil-

berman how he figures "Chiquita" even resembles "Sweet Emotion"? Admittedly, "Draw the Line" was over-produced (even Tom Hamilton would admit that), but it was not overbearing and showed yet another side of their diverse style.

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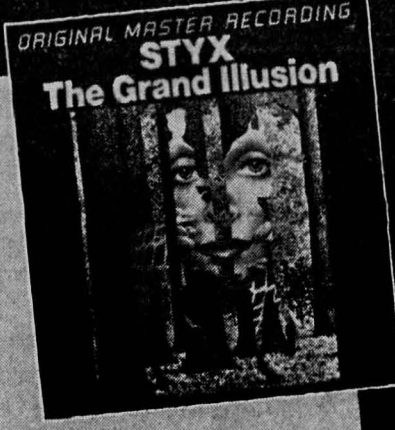
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& OUT THE

Rock & Roll Movie Stars

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Peter Sellers for best actor, but director Hal Ashby and screenwriter Jerzy Kosinski were overlooked. Cinematographers Caleb Deschanel (*The Black Stallion*) and Gordon Willis (*Manhattan*) weren't even in the running, and directors Martin Ritt (*Norma Rae*) and Woody Allen (*Manhattan*) were ignored. There is cause for rejoicing: *Breaking Away* was nominated in the best picture, best original screenplay (Steve Tesich), best director (Peter Yates) and best supporting actress (Barbara Barrie) categories.

Pairings

ONE OF THE MOST intriguing musical partnerships struck recently is between Lubbock, Texas native Joe Ely and the Clash, premier London punk rockers, who shared stages in California and Texas last year. Ely and his semi-crazed band (steel guitar, accordion, blues guitarist) are currently in England, doing more dates with the Clash and recording a live album (without the Clash) strictly for English release, but destined stateside if it sells well in Britannia.

DEL SHANNON, whose "Runaway," one of the great teen melodramas of rock & roll, was a Number One record exactly twenty

years ago, has remained a star all these years in England and in the hearts of American rockers with long memories--like Tom Petty. Shannon signed with ABC Records a while back, with the stipulation that Petty's band produce his album. Four tracks featuring the Heartbreakers had been finished, when ABC was swallowed by the corporate shark's mouth of MCA Universal. Now the tracks, all originals, are expected to surface on an EP to be released by RSO Records. Petty, meanwhile, will spend March touring Europe. His pesky tonsils came out surgically in early February.

ACTRESS CARRIE SNODGRESS filed a \$5 million civil assault and battery suit against composer-arranger-producer Jack Nitzsche over an incident last June 29 at her Hancock Park home as reported in previous *Ampersands*. Nitzsche pleaded no contest to criminal charges of assault with a deadly weapon and was fined \$3,500 and put on three year's probation. He was originally charged with rape by instrumentality, supposedly using a gun to rape Snodgress, but she later dropped these charges. The civil suit claims Nitzsche "threatened to shoot her with a handgun," hit her with his fists, "dragged her by the hair and kicked her."

The new David Sanborn. Hideaway.

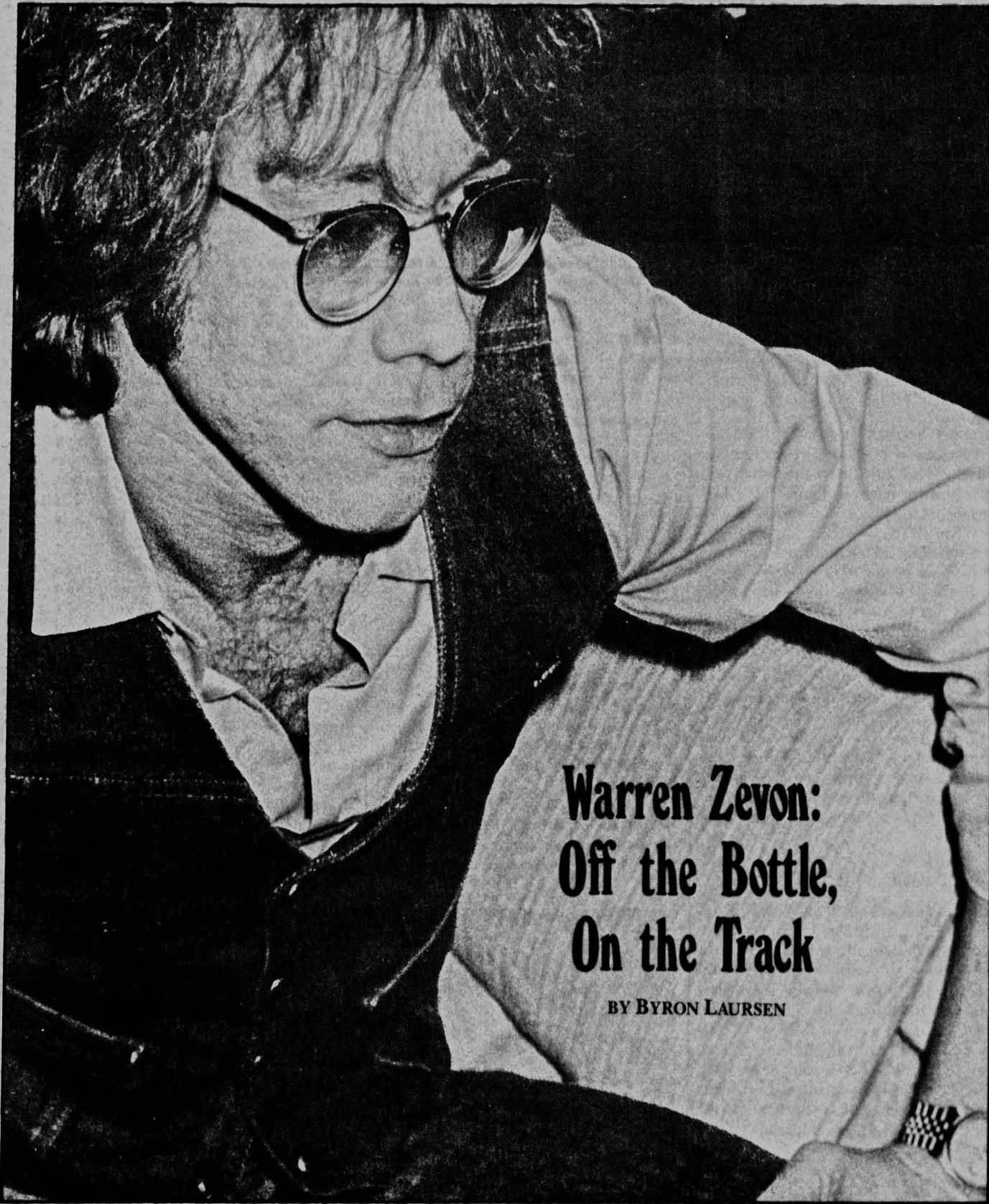
You've heard him with Bowie, Eagles, Ronstadt, James Taylor, Carlie Simon and others. Musician Magazine calls him "the premiere R&B-rock-pop alto player of our time..."

David Sanborn. Hideaway. Produced by Michael Colina. Executive producer: Jeri Simon. On Warner Bros. Records & Tapes.



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Produced by Tommy Lipuma and Andre Fischer. On Warner Bros. Records and Tapes.



Warren Zevon: Off the Bottle, On the Track

BY BYRON LAURSEN

The fascination of L.A. intellectuals for hardboiled detective fiction is legendary, but few ever bit the existential bullet as hard as Warren Zevon, nor got so bloody a jaw. Living up, he probably thought, to the code-bound, half-outlaw stance acted by such as Humphrey Bogart and written by such as Dashiell Hammett, Raymond Chandler and Ross MacDonald, Zevon made two great-to-damn-good albums, finished a marriage and sank under alcoholism. "F. Scott Fizevon," his band joked, and the tour publicist hid his vodka bottles like a despairing wife.

Now Zevon is dry, vibrant and justly proud of *Bad Luck Streak in Dancing School*, his newest and possibly best album. Clearheaded but still obsessive, changed but not tamed, Warren Zevon seems ready to make the music his fascinating, ungodly rich background promises.

"Welcome to Kurtz' Compound," Zevon teases the arriving reporter/photographer team, alluding to Joseph Conrad's *Heart of Darkness*. "We take the

shrunk heads off the posts for journalists." It's a night of hard winds and clear, panoramic view. Zevon's rented, early Sixties-style Hollywood Hills hideaway sits on the north side of a ridge, overlooking much of the San Fernando Valley through floor-to-ceiling panes. Tonight they flex with each wind gust like drum heads.

Inside, Zevon's actress sweetheart Kim Lankford, lovely in jeans and a red, zippered sweatshirt, offers coffee and club soda. Prompted by a note from his publicist, Zevon opens "We've met before," firmly, as if he remembered, but it's just a courteous bluff. He's slender and fit, wearing a long-sleeved blue shirt, plain-stitched brown cowboy boots, a Lee jean jacket and trim denims. Two years ago, on the eve of *Excitable Boy* and the surprise hit with "Werewolves of London," the face was puffy, the midsection bloating, the manners precocious, condescending, contemptuous, contemptible. Tonight, Warren Zevon is alert, open, the resourceful conversationalist of a talker's dream.

"The new album," I begin, "seems much

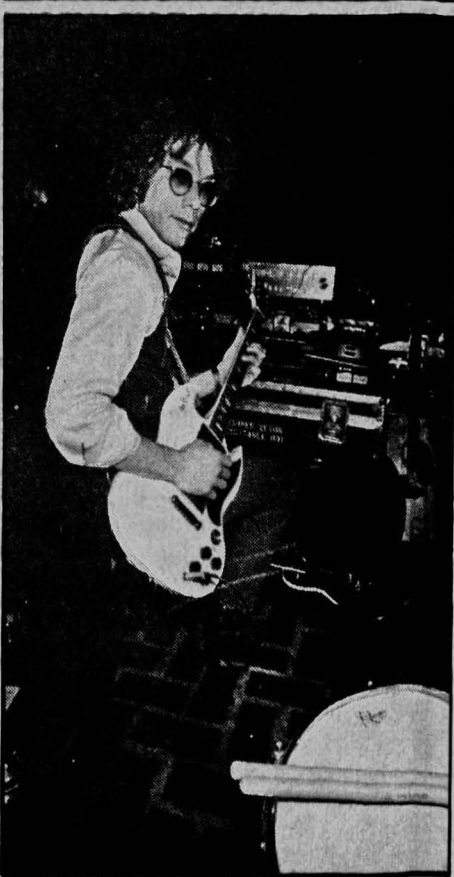
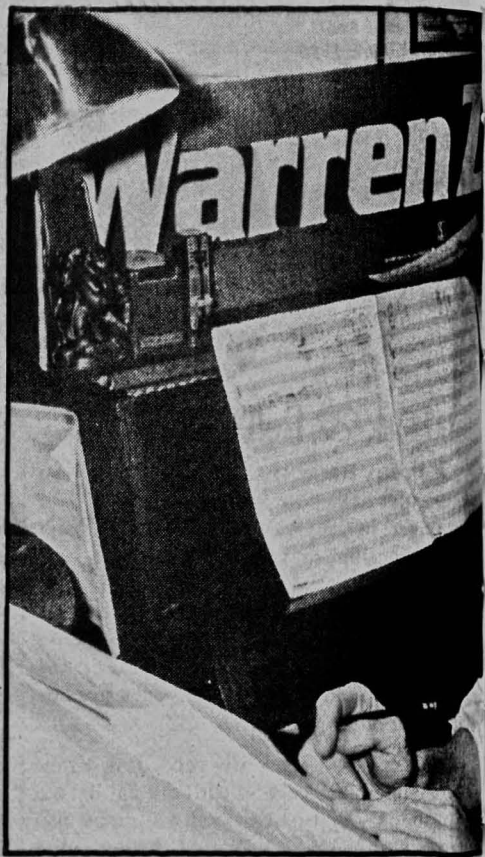
more carefully, thoughtfully voiced than the other two." Indeed, between rock in the manner of the Stones and the Troggs come delicate classical string interludes, all the parts fitting sensibly.

"You have to take into account that I was taken every which way drunk during the first two," he replies.

"Is your alcoholism difficult to talk about?"

"No. Not at all. I stopped drinking because I found out that I was imperiling my material envelope. I was pushing that envelope. I'd like to comment as much as I can how good it is for someone to stop and enjoy life. But I don't want to be preachy or give the impression that everyone should do things as I did them. Most people don't even understand it's a disease...Worse, you start to live up to somebody's expectations of the champion drunk. You can become a victim of your own persona...I was drinking two fifths a day."

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LADY JANSKY

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Which leads us to discussing the cultural spansion in Zevon's work, the high-brow to low-brow stretch which somehow includes quotes and references to T.S. Eliot, detective fiction, Norman Mailer, two-chord garbage rock, Country and Western, horror movies, mercenary soldiers, junkies, New Orleans pop R&B, Igor Stravinsky, Lord only knows what else. "The initial criteria is entertainment value," Zevon says. "I don't see any value in defining things as high-brow or low-brow and I think it's killing a lot of art forms. I don't think people need to feel inadequate if they don't like a particular piece of classical music. Maybe there's another they'd like better...Music is a process instead of a monument. If people are afraid of it, then they're missing something."

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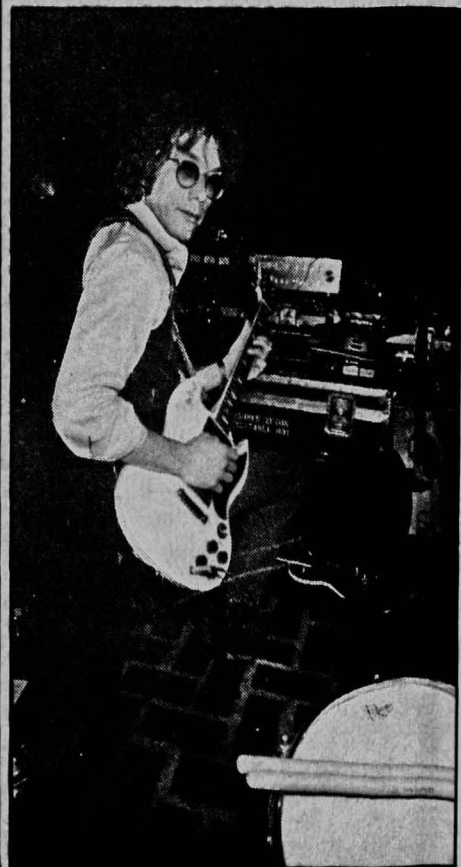
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BY BYRON LAURSEN



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sian immigrant (Zevon was once Zevotovsky) who gambled for a living; his mother, a staunch Mormon from the midwest. Zevon muses, "I can't imagine what stars brought two such unlikely people together." After the pair split, Zevon grew up with his father in Los Angeles. "Though he once suggested," says Zevon, "that either I or my banjo make a permanent exit." While yet in junior high school he became acquainted with conductor/writer Robert Craft and Igor Stravinsky, possibly the century's greatest and most versatile composer. A year at Fairfax High, which sits between Hollywood and Beverly Hills, put him near the Ash Grove, now defunct, then an important folk music club. "That was my malt shop to visit after school," he says. "The Rising Suns (Taj Mahal's band, including Ry Cooder and Jesse Ed Davis) weren't too shabby. And there were several great bluesmen coming through, my particular favorite being Bukka White. I used to get as close to him as possible — of course, he wasn't exactly drawing crowds like Kiss —

and still I could barely understand a word he was singing. Didn't matter, of course."
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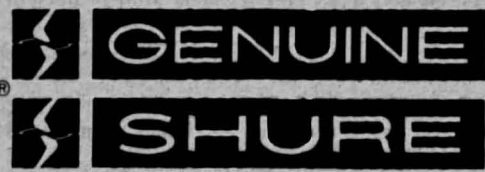
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THE CLASH

London Calling (Epic)

London Calling will surprise a lot of people — and probably dismay quite a few as well. The Clash's third album bears little resemblance to the punk pyrotechnics of their first two LPs. A two-record set, *London Calling* is their "roots" album, a return to the classic rock and reggae styles the band absorbed and then incorporated into their music.

As such, it places the Clash firmly in the rock outlaw tradition. The front cover design and pink and green block lettering is directly patterned on Presley's first RCA album — except the photo depicts Paul Simonon in performance at New York's Palladium last fall, his bass poised two milliseconds before smashdown on the stage.

The stylistic range is staggering, covering everything from reggae, ska and New Orleans R&B to rockabilly, Bo Diddley, the Spector wall of sound and Stax-Motown soul. Guy Stevens' excellent production strips away the guitar-dominated sturm and drang of the first two albums and replaces it with a sparse sound making frequent, and effective, use of keyboards and a full horn section.

The wide scope also points to the Clash's secret weapon of long-standing — the versatility and drive of the Paul Simonon-Topper Headon rhythm section. Granted, the songwriting tandem of Joe Strummer and Mick Jones provides the melodies but *London Calling* wouldn't work if Simonon and Headon weren't up to the rhythmic challenge.

There are only a couple of songs in the classic Clash punk mold but both are extremely powerful. "Working for the Clamdow" marries a potent hard rock chord progression with a warning of the incipient rise of fascism and the title track offers a frightening look at a general ecological holocaust. Compare the very real sense of apocalyptic dread conveyed by Strummer's singing and lyrics with the fairy tale sentiments of John Hall's *No Nukes* anthem "Power" and see which one hits closer to home.

The music may run along more traditional lines but Strummer's politicized lyrical themes remain the same. There are several tales of street outlaws (including Simonon's songwriting debut, the strong "Guns of Brixton") as well as jabs at the drug culture both on the street level ("Hateful") and the skyscraping corporate one (the caustic "Koka Kola").

London Calling is far from flawless. Most of the songs on the second record have their musical moments but only "Koka Kola," "Wrong 'Em Boyo" (a marvelous ska-cum-New Orleans treatment of the Stagger Lee legend, topped by a minimal variation of the "Sea Cruise" horn riff) and "Train in Vain" (the final selection, uncredited on both the album jacket and label) really stick in the memory.

The first two sides are altogether more satisfying — even weaker cuts like "Jimmy Jazz" and "Lost in the Supermarket" make their mark eventually. For my money, the best single track is "Rudie Can't Fail," an utterly infectious ska/reggae work-out with provocative rude boy lyrics and the most passionate, com-



manding vocals Mick Jones has ever committed to vinyl.

London Calling in many respects is the first Clash band album given the increased visibility of Simonon and Headon and Jones' greater share in the singing department. And, despite its flaws, it should persuade those who wouldn't listen to punk: The Clash deserve to be ranked among the best rock 'n' roll bands ever.

Don Snowden

The Knack are the Datsuns of the music business.

THE KNACK
...But the Little Girls Understand (Capitol)

In this age of economic survival, the Knack are the Datsuns of the music business. Their debut album was the cheapest-made platinum record in history. While Fleetwood Mac spent \$1,000,000 on *Tusk*, *Get the Knack* came in under \$20,000. Their newest release, ... *But the Little Girls Understand* cost even less to produce.

But the *Little Girls* is more of the same: Smart guys usually don't mess with something that worked 4,000,000 times. The only perceptible difference lies in Feiger's lyrical approach. Now he reveals a sensitive side along with his snickering fantasies of lust. This is borne out in several ballads, with mixed results. "The Feeling I Get" is pure Phil Spector, done rather tastefully. The guitar lines in "You Can't Put a Price on Love" echo the Stones' "Beast of Burden," but Feiger comes off surprisingly affecting. They go way too far on "How Can Love Hurt So Much," which could pass for something between Barry Manilow and Brenda Lee.

But the Knack are still essentially a rock band, and Feiger does have a knack (ahem) for sewing together

infectious pop melodies with killer rock hooks. "I Want Ya" is straightforward rock, simplistic and effective. Buddy Holly's influence is felt on "Tell Me You're Mine." Whether it's a rockabilly influence or a touch of elementary piano, the Knack develop each motif into

something recognizable and hummable.

A soundalike tag could easily be applied to their newest single, "Baby Talks Dirty," where they simply inverted the main riff from "My Sharona" and threw in a different change and new chorus.

In Brief

SUPER GIRLS, (Warner Special Products): No Leslie Gore, but other'n that here's three whole discs of actual good 'uns by a good solid many of the girls (so-called) who were busy trailblazing the AM airwaves back when Debby Boone *et al.* were still in diapers crying for their mommy's nip. Marvelettes, Dixie Cups, Peggy March, Little Eva — you name 'em, most likely they're here. Utterly satisfying R&R from the days when so many people still knew how. Easily the most rewarding singles anthology to date (true), even if it's a TV promo job. \$8.98 for records, \$10.98 for cassettes from Super Girls, 930 Remington Drive, Schaumburg, Illinois 60195.

BAD BOY, Robert Gordon (RCA): A better revivalist than Ry Cooder any day, but his Fifties stance still tends more towards solemn reverence than shakin'-all-over mania. As a result, his best vocal occurs on the only tune that worked as a dirge in the first place ("Need You"), and the only truly exciting moments are those isolated occasions when Chris Spedding is given the chance to turn the whole project into palpable rockabilly sound.

SYL SYLVAIN (RCA): Of the two known varieties of comeback offerings by ex-N.Y. Dolls (junky pathos, cautious pop pap), this seems to opt strongly for number two. Pop-hero posturing at all stations of that weary

cross, with only two cuts ("14th Street Beat," "Deeper and Deeper") that even manage to make it as not-half-bad hard-rock anachronisms with a certain, uh, *charm*.

METAL BOX, Public Image, Ltd. (Virgin): In two short years, Mr. Rotten has gone from the primitive savagery of the Sex Pistols to densely textured experimental hotcha without missing a beat. For conspicuous achievement alone, the *Sgt. Pepper* of the Eighties and much, much more.

BRUCE WOOLEY & THE CAMERA CLUB (Columbia): "Grown-up music" with a vengeance, and young enough to know better. "Video Killed the Radio Star" was *not* the "American Pie" of '79, and ditto for the current annum (sorry!).

UNION JACK, The Babys (Chrysalis): Music for compulsive losers, bringing to mind the famous Statler Bros. line that "it's better to've loved and lost than never to've lost at all."

SETTING SONS, The Jam (Polydor): There's still a chip on their shoulder alright, but the Jam's latest targets have little more than nouveau-middle-class import. With punk clearly behind them, they seem at times to have bypassed mod altogether and mutated into the Left Banke. Once a passable alternate Clash, they're no longer even an alternate Buzzcocks.

SOUVILLE, Ben Webster (Verve): He wears a lot better with the passing years than that other titan of pre-pop tenor sax, Coleman Hawkins, whose ponderous vibrato now seems schmoosy to say the least. In this re-

It's readily obvious that Doug Feiger and the Knack are very good at capturing the teen "little girl" market. But if they want the older crowd as well, they'll have to avoid sounding the same album after album. Then us older people will understand, too. Jeff Silberman

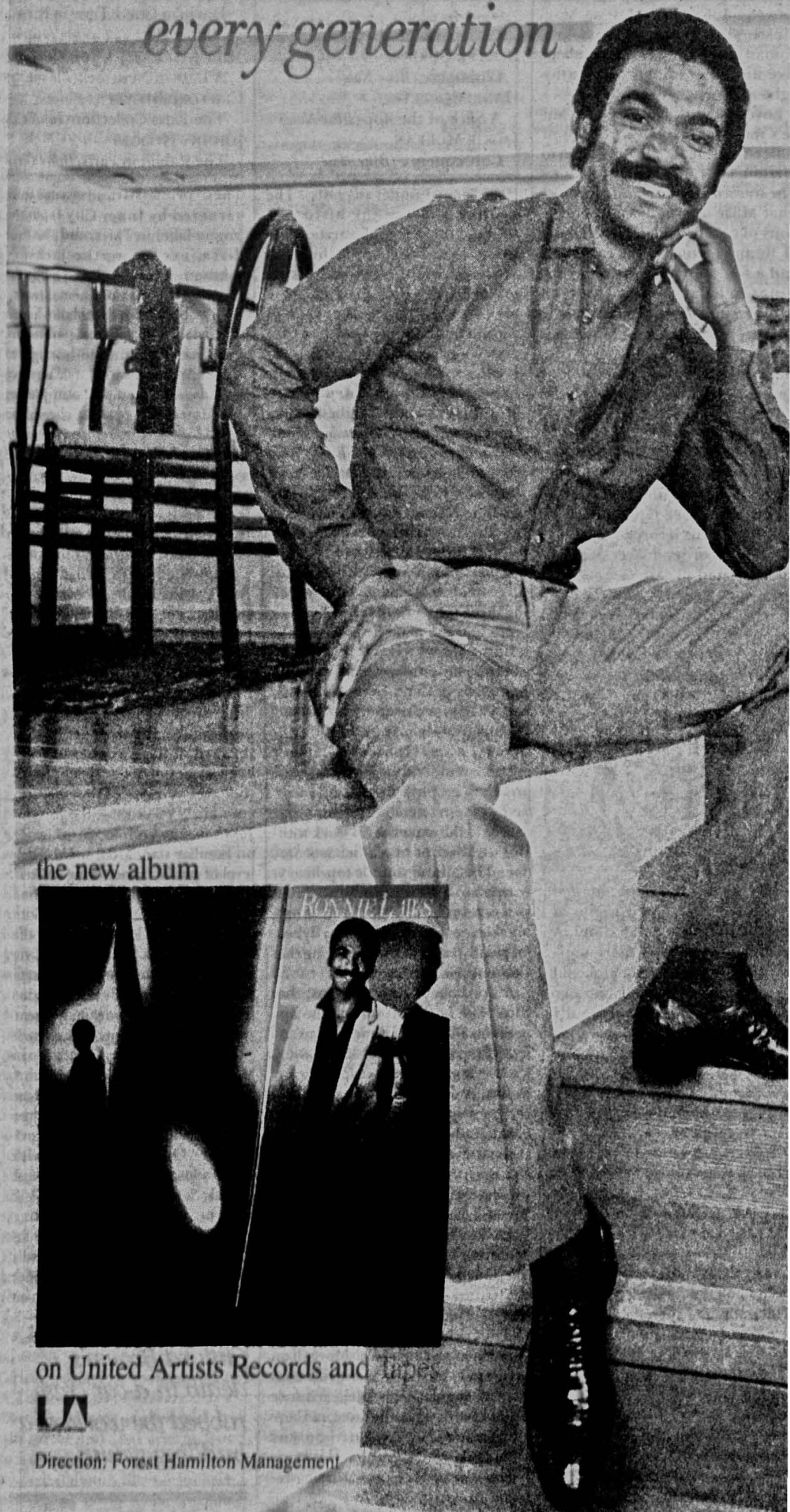
GREGORY ISAACS
Soon Forward (Virgin)
THE GLADIATORS
Sweet So Till (Virgin)
MIGHTY DIAMONDS
Deeper Roots (Virgin)
CULTURE
International Herb (Virgin)

Yes, Virginia, there are people besides Bob Marley, Peter Tosh and Jimmy Cliff playing reggae music.

Unfortunately, most reggae LPs have only been available as high-priced and (often) hard-to-track-down British and Jamaican imports. Virgin International has alleviated that problem by releasing domestically four albums by prominent Jamaican artists.

Gregory Isaacs is the odd man out, a solo singer whose material incorporates more outright pop and soul influences than the reggae norm. Isaacs' vocal delivery is cool and soothing, more akin to the slow-burn sensuality of Al Green than Marley's firebrand rhetoric, and his material tends to creep up and gently insinuate itself into your mind. *Soon Forward* is an enjoyable introduction to his music highlighted by "Mr. Brown" and the stunning "dub" instrumental finale of the title track. The other three bands are part of

every generation has
RONNIE
every generation



on United Artists Records and Tapes



Direction: Forest Hamilton Management



ndisc

infectious pop melodies with killer rock hooks. "I Want Ya" is straightforward rock, simplistic and effective. Buddy Holly's influence is felt on "Tell Me You're Mine." Whether it's a rockabilly influence or a touch of elementary piano, the Knack develop each motif into

something recognizable and hummable. A soundalike tag could easily be applied to their newest single, "Baby Talks Dirty," where they simply inverted the main riff from "My Sharona" and threw in a different change and new chorus.

It's readily obvious that Doug Feiger and the Knack are very good at capturing the teen "little girl" market. But if they want the older crowd as well, they'll have to avoid sounding the same album after album. Then us older people will understand, too. **Jeff Silberman**

GREGORY ISAACS
Soon Forward (Virgin)
THE GLADIATORS
Sweet So Till (Virgin)
MIGHTY DIAMONDS
Deeper Roots (Virgin)
CULTURE
International Herb (Virgin)

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In Brief

SUPER GIRLS (Warner Special Products): No Leslie Gore, but other than that here's three whole discs of actual good 'uns by a good solid many of the girls (so-called) who were busy trailblazing the AM airwaves back when Debby Boone *et al.* were still in diapers crying for their mommy's nup. Marvelettes, Dixie Cups, Peggy March, Little Eva — you name 'em, most likely they're here. Utterly satisfying R&B from the days when so many people still knew *how*. Easily the most rewarding singles anthology to date (true), even if it's a TV promo job. \$8.98 for records, \$10.98 for cassettes from Super Girls, 930 Remington Drive, Schaumburg, Illinois 60195.

BAD BOY, Robert Gordon (RCA): A better revivalist than Ry Cooder any day, but his Fifties stance still tends more towards solemn reverence than shakin'-all-over mania. As a result, his best vocal occurs on the only one that worked as a dirge in the first place ("Need You"), and the only truly exciting moments are those isolated occasions when Chris Spedding is given the chance to turn the whole project into palpable rockabilly sound.

VL SYLVAIN (RCA): Of the two known varieties of comeback offerings by ex-N.Y. Dolls (junkie pathos, cautious pop pap), this seems to opt strongly for number two. Pop-hero posturing at all stations of that weary

cross, with only two cuts ("14th Street Beat," "Deeper and Deeper") that even manage to make it as not-half-bad hard-rock anachronisms with a certain, uh, *charm*.

METAL BOX, Public Image, Ltd. (Virgin): In two short years, Mr. Roten has gone from the primitive savagery of the Sex Pistols to densely textured experimental hotcha without missing a bet. For conspicuous achievement alone, the *Sgt. Pepper* of the Eighties and much, much more.

BRUCE WOOLEY & THE CAMERA CLUB (Columbia): "Grown-up music" with a vengeance, and young enough to know better. "Video Killed the Radio Star" was not the "American Pie" of '79, and ditto for the current annum (sorry!).

UNION JACK, The Babys (Chrysalis): Music for compulsive losers, bringing to mind the famous Statler Bros. line that "it's better to've loved and lost than never to've lost at all."

SETTING SONS, The Jam (Polydor): There's still a chip on their shoulder alright, but the Jam's latest targets have little more than nouveau-middle-class import. With punk clearly behind them, they seem at times to have bypassed mod altogether and mutated into the Left Banke. Once a passable alternate Clash, they're no longer even an alternate Buzzcocks.

SOULVILLE, Ben Webster (Verve): He wears a lot better with the passing years than that other titan of pre-bop tenor sax, Coleman Hawkins, whose ponderous vibrato now seems schmoosy to say the least. In this re-

package, Webster comes off as a goddam genius for removing the last vestige of hokum from even the most shopworn chestnuts, getting to the emotional heart of the matter with more economy and focus than even the young Miles Davis.

THUG OF LOVE, Dirk Hamilton (Elektra): On "Turn Off the TV," Keith Richard meets Bob Dylan meets Van Morrison meets Randy Newman meets Narvel Felts: "Out to Unroll the Wheel World" steals a riff from, of all places, Iggy Pop's "Kill City." (A *must* for fans of ultra-derivative.)

PEARL HARBOR & THE EXPLOSIONS (Warner Bros.): "Drivin'" has got to be the least propulsive far song of all time; piss-poor accompaniment for actual motoring unless the weather happens to generate a feelgood tolerance for fluff. "Shut Up and Dance" gets up when it should be getting down. Syrup on air, in only one flavor (neutral white sugar).

THE CHINESE METHOD, Roy Sundholm (Ensign/Polydor): Semidecent lyrics, metaphors that don't reek of pretense, messages more direct than the overorchestration might suggest. An almost acceptable collection of post-Springsteen scenarios, no mean feat considering all the jokers who've tried.

QUEEN OF SIAM, Lydia Lunch (Z): Beatnik harlot of Teenage Jesus and the Jerks becomes the Sheila Jordan of new wave. Better by far than Patti Smith or Martha Davis of the Moth in any context, Ms. Lunch bears watching. **R. Meltzer**

every generation has its Laws

RONNIE LAWS

every generation

the new album

on United Artists Records and tapes

Direction: Forest Hamilton Management

the Jamaican vocal trio tradition with roots in American soul bands like the early Impressions. The Gladiators are a powerful and politically provocative group but *Sweet So Till* never really catches fire. The production is too muted and the backing by the Revolutionaries, Jamaica's premiere session group, sounds like they were playing on autopilot. A pair of potentially good songs, "Merilly" and the title track, are marred by obnoxious syndrum squiggles and only the closing "Freedom Line" matches the standards on the *Trenchtown Mix-Up* import.

Deeper Roots finds the Mighty Diamonds returning to Channel One Studios, where they recorded the superb *Right Time* album, and proving that you can go home again. Donald Shaw's exceptional lead singing is immaculately blended with smooth, soaring harmonies, the backing is full and funky and the production right on the money. Silken, soulful, this may be the best of the four releases.

Culture exploded out of nowhere three years ago with the classic *Two Sevens Clash* to become one of the most influential reggae bands. But

International Herb, their first American release, unfortunately is their weakest to date. Lead singer Joseph Hill's coarse, expressive voice lends a buoyant, exuberant quality to the spare, loping music but one must wait for the concluding "Too Long in Slavery" to catch an earful of the power and passion of Culture at its best.

If you ain't got no Culture, mon, in your record collection, make an effort to track down *Two Sevens Clash* (Lightning, UK). While you're at it, Dr. Alimantado's *Best Dressed Chicken in Town* (Greensleeves, UK) is a powerful and funny album well worth the time, effort and money to locate. Then there's Burning Spear's *Social Living* (1 Stop, UK), and...

Don Snowden

MILLIE JACKSON
Live and Uncensored (Spring)

Millie Jackson is one of the best kept secrets in music, whether it's classified black, white pop, or country. The problem is Millie can — and does — deliver choice material in all three styles, but aside from R&B radio, virtually no other radio format in America would touch Millie

cheapest, and the worst, is the single element, fixed position type. A better antenna is one that is a multi-element with a swivel base. This allows extension or retraction of antenna height and since it is mounted on a swivel ball also allows adjustment of the antenna angle for top reception. The best antenna is the electric, adjustable from the driver's seat, but it is also the most expensive.

Auto sound components can be mounted in-dash, under-dash, or some combination of the two. In-dash supplies a professional appearance. Under-dash is easier to install, but is more subject to ripoff. The cost of a receiver depends, in part, on the number of its features and specs. A few are still AM only (these are the least expensive) but most are AM/FM. Many come with a built-in cassette player while some are also equipped with CB. However, a separate CB installation is a better arrangement.

Some receivers have programmable memory presets to allow instant access to six AM or six FM stations that have been preselected, and some have FM muting to cut down on interstation noise during tuning. Better units have separate bass and treble tone controls, a balance control to adjust left/right channel sound and a fader control to set front/rear sound levels.

The present manufacturing trend is toward elimination of rotary knobs, with all functions controlled by touch sensitive electronic buttons. Instead of tuning a dial which is small and difficult to see, station frequencies are indicated by large illuminated digits. In some receivers tuning is done electronically with the receiver searching up and down the AM or FM broadcast range, stop-

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with a year-old playlist. That may explain why many may have heard of Millie Jackson, but never really heard her. If that's the case, *Live and Uncensored* is a great place to start. She is dirty, even raunchy, but that is not the sole reason for Millie's brilliance. Most of all Millie is real, and in a world over-burdened with Olivia Newton-Johns and Melissa Manchesters, it's refreshing to hear a woman get down and sing/rap about love and sex without the breathy-sighs-and-sweetness bullshit.

Love and sex is basically what Millie's material is about with a lot of realer-than-life rapin' thrown in to further illustrate lyrical situations. The musical selections are a blend of what Millie does best: soulful renditions of country ballads, fiery covers of Benny Lattimore's swamp funk, and a few contemporary pop/rock tunes to balance out the set. In between the songs, or sometimes as an outgrowth of them, Millie gets

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Hank Mobley may be a less familiar tenor name. He has always relied on a very individual rhythmic approach in his phrasing, but *A Slice of the Top* doesn't demonstrate that signature to the extent of his work with Horace Silver or his earlier *Soul Station*. The album sounds top-heavy with alto, euphonium, and tuba thrown in, and is perhaps most notable for the work of McCoy Tyner on piano, just prior to his leaving the Coltrane quartet.

A word about Billy Higgins, the Blue Note house drummer who appears on all three of these albums. A sparkling, creative high-hat player with crisp snare accents, Higgins eventually propelled himself into the prestigious Ornette Coleman group. Listen to him mold his style to three different leaders, supplying the brushwork for Gordon, the offbeats for Mobley, and the drive for McLean.

Jackie McLean's *Consequence* was recorded in 1965, three years after the much freer, Coleman-Mingus-Coltrane-influenced *Let Freedom Ring*. As such, it's an anachronism of sorts; fairly straight-ahead with the ensemble playing of Lee Morgan on trumpet, but with McLean's emotional, angular solos. McLean's style never seems quite the same, perhaps a burden of any altoist trying to kick the Parker influence, but this represents one of his more satisfying resting places.

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Gillespie's 1952 date shows him to be a wizard trumpeter, paramount improviser and not-to-be-slighted singer. We get his total style on three ballads, an uptempo Latin jumper, bop tunes and a pair of cheeky vocals. "Afro-Paris" has popping congas as Diz dashes, mute firmly in place, over the changes in a dazzling display, and Don Byas, the gargantuan tenorist whose influences reflected both Coleman Hawkins and Charlie Parker, lends his gravelly tone for a chorus. "Lady Bird," a Tadd Dameron favorite, has Diz' moments contrasting, not only in melodic direction, but in dynamic level. The caper is "Somebody Love Me." Diz opens with a full force note. He rumbles around in the middle register then, wham, like Dr. J. heading for a slam dunk, he soars skyward, hitting a series of sparkling clear top notes. Head-shaking stuff.

Cut in NYC in 1954, the Jackson/Johnson date finds top pros blowing on familiar standards, and the high level of performance brings success. Both Poll winners, vibist Jackson had come out of associations with Gillespie and Parker to join the Modern Jazz Quartet, while Johnson was the first trombonist to transpose Parker's fluid style to the technically-stiff slide instrument. Added strength here comes from awesome bassist Percy Heath, also an MJQ-er, and tenorist Al Cohn, whose lighter Lester Young-ish tone nicely offsets the leaders' swarthy sounds. The commendable workings of "Out of Nowhere," with Heath's huge notes ringing the first chorus, "There's No You," where Milk ends his statement with a blazing star-shower of pitches, "I'll Remember April," with J.J. splendidly expounding, and "The More I See You," with Milk's deep, poignant vocal, are worth hearing.

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Clifford Brown's unexpected death in a car crash in 1956 robbed the musical world of a budding genius (he was 26) and master trumpeter. Brown was traveling with Lionel Hampton's big band when this 1953 session occurred. Side one is that band, only led by talented altoist and writer Gigi Gryce. "Brown Skins" opens lyrically, Clifford's pure, lustrous tone supported by a lush quiet, then shouting, brass backdrop. Then we race, and Brown's sound, leaner than Gillespie's, spreads out, capturing more of each note. "Conception" is at medium dance tempo, with Brown and trumpeter Art Farmer trading muted 8-then-4-bar phrases, the mute sheathing Clifford's insistent, biting attack in a jewel-like glow. The flip side is a sextet, and on "I Cover the Waterfront," both Brown and Gryce give a lesson in the art of ballad playing. Any recording by Clifford Brown comes highly recommended.

In 1950, Johnny Hodges, the unmatched altoist, was with Duke Ellington and he uses an all-Duke team for this date, save Don Byas, who was living in Paris. We hear Jimmy Hamilton's glowing-ember clarinet, Shorty Baker's gurgling trumpet, and the honey-sweet or cocky gruff nuances of the leader. On the slow, pretty tunes, Rabbit (his nickname) utilizes a rich, creamy sound, approaching his chosen notes in long, sweeping glissandos, while on charging stompers he bites off his notes and growls lustily. The fare here includes some blues, "Perdido," "Mood Indigo," and an exquisite "Time on My Hands," with Hodges and Hamilton trading off playing the melody or shooting in fills behind it. It's great to hear Hodges at 44, in full bloom and bursting with drama.

Zan Stewart

RICKY SKAGGS
Sweet Temptation (Sugar Hill)
ROSANNE CASH
Right or Wrong (Columbia)

Ricky Skaggs has graced recording sessions by Mike Aldridge, Emmylou Harris, J.D. Crowe, and many others. He's a better musician than his solo effort would have us believe. An all-star lineup of friends, including Tony Rice, Albert Lee, Jerry Douglas and Buddy Emmons, takes care of most of the flawless instrumental work. What this album does allow him to showcase is his singing. His strong tenor is reminiscent of Bill Monroe, not only in tone but in the genuine feeling he can bring to songs he has doubtless sung hundreds of times. The Texas swing and the Nashville C&W numbers here are better than most, but Ricky Skaggs can't betray the affection he has for his musical roots. Consequently the bluegrass standards — songs by Bill Monroe, Flatt and Scruggs, and the Stanley brothers — come off best, with the vocal chemistry between Skaggs and Tony Rice especially rewarding.

Rosanne Cash's debut album will inevitably be compared to Caroleanne Carter's: an apter comparison might be Linda Ronstadt's *Heart Like a Wheel*. The title cut in particular recalls the best of that album, but Rosanne Cash is not another Ronstadt imitator. She's a surprisingly accomplished stylist who de-

serves better material than this LP provides. There are songs here by Keith Sykes, husband Rodney Crowell, and father Johnny Cash, but only about half of them are really memorable. Still those five selections are worth the price of the album, and the other five don't — couldn't — sound bad. Emmylou Harris is in attendance, so are the angelic White sisters, Sharon and Cheryl, and Hank Devito. Bobby Bare makes a cameo appearance and Ricky Skaggs, back in his role as sideman, adds some tasteful fiddle. Rodney Crowell's production is fresh and bright. Given a little stronger stuff to work with, Rosanne Cash could make a knockout album some day; as it is, she has already given us the pleasures of hearing a growing young talent.

Tim Gloe

State-of-the-art improv...the comic talents of The Gap are cut completely loose...

THE CREDIBILITY GAP
A Great Gift Idea/Floats
(Sierra/Briar Records)

This double LP re-package of vintage Credibility Gap contains some genuinely funny moments from a group who, in their prime, helped to define modern political satire and psychedelic humor. While *A Great Gift Idea*, recorded in 1973, doesn't measure up to the added inspiration of their major competitors, The Firesign Theater, the Gap's improvisational strength is brilliantly represented on *Floats*, a hilarious rendering of Rose Parade "color" commentary, recorded on location in Pasadena in 1975.

The validity of concept comedy albums has faded since its hey-day in the early Seventies, largely due to the popularity of *Saturday Night Live*, which mined the same territory with a visual advantage. But much of the best of the genre retains its cutting satiric edge. This is aptly demonstrated by the Gap on such selections as "In Someone's Sneakers," a vicious assault on the discount poetry of Rod McKuen ("She led me into the paneled waitingroom of the dentist called tomorrow...") and "Where's Johnny?," a riotous exercise in the smarmy grease that lubricates the *Tonight Show*. Here, Don Rickles, played by David Lander, calls Richard Beebe's Ed McMahon a "fat turd." Harry Shearer's Carson ranks among the finest impressions ever of that venerable target and the entire segment points up the Gap's consummate skill at timing and mimicry.

Floats is a non-stop delight; state-of-the-art improv with Lander, Michael McKean and Shearer (who has done much of late to buoy the floundering *Saturday Night Live*) trading rapid-fire quips in brilliant approximation of the mindless babble that accompanies the equally mindless Rose Bowl Parade. The comic talents of the Gap are cut completely loose; withering spoofs of Mr. Blackwell, John Simon, Curt Gowdy and Garner Ted Armstrong make this an absurdist document well worth owning.

Davin Seay

The

Appropriately enough, a glimpse of Jerzy Kosinski's living room, on the tube. His image, RCA solid-state b&w portable that tional 18" Zenith. Not long ago, the color Sanyo occupying this central, but burglars walked out with it one Television, says Kosinski, is the center home. It is a form of societal procrastination level. A very powerful inactivity. Let's try another channel.

I am entering the Beverly Hilton to meet Jerzy Kosinski, the National winning novelist, social critic, and scriptwriter — from his own novel — new Hal Ashby film about a simple Chance whose literal observations growing cycles, and television (his ken by the major portion of this century and political profundities. Chan- Chaney Gardiner, deftly portrays the ultimate child of the television a innocent as perfectly bland as a soft-Kosinski's lexicon, a "videot."

Chauncey Gardiner starts at point-zero, he's nothing but an image. In such a tic. All my other characters are entirely nothing but the self, which cannot be po-

Kosinski enters the room. His face has he recently been making the ro- shows, but his paperback publisher, also reissued his novels with various deavoring to capitalize upon the a features and his reputation as a whose life has proven no less fantas- tion. In each of these cover portra- fear, anger, and a desperate selfho- sential elements of Kosinski's fiction man, though he appears to be athlet- ically lean frame glides across th- onds with more concentrated en- tected in Seller's entire two-hour po- Gardiner.

"The role of Chauncey Gardiner's mous reduction of means," points o- the character is basically non-gestur- verbal, he's therefore ultimately und- be a very good actor to play someo- passive."

Sellers first approached Kosinski 1971 when *Being There* appeared a Kosinski was skeptical about seeing into film. "I like to think of film as an should have material written for it vision for the visual dimension." Ho began circulating that other write studios were prepared to "pirate" Ko- the author himself not first take ac- screenwriter now finds himself mor- the film, although he admits being somewhat concerned by its critical- tion.

"I didn't take into account the nu- Gardiner's who might want to see on "A lot of people who have queued-up to see Chauncey Gardiner as their re- feel that they're as innocent as he is, him because they know that despite their attempt at innocence, they will l- life. They will have to make money, th- work, they will have to fight, they wi- they will have to beat others. This is ity, possibly their dishonesty."

Without memory we are creatures of th- noon. Jerzy Kosinski was born in Pola- 1933. Separated from his parents be- his seventh birthday, he spent the n- six years wandering alone througho- the Polish countryside — an ordeal that was chronicled in his first novel, *The Painted Bird*. After being

IN BOTH EARS

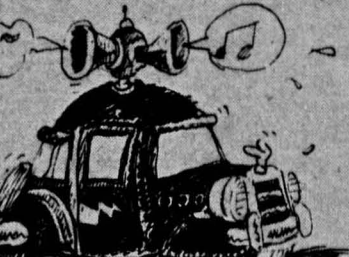
BY MARTIN CLIFFORD

At one time auto radio was a monophonic unit with a single, built-in speaker. The supplied sound was distorted and noisy and no one expected better. But with in-home hi-fi as an example, demand for great auto sound grew, and now it is possible to have sound for cars, vans, RVs and boats that can be called fi.

One of the significant changes has been the adoption of component systems for mobile use, following the same pattern used for home hi-fi setups. Today it is possible to have a complete car fi system consisting of a receiver (or separate tuner and amplifier), cassette player, equalizer, and a multi-speaker installation.

Car fi has its advantages, but it has problems as well. Because the interior of a car is relatively small, it acts like a cocoon, easily enclosing all its occupants in a field of sound. But it is subject to noise, not only from its own car engine, but from those of all other vehicles. The car's wiring system, signal lights, wheels and body parts are noise producers. And, since it is mobile, its distance from any selected broadcasting station, AM or FM, is constantly changing. On FM the auto receiver is limited to a useful reception range of about 50 miles, depending on terrain and interfering objects such as tall buildings. On AM the useful receiving range can be 100 miles with the signal subject to complete disappearance when the car passes under bridges or goes through tunnels.

The place to start building an auto sound system is the antenna. The



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with a year-old playlist. That may explain why many may have heard of Millie Jackson, but never really heard her. If that's the case, *Live and Uncensored* is a great place to start.

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The Rabbit in Paris (Inner City)

These prime Fifties reissues were garnered by Inner City from the Vogue label in Paris, and the four discs, excepting the Jackson/Johnson side, were waxed while the leaders were on Continental tours.

Gillespie's 1952 date shows him to be a wizard trumpeter, paramount improviser and not-to-be-slighted singer. We get his total style on three ballads, an uptempo Latin jumper, bop tunes and a pair of cheeky vocals. "Afro-Paris" has popping congas as Diz dashes, mute firmly in place, over the changes in a dazzling display, and Don Byas, the gargantuan tenorist whose influences reflected both Coleman Hawkins and Charlie Parker, lends his gravelly tone for a chorus. "Lady Bird," a Tadd Dameron favorite, has Diz' moments contrasting, not only in melodic direction, but in dynamic level. The caper is "Somebody Love Me." Diz opens with a full force note. He rumbles around in the middle register then, wham, much like Dr. J heading for a slam dunk, he soars skyward, hitting a series of sparklingly clear top notes. Head-shaking stuff.

Cut in NYC in 1954, the Jackson/Johnson date finds top pros blowing on familiar standards, and the high level of performance brings success. Both Poll winners, vibist Jackson had come out of associations with Gillespie and Parker to join the Modern Jazz Quartet, while Johnson was the first trombonist to transpose Parker's fluid style to the technically-stiff slide instrument. Added strength here comes from awesome bassist Percy Heath, also an MJQ-er, and tenorist Al Cohn, whose lighter Lester Young-ish tone nicely offsets the leaders' swarthy sounds. The commendable work of "Out of Nowhere," with Heath's huge notes ringing the first chorus, "There's No You," where Milt ends his statement with a blazing star-shower of pitches, "I'll Remember April," with J.J. splendidly expounding, and "The More I See You," with Milt's deep, poignant vocal, are worth hearing.

Clifford Brown's death in a car crash robbed the world of a budding genius.

Clifford Brown's unexpected death in a car crash in 1956 robbed the musical world of a budding genius (he was 26) and master trumpeter. Brown was traveling with Lionel Hampton's big band when this 1953 session occurred. Side one is that band, only led by talented altoist and writer Gigi Gryce. "Brown Skins" opens lyrically, Clifford's pure, lustrous tone supported by a lush quiet, then shouting, brass backdrop. Then we race, and Brown's sound, leaner than Gillespie's, spreads out, capturing more of each note. "Conception" is at medium dance tempo, with Brown and trumpeter Art Farmer trading muted 8-then-4-bar phrases, the mute sheathing Clifford's insistent, biting attack in a jewel-like glow. The flip side is a sextet, and on "I Cover the Waterfront," both Brown and Gryce give a lesson in the art of ballad playing. Any recording by Clifford Brown comes highly recommended.

In 1950, Johnny Hodges, the unmatched altoist, was with Duke Ellington and he uses an all-Duke team for this date, save Don Byas, who was living in Paris. We hear Jimmy Hamilton's glowing-ember clarinet, Shorty Baker's gurgling trumpet, and the honey sweet or cocky gruff nuances of the leader. On the slow, pretty tunes, Rabbit (his nickname) utilizes a rich, creamy sound, approaching his chosen notes in long, sweeping glissandos, while on charging stompers he bites off his notes and growls lustily. The fare here includes some blues, "Perdido," "Mood Indigo," and an exquisite "Time on My Hands," with Hodges and Hamilton trading off playing the melody or shooting in fills behind it. It's great to hear Hodges at 44, in full bloom and bursting with drama.

Zan Stewart

RICKY SKAGGS
Sweet Temptation (Sugar Hill)
ROSANNE CASH
Right or Wrong (Columbia)

Ricky Skaggs has graced recording sessions by Mike Aldridge, Emmylou Harris, J.D. Crowe, and many others. He's a better musician than his solo effort would have us believe. An all-star lineup of friends, including Tony Rice, Albert Lee, Jerry Douglas and Buddy Emmons, takes care of most of the flawless instrumental work. What this album does allow him to showcase is his singing. His strong tenor is reminiscent of Bill Monroe, not only in tone but in the genuine feeling he can bring to songs he has doubtless sung hundreds of times. The Texas swing and the Nashville C&W numbers here are better than most, but Ricky Skaggs can't betray the affection he has for his musical roots. Consequently the bluegrass standards—songs by Bill Monroe, Flatt and Scruggs, and the Stanley brothers—come off best, with the vocal chemistry between Skaggs and Tony Rice especially rewarding.

Rosanne Cash's debut album will inevitably be compared to Carlene Carter's: an apter comparison might be Linda Ronstadt's *Heart Like a Wheel*. The title cut in particular recalls the best of that album, but Rosanne Cash is not another Ronstadt imitator. She's a surprisingly accomplished stylist who de-

serves better material than this LP provides. There are songs here by Keith Sykes, husband Rodney Crowell, and father Johnny Cash, but only about half of them are really memorable. Still those five selections are worth the price of the album, and the other five don't—couldn't—sound bad. Emmylou Harris is in attendance, so are the angelic White sisters, Sharon and Cheryl, and Hank Devito. Bobby Bare makes a cameo appearance and Ricky Skaggs, back in his role as sideman, adds some tasteful fiddle. Rodney Crowell's production is fresh and bright. Given a little stronger stuff to work with, Rosanne Cash could make a knockout album some day; as it is, she has already given us the pleasures of hearing a growing young talent.

Tim Gioe

State-of-the-art improv...the comic talents of The Gap are cut completely loose...

THE CREDIBILITY GAP
A Great Gift Idea/Floats (Sierra/Briar Records)

This double LP re-package of vintage Credibility Gap contains some genuinely funny moments from a group who, in their prime, helped to define modern political satire and psychobilly humor. While *A Great Gift Idea*, recorded in 1973, doesn't measure up to the added inspiration of their major competitors, The Firesign Theater, the Gap's improvisational strength is brilliantly represented on *Floats*, a hilarious rendering of Rose Parade "color" commentary, recorded on location in Pasadena in 1975.

The validity of concept comedy albums has faded since its hey-day in the early Seventies, largely due to the popularity of *Saturday Night Live*, which mined the same territory with a visual advantage. But much of the best of the genre retains its cutting satiric edge. This is aptly demonstrated by the Gap on such selections as "In Someone's Sneakers," a vicious assault on the discount poetry of Rod McKuen ("She led me into the paneled waitingroom of the dentist called tomorrow...") and "Where's Johnny?," a riotous exercise in the smarmy grease that lubricates the *Tonight Show*. Here, Don Rickles, played by David Lander, calls Richard Beebe's Ed McMahon a "fat turd." Harry Shearer's Carson ranks among the finest impressions ever of that venerable target and the entire segment points up the Gap's consummate skill at timing and mimicry.

Floats is a non-stop delight; state-of-the-art improv with Lander, Michael McKean and Shearer (who has done much of late to buoy the floundering *Saturday Night Live*) trading rapid-fire quips in brilliant approximation of the mindless babble that accompanies the equally mindless Rose Bowl Parade. The comic talents of the Gap are cut completely loose; withering spoofs of Mr. Blackwell, John Simon, Curt Gowdy and Garner Ted Armstrong make this an absurdist document well worth owning.

Davin Seay

The Multi Channel World of JERZY KOSINSKI

BY FRED SETTERBERG

Appropriately enough, I caught my first glimpse of Jerzy Kosinski at home, in our living room, on the tube. His image appeared on the 12" RCA solid-state b&w portable that sits atop our disfunctional 18" Zenith. Not long ago, there was a superior 19" color Sanyo occupying this central position in our home, but burglars walked out with it one bright winter's day.

Television, says Kosinski, is the center of life in the American home. It is a form of societal procrastination raised to a gigantic level. A very powerful inactivity.

Let's try another channel. I am entering the Beverly Hilton in Los Angeles, about to meet Jerzy Kosinski, the National Book Award-winning novelist, social critic, and most recently, the scriptwriter—from his own novel—for *Being There*, the new Hal Ashby film about a simpleton gardener named Chance whose literal observations regarding blossoms, growing cycles, and television (his avocation) are mistaken by the major portion of this country for economic and political profundities. Chance, later known as Chauncey Gardiner, deftly portrayed by Peter Sellers, is the ultimate child of the television age, an inoffensive innocent as perfectly bland as a soft-boiled egg; he is, in Kosinski's lexicon, a "videot."

Chauncey Gardiner starts at point-zero. He is there for visuals, he's nothing but an image. In such a way, he is truly cinematic. All my other characters are entirely non-cinematic; they're nothing but the self, which cannot be portrayed visually.

Kosinski enters the room. His face is familiar; not only has he recently been making the rounds on the tv talk shows, but his paperback publisher, Bantam Books, has also reissued his novels with various cover portraits endeavoring to capitalize upon the man's dramatic fine features and his reputation as a "confrontationalist" whose life has proven no less fantastic than his imagination. In each of these cover portraits, there is horror, fear, anger, and a desperate selfhood; these are the essential elements of Kosinski's fiction. Kosinski is a small man, though he appears to be athletic. (He is, in fact, an avid polo player and a former ski instructor.) His bony, ineffectually lean frame glides across the room in a few seconds with more concentrated energy than can be detected in Seller's entire two-hour portrayal of Chauncey Gardiner.

"The role of Chauncey Gardiner required an enormous reduction of means," points out Kosinski. "Since the character is basically non-gestural, suppressed, non-verbal, he's therefore ultimately undramatic. You have to be a very good actor to play someone so limited and so passive."

Sellers first approached Kosinski about the role in 1971 when *Being There* appeared as a novel. Initially, Kosinski was skeptical about seeing his work translated into film. "I like to think of film as an original art form. It should have material written for it that will make provision for the visual dimension." However, rumors soon began circulating that other writers and production studios were prepared to "pirate" Kosinski's story should the author himself not first take action. The reluctant screenwriter now finds himself more than pleased with the film, although he admits being "astonished" and somewhat concerned by its critical and popular reception.

"I didn't take into account the number of Chauncey Gardiners who might want to see one more," he asserts. "A lot of people who have queued-up to see the movie go to see Chauncey Gardiner as their representative. They feel that they're as innocent as he is. But they also envy him because they know that despite their innocence, or their attempt at innocence, they will have to go after life. They will have to make money, they will have to work, they will have to fight, they will be beaten, they will have to beat others. This is their duality, possibly their dishonesty."

Without memory we are creatures of this afternoon.

Jerzy Kosinski was born in Poland in 1933. Separated from his parents before his seventh birthday, he spent the next six years wandering alone throughout the Polish countryside—an ordeal that was chronicled in his first novel, *The Painted Bird*. After being

reunited with his parents and regaining his speech (the traumatic life of a nomad had rendered the child mute), Kosinski progressed rapidly with his formal studies and gained some unwanted attention from the Soviet-dominated Polish government. Though not yet subject to the ubiquitous influence of television, the writer does recall the immobilization of his generation as they "turned away from reality" through books. "We didn't want to go out into the street," he remembers. "What for? The images triggered by a text were always much better than the images provided by riots, by hunger, by bombed-out buildings." At the age of 24, Kosinski left Poland following a complicated assault on his native land's unwieldy bureaucracy. In an act of sheer gall and imagination, Kosinski armed himself with letters of recommendation from non-existent state functionaries, all urging that the young social scientist be allowed to travel and that he seriously consider an offer to study abroad from a large foreign foundation which, of course, did not exist. (This exploit is lavishly recounted in Kosinski's 1975 novel, *Cockpit*.) Upon arriving in the United States, Kosinski experienced a highly-compressed version of the American dream: he learned English in a few months, studying the language while scraping ship hulls and driving for a Harlem nightclub entrepreneur; he received a Ford Foundation fellowship and wrote *The Future Is Ours*, *Comrade*, a non-fiction study of "collectivist behavior," published under the pen-name of Joseph Novak and excerpted in both *Reader's Digest* and *The Saturday Evening Post*; he began a ten-year marriage to the widow of a millionaire steel magnate that propelled him into a world of undiluted affluence and corporate power; and he started to write fiction—a cycle of seven novels that also includes *Steps*, *The Devil Tree*, *Blind Date*, and most recently, *Passion Play*—all, in his words, "portraying the state of self in various confrontations" with society, personal origins, and the future.

In terms of Kosinski's future, it seems unlikely—despite the success of *Being There*—that there will soon be another encounter with Hollywood. "Writing screenplays is a dangerous exercise for a novelist. Each time I sat down to write the screenplay for *Being There*, I felt as though my grasp on my fictional technique was diminishing." Returning to the novel, Kosinski plans to reside in Louisiana this year while exploring the "transformations and modifications" of a corporate man who must confront the corporate state. As far as the personal arena is concerned, Kosinski's life will remain—by choice and conviction—an unpredictable, uncontrollable object of chance. And with chance at the helm, there would seem to be small prospects for peace.

A truly peaceful man is a dead man.



On Screen

BEING THERE, starring Peter Sellers, Shirley MacLaine, Melvyn Douglas, Jack Warden, and Richard Dysart; screenplay by Jerzy Kosinski, adapted from his novel; directed by Hal Ashby.

Andy Warhol had it all wrong: everybody doesn't become famous for fifteen minutes; they become famous in fifteen minutes. How often have we witnessed the spectacle of a total unknown transformed by the electronic and print media into sudden national prominence? It was precisely this spectacle to which Kosinski addressed himself in his famous short novel, which has now come to the screen in as fine a version as we had any right to expect.

The protagonist here is Chance, the keeper of a small garden belonging to an old recluse. Chance is a literal moron, a man with the intellect of a small child who has never left the house and who knows nothing but gardening and what he sees on TV, to which he is addicted. When the old recluse dies, Chance is forced out into the world with nothing but an impeccable wardrobe of the old man's clothing.

By normal logic, of course, Chance should come to a bad end. But not in this movie. Slightly injured by a limousine belonging to the young wife of a Feisty Rich Old Bastard, he is invited to recuperate at the FROB's lavish mansion. Chance quickly establishes himself as a most distinguished house guest as everyone begins to interpret his actions by his or her own standards. Chance's innocent questions are regarded as witticisms, his lengthy statements on gardening taken as profound analogies of the national condition, his admission that he does not read newspapers (he can't read) accepted as an act of courageous confession. He becomes an uncomprehending social lion, a darling of the media, and a world statesman. The fact that nobody can trace his past only lends an additional air of mystery to him.

Kosinski, in adapting his own book, has kept close to the original while adding some felicitous details. Chance is more innocent than in the book, not a simple man trying to survive in a hostile world but rather the Child Who Shall Lead Us, which does blunt the razor edge of Kosinski's satire. Even more dangerous is Ashby's precise, stately pacing; it takes longer to watch the movie than to read the book. But Ashby compensates with lavish visuals (the film is beautifully photographed, mainly at the Biltmore estate in North Carolina), and by relying on his excellent cast. Shirley MacLaine does well as the wife, as does Dysart in the expanded role of the house doctor; Douglas, the FROB, all but steals the show. But it is Sellers, as Chance, who has to carry this movie, and he does so with his best performance in years. Chance does not require much in the way of range, but he does require subtle inflections and perfect timing, which Sellers supplies in abundance. His little smile of delight as he switches TV channels from himself to Sha-Na-Na is almost worth the price of admission by itself.

There are other weaknesses—the redoubtable Warden is slightly miscast as the President, and Ashby overplays the execrability of the TV Chance so loves to

watch—but they aren't all that serious. If the idea of a finely-acted social satire appeals to you, then so will *Being There*. And if it doesn't, see it anyway.

Sol Louis Siegel

COAL MINER'S DAUGHTER, starring Sissy Spacek, Tommy Lee Jones and Beverly D'Angelo; written by Tom Rickman; directed by Michael Apted.

The true story of country singer/songwriter Loretta Lynn's hard early life and later superstardom, *Coal Miner's Daughter* is an easy film to watch, but it nags the mind. It looks real, it sounds genuine (Spacek and D'Angelo as Patsy Cline sing all the songs) and the performances are at least impressive, often exemplary, with a promising debut by former Band member Levon Helm as Lynn's father. The story is not milked of its inherent sentimentality; if anything, director Apted (*Stardust*, *Agatha*) keeps us at arms' length. But something is missing here, something—or someone—has been shortchanged. *Coal Miner's Daughter* is a moving film but it doesn't inspire heart-wrenching, throat-grabbing empathy—and it should. Loretta Lynn married at age 13, had four children by the time she was 18, six children in all. She was a dirt-poor Kentucky hillbilly who was pushed and cajoled into a singing career by her husband; she started writing her own songs and became one of country music's most successful—and best-loved—performers. She suffered a series of on-stage nervous breakdowns several years ago (which was blatantly plundered in *Nashville*) but bounced back (a near-miraculous recovery in the film); while her marriage has not been serene, it has lasted. We don't really understand why.

This movie shows us a woman of spirit but no spunk. Loretta Lynn wrote, among many others, a song called "The Pill," an ode to sexual liberation that set country music on its hypocritical ear; there's no sign of such iconoclasm here. The most rebellious things Loretta does on screen are marry Mooney Lynn over her father's objections and wear lipstick on stage over her husband's objections. There are hints of deeper despair: when Loretta hears of best friend Patsy Cline's death, she cries, "Who will I talk to now?" When she breaks down (ostensibly from overwork) on stage, she says, to the thousands of strangers assembled for her show, "You're my friends, I can talk to you." What a lonely woman! This is, I should add, an approved, official version of Lynn's autobiography which she wrote with George Vecsey. This is the way Loretta Lynn wants her story told. It may be honest, but it's not very objective, certainly not illuminating.

Judith Sims

COUP DE TÊTE, starring Patrick Dewaere, France Dougnac and Jean Bouise; written by Jean-Jacques Annaud and Francis Veber; directed by Annaud.

When a soccer player cleverly induces his enemies, who deserve all they get, to hoist their own petards, voilà, we have Jean-Jacques Annaud's second feature film, *Coup de Tête*, a mildly amusing satire of French provincial life. A spite-the-

bourgeoisie film plotted around vengeance rather than sex, it is a modest but worthy successor to Annaud's Oscar-winning *Black and White in Color* (1977).

In rapid succession, the hapless Francois Perrin (Patrick Dewaere) is kicked off his soccer team, fired from his factory job (same owner as the soccer team), involved in a barroom brawl and jailed for a rape he may not have committed. As a favor to the owner, he is released from the hoosegow to play for his injury-plagued former team, and he wins a key game almost single-handedly (and almost inadvertently), becoming the town hero. He then discovers that the local gentry have framed him, and now, suddenly powerful, he wreaks revenge by threatening them and letting their own greed and paranoia do the damage.

Annaud depicts the problems of the social outcast with more seriousness than the film's comic structure can comfortably sustain, and Perrin's stratagems are not always as clever as one might wish. In addition, the director stacks the moral deck so heavily in favor of the hero that it becomes hard to root for him. A much-in-demand director of TV commercials before turning to feature films, Annaud has not yet lost the habit of selling his product.

Robert L. Liebman

AMERICAN GIGOLO, starring Richard Gere and Lauren Hutton; written and directed by Paul Schrader.

Intriguing as is the idea of a man who earns his money making love to women, this is no landmark film in the sexual re-

volution. Gere is a gigolo with standards; he likes women and takes pride in his well-paid work. Framed for a murder, he finds good old romantic love at the end of the rainbow. Another prostitute with a heart of gold, except this time it's a man.

Filled with some of the most embarrassingly awful dialogue, shackled with a stupid plot, peopled with glamorously sadistic Hollywood types and photographed in a hard, modern brilliance akin to the photographs of Guy Bourdin or Helmut Newton and the paintings of David Hockney, *American Gigolo* will enrage and sometimes amuse those of us who think movies should have good stories and intelligent dialogue. For those (film students, mostly) who value style over content, knock yourselves out.

Judith Sims

CRUISING, starring Al Pacino, Paul Sorvino and Karen Allen; written and directed by William Friedkin.

Sensational publicity, prurient interest and simple curiosity have already moved too many people to see this dreary flick. It is ugly, poorly made, badly written and ultimately boring. Pacino looks old and unhappy and gives the least inspired performance of his career—but that's not entirely his fault. His character (a rookie cop who goes undercover to find the perpetrator of a series of brutal homosexual murders) is so superficially written it hardly exists; the other characters, especially his bewildered girlfriend (Karen Allen), receive even shorter shrift.

Friedkin (who directed *The French Connection*, *The Exorcist* and *Sorcerer*, among others) could have made a provocative film about violence and sexuality in the all-male leather world of New York's tough gay bars (as Gerald Walker created in the book on which the film is based), he could have explored relationships in a bizarre, frightening milieu; instead he turned out

a thoughtless muddle that doesn't explore anything except hundreds of male buttocks.

A disclaimer before the film says it deals with only one small segment of the homosexual population and should not be considered representative of the homosexual population as a whole; but later we

see the only sympathetic homosexual (who does not frequent leather bars) brutally murdered for reasons that are never clear. But perhaps it isn't fair to criticize such obvious lapses in logic; judging from this film and from Friedkin's statements about it, he doesn't know what the hell he's doing.

Judith Sims

John Carpenter Wants to Scare Us



BY JACOB A. ATLAS

In October, 1977 Compass International released a low-budget horror boogiemaniac film called *Halloween*; it cost \$300,000 to make and has, so far, grossed \$40 million. *Halloween* was, as every horror film aficionado knows, directed, co-written and co-produced (with Debra Hill) by John Carpenter. He even wrote the music. Now he has performed the same tasks for *The Fog*, a just-released ghost story (which features two of *Halloween*'s stars, Jamie Lee Curtis and Nancy Loomis).

A 31-year-old University of Southern California film school dropout (he didn't graduate because he wouldn't or couldn't learn French), Carpenter first gained national attention when his short film, *The Resurrection of Bronco Billy*, won an Oscar. "I thought I could just sit back and the phone would ring. It didn't," he says. "Then I figured people in Hollywood thought that just because I could make a short film, it didn't mean I could make a feature. So I spent four years making a feature called *Dark Star* [an outer-space satire]. No one called. But that movie did get me an agent." The agent sent Carpenter out on dozens of script meetings, most of which proved aggravating and fruitless. One script actually became *The Eyes of Laura Mars*, hardly an express ticket to the big time.

Then came *Halloween* and near-instant cult status. "But I'm still not being offered the next Al Pacino movie," Carpenter says, with what seems like customary candor. Pacino or no Pacino, the phone started ringing.

Dick Clark asked Carpenter to direct the Elvis bio-pic for ABC television. "Dick figured I would have a feel for music; actually, Elvis was a hero, and I once had my own rock & roll band." The success of *Halloween* and the critical acclaim for *Elvis* resulted in a multi-picture deal with Avco Embassy, which is currently releasing *The Fog*. Car-

penter's other future projects include a western titled *El Diablo* and a remake of the horror classic *The Thing*. "I plan to go back to the original short story for my movie," he says. "A great deal was left out of the Arness film."

Carpenter's associates say he would rather stay within the genre film category, working slightly outside the system. Cautious is a word they use. He's also something of an iconoclast, a self-described hillbilly from Kentucky despite the fact that his father has a Ph.D. in musicology and his mother is a bibliophile. Carpenter is good-looking without seeming to care about it. He could pass for a Jack Nicholson stand-in, or a back-up musician for a not-quite-successful rock band. He lacks the usual Hollywood narcissism; in fact, the most Hollywood thing he's done is marry an actress—Maude's daughter Adrienne Barbeau, who stars in *The Fog*. It was Carpenter's idea to have his wife do her own Farrah-competing pin-up poster, which features Barbeau in an old-fashioned merry widow corset.

Over-zealous critics have already called Carpenter the next Hitchcock, a premature assessment at best. Although he obviously knows film technique, his films have lacked the plot sophistication to elevate them beyond the promising. However, Carpenter isn't interested in complaints about his storytelling prowess. He takes exception, for instance, to reviews which said *The Fog*, about hundred-year-old ghosts which come back to wreak revenge on a Northern California town, lacked plot credibility.

"It isn't a matter of plot but emotions. *The Fog* is a fantasy. You know it can't happen. There are no such things as ghosts. To make it work on a script level would have meant putting in all sorts of explanations, it would have slowed down the film."

Carpenter admits good ghost movies are hard to come by, although he did single out the excellent *The Uninvited* with Ray Milland as one that works. "I think the only fantasy that always captures you is *The Wizard of Oz*."

As for *The Fog*, he says he wouldn't want this to get around, but the film is a tribute to those old comic books, *Tales from the Crypt*. "I loved them," he remembers. "They always had O. Henry endings and I wanted to make a movie that worked in the same way." He laughingly dismisses the recent screamer, *Alien*, by calling it a rubber monster movie.

Carpenter's penchant for making scary movies came from childhood when he saw and loved *It Came from Outer Space*. "I wasn't so much scared as thrilled. I knew right then I wanted to do that to someone else." This fledgling master of the macabre isn't particularly brave. Barbeau delighted the Los Angeles Film Critics Society a few weeks ago by telling them her husband was terrified of a bat which had made its way into their newly purchased Hollywood Hills home, and Carpenter readily admits egg yolks give him the shakes. Egg yolks? When he was about four he visited a farm where the owners made him eat a fertilized egg that was already turning into a chick. Young John was traumatized for life. He's finally, after many years, willed himself to eat eggs sunnyside up, but he carefully cuts around the yolk and swallows only the whites.



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Sol Louis Siegel

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Spacek as Lynn: something missing



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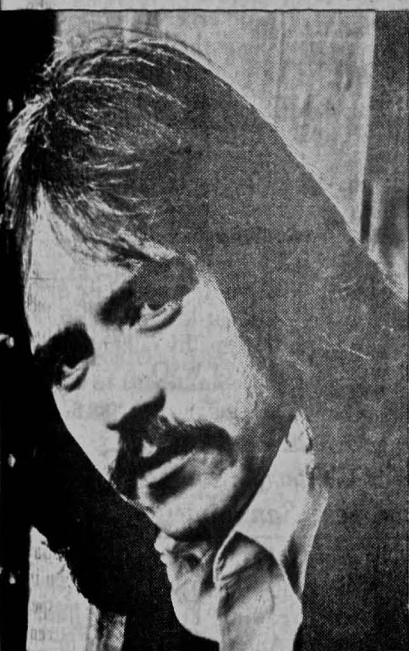
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John Carpenter Wants to Scare Us



BY JACOB A. ATLAS

In October, 1977 Compass International released a low-budget horror boogiemaniac film called *Halloween*; it cost \$300,000 to make and has, so far, grossed \$40 million. *Halloween* was, as every horror film aficionado knows, directed, co-written and co-produced (with Debra Hill) by John Carpenter. He even wrote the music. Now he has performed the same tasks for *The Fog*, a just-released ghost story (which features two of *Halloween*'s stars, Jamie Lee Curtis and Nancy Loomis).

A 31-year-old University of Southern California film school dropout (he didn't graduate because he wouldn't or couldn't learn French), Carpenter first gained national attention when his short film, *The Resurrection of Bronco Billy*, won an Oscar. "I thought I could just sit back and the phone would ring. It didn't," he says. "Then I figured people in Hollywood thought that just because I could make a short film, it didn't mean I could make a feature. So I spent four years making a feature called *Dark Star* [an outer-space satire]. No one called. But that movie did get me an agent." The agent sent Carpenter out on dozens of script meetings, most of which proved aggravating and fruitless. One script actually became *The Eyes of Laura Mars*, hardly an express ticket to the big time.

Then came *Halloween* and near-instant cult status. "But I'm still not being offered the next Al Pacino movie," Carpenter says, with what seems like customary candor. Pacino or no Pacino, the phone started ringing.

Dick Clark asked Carpenter to direct the Elvis bio-pic for ABC television. "Dick figured I would have a feel for music; actually, Elvis was a hero, and I once had my own rock & roll band." The success of *Halloween* and the critical acclaim for *Elvis* resulted in a multi-picture deal with Avco Embassy, which is currently releasing *The Fog*. Car-

per's other future projects include a western titled *El Diablo* and a remake of the horror classic *The Thing*. "I plan to go back to the original short story for my movie," he says. "A great deal was left out of the Arness film."

Carpenter's associates say he would rather stay within the genre film category, working slightly outside the system. Cautious is a word they use. He's also something of an iconoclast, a self-described hillbilly from Kentucky despite the fact that his father has a Ph.D. in musicology and his mother is a bibliophile. Carpenter is good-looking without seeming to care about it. He could pass for a Jack Nicholson stand-in, or a back-up musician for a not-quite-successful rock band. He lacks the usual Hollywood narcissism; in fact, the most Hollywood thing he's done is marry an actress—Maude's daughter Adrienne Barbeau, who stars in *The Fog*. It was Carpenter's idea to have his wife do her own Farrah-competing pin-up poster, which features Barbeau in an old-fashioned merry widow corset.

Over-zealous critics have already called Carpenter the next Hitchcock, a premature assessment at best. Although he obviously knows film technique, his films have lacked the plot sophistication to elevate them beyond the promising. However, Carpenter isn't interested in complaints about his storytelling prowess. He takes exception, for instance, to reviews which said *The Fog*, about hundred-year-old ghosts which come back to wreak revenge on a Northern California town, lacked plot credibility. "It isn't a matter of plot but emotions. *The Fog* is a fantasy. You know it can't happen. There are no such things as ghosts. To make it work on a script level would have meant putting in all sorts of explanations, it would have slowed down the film."

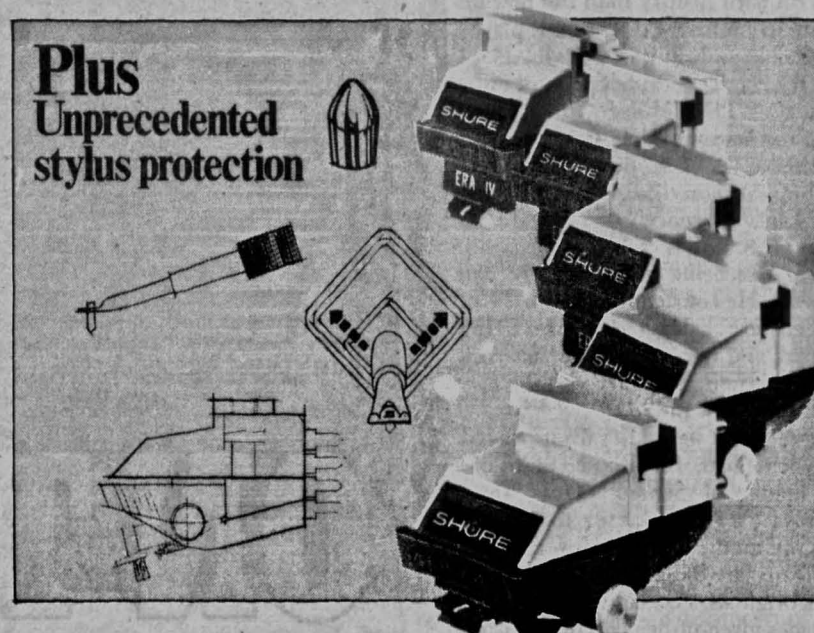
Carpenter admits good ghost movies are hard to come by, although he did single out the excellent *The Uninvited* with Ray Milland as one that works. "I think the only fantasy that always captures you is *The Wizard of Oz*." As for *The Fog*, he says he wouldn't want this to get around, but the film is a tribute to those old comic books, *Tales from the Crypt*. "I loved them," he remembers. "They always had O. Henry endings and I wanted to make a movie that worked in the same way." He laughingly dismisses the recent screamer, *Alien*, by calling it a rubber monster movie.

Carpenter's penchant for making scary movies came from childhood when he saw and loved *It Came from Outer Space*. "I wasn't so much scared as thrilled. I knew right then I wanted to do that to someone else."

This fledgling master of the macabre isn't particularly brave. Barbeau delighted the Los Angeles Film Critics Society a few weeks ago by telling them her husband was terrified of a bat which had made its way into their newly purchased Hollywood Hills home, and Carpenter readily admits egg yolks give him the shakes. Egg yolks? When he was about four he visited a farm where the owners made him eat a fertilized egg that was already turning into a chick. Young John was traumatized for life. He's finally, after many years, willed himself to eat eggs sunnyside up, but he carefully cuts around the yolk and swallows only the whites.

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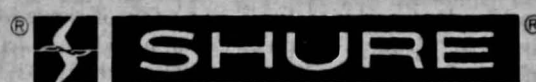
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M97GD	Nude Spherical	3/4 to 1 1/2 grams	
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Gary "U.S." Bonds; Trax, New York City

"Are my legs cool?"

Gary "U.S." Bonds stood onstage for his first New York performance in 15 years and worried about his legs. The man whose festive, accelerated R&B hits rocked everyone's early Sixties basement parties was onstage in lycra spandex.

"I got my tights on and I'm nervous about my legs. Are they cool?" They were.

Gary "U.S." Bonds knows it's 1980, but his revival on New York's new wave circuit has more to do with history than the new decade. Late in January, "U.S." Bonds played Trax nightclub and Club 57 at Irving Plaza, had his Trax concert broadcast, and did a talk show on WPIX-FM, New York's ruling rock and roll station. While new wavers inspected their roots, "U.S." Bonds (born Gary Anderson, Jacksonville, Florida, 1939), sang for a new currency.

At Trax, U.S. Bonds cashed in the desire penned up from being hitless for more than fifteen years. He courted the crowd.

"We been here all day, man. It takes a long time to rock and roll here. I don't like rock and roll—I love it. You start with the new wave; I'll start with the soul."

To suggest that he hadn't disappeared (and maybe he had), he disposed of his old hits in a medley of "School Is Out," "Dear Lady Twist," and "Quarter to Three." Around the medley and a full version of "New Orleans" he danced through funky soul/rock originals, a Dr. Hook ballad, and a no-apologies-given-or-needed cover of Cold Blood's "You Got Me Hummin'."

Pleasant as the music was at Trax, the raw screech, the raunch, and the infamous chaos of Bonds' early Sixties records had disappeared. The man who kept doo-wop safe from Middle America, whose sax man—Daddy G—gave Clarence Clemmons and Bruce Springsteen a song to chew on three or four rock generations later, didn't have one horn in his band! His voice didn't cry. And, after latter-day girl groups like the Slits and the Plasmatics' Wendy Williams, Bonds' girl-singer-in-sexy-clothes-with-tambourine was just too tame to impress. The guys in the band had seen too much of Ted Nugent.

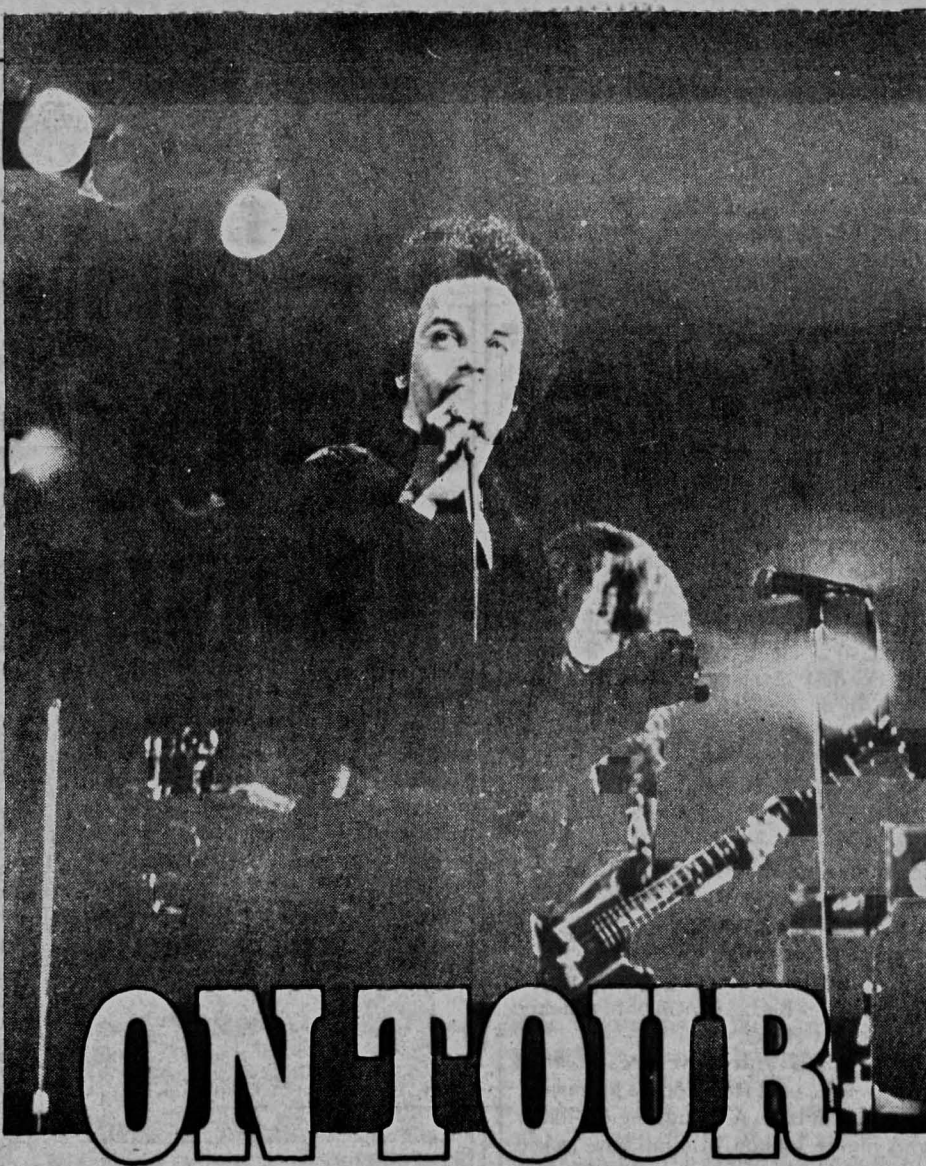
But the Trax concert in New York made a great night out and updated the legend. The crowd paid tribute to Gary "U.S." Bonds; the latter paid the rent for Gary Anderson.

Linda M. Eklund

Cheap Trick & Moon Martin; Sports Arena, San Diego

The Trick's San Diego appearance was a textbook example of polished rock showmanship, a fast-moving, here-come-the-hits sort of concert as crowd-pleasing as it was predictable. Dishing out their special brand of heavy metal with a bubblegum center, the band elicited yelps of joy from its faithful throughout the evening. Since their songs are either fast and silly or faster and sillier, Cheap Trick's momentum was unflagging.

The pretty half of the quartet, Robin Zander and Tom Petersson, dominated the vocalizing, their agitated but unthreatening shrieks often lost in the echoes of the cavernous Sports Arena. Zander flexed his larynx on "Gonna Raise Hell," "Heaven Tonight" and "Surrender," while Petersson was featured during "I Know What I Want and I Know How to Get It." Nearly interchangeable in vocal styles and appearance, they



ON TOUR

came across as rambunctious party animals, rowdy but not really dangerous.

While Zander and Petersson are the crowd-rousers, guitarist/songwriter Rick Nielson and drummer Bun E. Carlos spark the band. Nielson's brawny technique is the equal of Ted Nugent's in brutality, but was employed in a pleasingly streamlined fashion. Like his playing, the guitarist's trademark antics (rubber-faced grins, Grouchoesque lurches, pick-tossing) have become standardized fare; it can't be denied, though, that together with Carlos' insistent backbeat and the keyboard touches of guest sideman Jai Winding (a veteran sessions player), Nielson made Cheap Trick's Sports Arena show a model of smoothly-executed rock and roll.

Warming up the Trickophiles was Moon Martin, a workmanlike songwriter whose "Bad Case of Loving You" and "Rolene" have earned him attention of late. Martin's material has been covered well by other artists, most notably Mink DeVille ("Cadillac Walk") and Robert Palmer. The Oklahoma-bred rocker's own interpretations of his moody, Chuck Berryish songs are hindered by a profound lack of stage presence. Had Harry Truman ever turned to rock and roll, he would've cut a figure much like Martin's—earnest, businesslike, more than a little dull.

Barry Alfonso

B.B. King, Luther Allison; Madison, Wisconsin

It wasn't the Regal Theater in Chicago, and the music wasn't purely the blues, but B.B. King smiled as though he loved every second of his forty-minute set of ballads, soul, funk, and a few of the traditional crowd pleasers that have been part and parcel of the King act since the 1950s. Diamond rings flashing in the spotlights, Lucille swinging on his hip, King had the crowd stomping and clapping within the first five minutes.

King's ten-piece band played hot and tight, pouring out the slick, patented sound that cements his position as the Number One Man of the Blues. King's guitar phrasings were classic: elegant bent-note moans, terse yips and long, solid vibratos. It was hard to tell how many recognized the newer material from King's recent association with the Crusaders, but the predominantly white crowd danced and smoked. That's B.B. King—so, this must be the blues.

Luther Allison's set was energetic and powerful, the best he has sounded in four years. A devotee of the B.B. King style, Allison may not have the national reputation (yet), but blues fans from the Midwest know that he can easily play with the best. The current band supports him perfectly, letting him do what he does best: take center-stage and hold it. Allison could become a serious rival for B.B. King's Number One spot.

William J. Burling

World Saxophone Quartet; Village Theatre, UC Irvine

The WSQ works out of a multi-leveled conceptual framework. They redefine both the European chamber ensemble and the big-band-jazz reed section and manage to do so with precision and vitality. Each man is a major player on his instrument, a bandleader and a composer as well. Hamiet Bluiett is a resourceful and commanding baritone saxophonist. Julius Hemphill, an alto player, is one of jazz's most important contemporary composers. Altoist Oliver Lake is known for his spatial writing and a sound that can scorch or soothe. David Murray is an intense tenor player with a sound that can scorch or soothe. David Murray is an intense tenor player with a sound that can scorch or soothe.

Hemphill's "Steppin'" from their album of the same name, was rendered with more verve and imagination than the recording. With Murray slapping down the backbeat on bass clarinet and Bluiett's flute gliding

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Opening the bill was the Vinny Golia Trio, a cohesive yet loose ensemble involved in reordering sound, space and color. Golia plays a vast array of reeds but sounded best on soprano sax, achieving a fluidity without piping in the high registers. Bassist Roberto Miranda navigated a warm stretch, plucking out a Latin-tinged melody while Golia's flute added color and percussionist Alex Cline lightly brushed textures. Like Air, a more famous avant-garde outfit, this group relies on musical telepathy rather than the well-ordered charts of WSQ.

Kirk Sillsbee

Zen & Contemporary Poetry; Hyatt Ballroom, San Francisco

Jerry Brown was there. So was Linda Ronstadt. So were about 850 others. The event was a poetry reading. Five distinguished contemporary American poets met to discuss how Zen has affected their lives and to read poems showing that effect.

Lucien Stryk started the night with a somber, impassioned reading of his own work and that of his friend, Japanese poet Takahashi. Huge-bellied Philip Whalen, with his shaved head, lumberjack shirt and baggy pants, changed the mood completely with a hilarious selection of poems about his life in a Zen monastery.

Next was Richard Brautigan, the reclusive author of *Trout Fishing in America*, *In Watermelon Sugar* etc. Attired in old denim and drinking Jack Daniels from a bottle in a brown paper bag, Brautigan delighted the crowd (largely composed of college English teachers) with a deadpan monologue that poked fun at the audience's conception of him. "I know that many of you are amazed that I am even capable of human speech," he began. "Look! A talking hippie unicorn! What will he say next? Well, the next thing I am going to say is an apology for not having any flowers in my hair, and for not bringing a gigantic bouquet of daisies to personally distribute to each of you."

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Jacoba Atlas

Drugs and violence and sex and music—you'll find it all in *Jambeaux* (Harcourt Brace Jovanovich, \$9.95), a novel about the rise and fall of a rock band in the mid-1970s by former musician Laurence Gonzales. Longtime friends Page and Link are Vietnam vets who, disgusted with playing blood-bucket saloons in South Texas, start their own band; they call themselves Jambeaux and put out a sound that is one part Creole, two parts "light assault rock and roll," and wholly their own, and Jambeaux rockets to fame and fortune and flame-out.

Jambeaux is not merely a behind-the-scenes look at the whirligig world of rock and roll, it is an inside-out account that is as probing as surgery—and sometimes as bloody. Page identifies rock and roll with Vietnam, and in his recurrent flashbacks the connection between the music and the

war is so strong that "Lock and Roll," a title is pressed rock and roll are costly.

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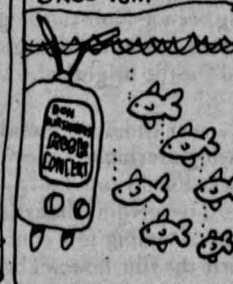
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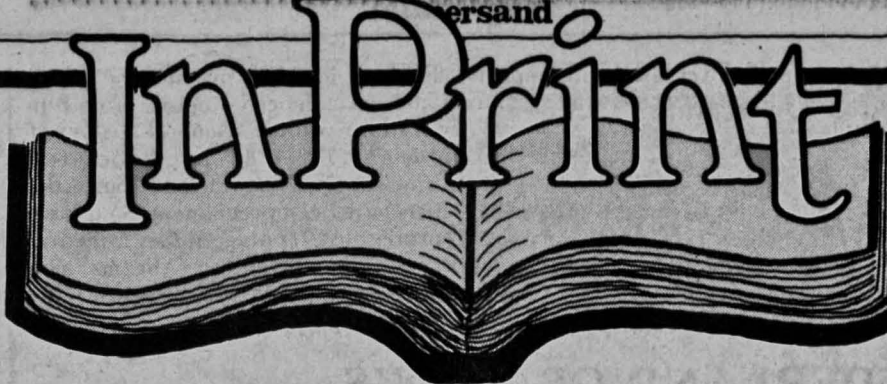
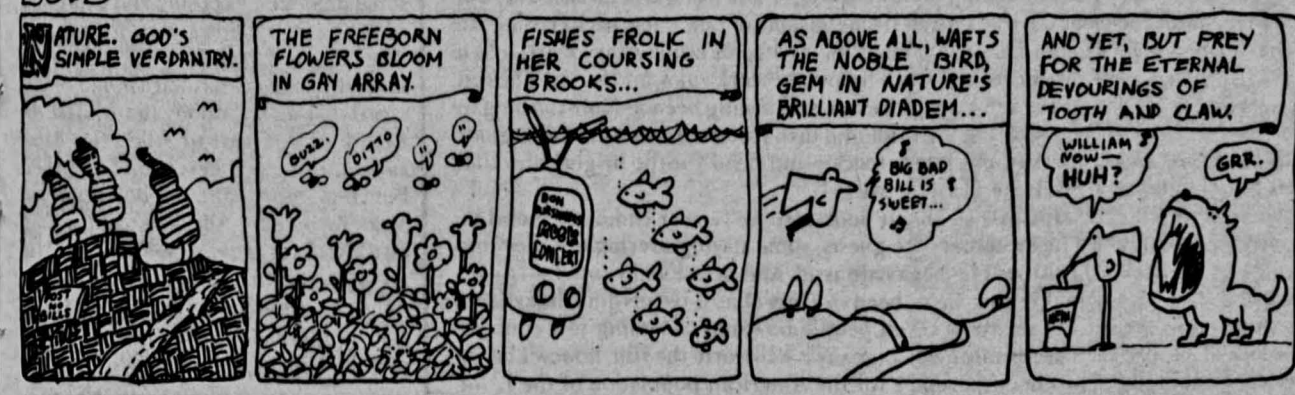
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Jacoba Atlas

Drugs and violence and sex and music — you'll find it all in *Jambeaux* (Harcourt Brace Jovanovich, \$9.95), a novel about the rise and fall of a rock band in the mid-1970s by former musician Laurence Gonzales. Longtime friends Page and Link are Vietnam vets who, disgusted with playing blood-bucket saloons in South Texas, start their own band; they call themselves Jambeaux and put out a sound that is one part Creole, two parts "light assault rock and roll," and wholly their own, and Jambeaux rockets to fame and fortune and flame-out.

Jambeaux is not merely a behind-the-scenes look at the whirligig world of rock and roll, it is an inside-out account that is as probing as surgery — and sometimes as bloody. Page identifies rock and roll with Vietnam, and in his recurrent flashbacks the connection between the music and the

war is so strong that the battlefield command "Lock and load" is replaced by "Rock and Roll," and this Vietnam/Rock association is present throughout the book. It's a rock and roll war to Page, and the battles are costly.

It's all here: the exhaustive repetitions of a recording session, the numbing nightmare of the big tour, the casual sexual encounters, the dangerous habits of irrepressible hell-raisers as they rely less on music and more on drugs to keep them going. All of which leads to a tragedy that is reminiscent of those real-life ones we remember so vividly — Hendrix, Morrison, Joplin. Page draws back, drops out, shaken to his core, and we can easily understand why. Yet the human depth of the tragedy is not felt by the reader so much as it is sensed, because author Gonzales is better at describing musicians at work than he is at conveying the intensity of their humanity.

Ben Satterfield

Book publishers are, at this moment, suffering acid rains of works in two categories, rock music and the Sixties. This means every typist who's had a paragraph printed in any of hundreds of rock 'n' roller periodicals has written a book, so beware.

On the other hand, a few soaring Phoenixes will rise from these ashes and here is one of the first: *Barefoot in Babylon* (Viking, \$15.95), a magnificent book by Robert Stephen Spitz on 1969's Woodstock Music Festival.

It is 500 pages long, well-written except for a few dangling modifiers and awkward prepositions, and highly entertaining. Its greatest strength is the clear and inexorable description of how Woodstock became, simultaneously, a stupefying disaster and an unprecedented triumph.

Spitz paces his book in precise synchronization with the festival's evolution so that by the time a reader reaches the chapter titled "Friday, August 15, 1969," mayhem events and outrageous behind-the-scenes characters are spinning by as fast as time must have been passing for them then.

It's not a particularly nostalgic book — it's fascinating. Hilarious and heroic anecdotes are in deluge supply. One example is Abbie Hoffman, threatening early on to put LSD into the festival water tanks unless

handsomely paid. He eventually gets knocked off the stage by Pete Townshend who had no idea whom he was offing and never gave it another thought.

Spitz also provides an "afterword" in which he summarizes festival principals' activities in the last decade. If you like the genre you couldn't ask for a better book.

Speaking of genres, I don't like surveys, but a definitive one has been done by Rex Weiner and Deanne Stillman called *Woodstock Census, the Nationwide Survey of the Sixties Generation* (Viking, \$9.95).

It answers, statistically, questions about the Sixties, questions from body hair prevalence to politics, music, sex and drugs. The trouble is that surveys and resulting percentages are not interesting except to statisticians.

Never mind. Any serious student of the 1960s will want and should have this book just because it exists. And the questionnaire was fun to read.

Alison Wickwire

Short of putting a pen in your hand and a melody in your brain, *If They Ask You, You Can Write a Song* (Simon & Schuster, \$10.96) does everything a songwriter's primer can be expected to do. Various chapters touch on Broadway, film, commercial, Country and Western and Rhythm and Blues songwriting, but the payload of *If They Ask* is its scrutiny of the pop form. Anchored with bits and examples between declarative remarks, the book's chapters are almost little pop songs in themselves, small bits of substance packed in memory-snagging hooks. Emphasis is laid on adjustment to marketplace realities, which is disconcerting at the same time it's wise. How do flair and originality emerge, given the incessant need to be commercial? But that's a question that's bugged artists of all types ever since the Medici family axed their patronage budget. Authors Al Kasha and Joel Hirschhorn may not be the authors of deathless lyrics, but they've scored bucks, houses and cars in a racket that starves most practitioners. Their halfway satisfying resolution of the creativity/commerciality perplex: "...a peculiar fusion of brain and heart sometimes combines to produce greatness when you're just doing your job. Songwriting is a profession, and has to be treated that way if you're to succeed."

Byron Laursen

Art Pepper is a Los Angeles-based saxophonist who achieved worldwide fame from his Forties and Fifties work with the Stan Kenton band and his early association with the "West Coast" school of jazz playing. Art Pepper is also a junkie, a full-blown heroin addict, and a self-proclaimed genius, and *Straight Life* (Schirmer, \$12.95) is his story, from the first unloved moments to the right-on-the-edge present, told in the first person by Pepper, his friends, relatives and cohorts, and transcribed and edited by Art's wife, Laurie.

The reader travels with Pepper through his bleak childhood, with its resultant never-ending need to be the best, the number one, the greatest; through his first musical and amorous successes; his first snort of stuff; then his first fix; then his addiction. We follow him through innumerable trips to jail and prison, relive his affairs with the women he didn't care for, read his recollections of recording dates where he could barely stand yet played marvelously, and follow him through his years at Synanon, where he met Laurie, and his final re-emergence, once again re-

suming the life of a musician and human citizen, though still unsure and unstable. It's been a long, hard go, and he's not home free yet.

Straight Life is an honest, brawling volume, filled with graphic details of lost lives and wasted years, but in Pepper's resurrection there is also a glimmer of light in the midst of all this darkness. Above all,

it is an appalling yet fascinating report on how not to conduct one's brief visit on this planet.

Zan Stewart

While it is the Germans who have the reputation for this sort of thing, cataloguing and compendizing beyond the patience of less anal pedagogues

elsewhere, in at least one field the British stand unchallenged — music. From Burney's four volume "General History of Music" (1776-1789) to ethnocentric Grove's *Dictionary*, the reference source, the Brits have been preeminent. So it is no surprise that *The Music Makers*, edited by Clive Unger-Hamilton (Abrams, New York), is so good. What is a surprise is the

obvious editorial intention to include within the definition of "music" such non-classical manifestations of the art as Grove and Burney disdain.

Here is a sumptuously illustrated effort to produce not only a history of art (as opposed to folk music), but an encyclopedia as well. Any book which has photos of Frank Sinatra, Sarah Vaughan, Edith Piaf, and Tito Gobbi (pop, jazz, cafe and opera respectively) has something going for it the editors of Grove's never understood.

The biographical entries of composers and performers appear as comprehensive as one would dare hope in a one-volume work — if perhaps a bit biased to the home team. One can cavil: Elvis Presley was not "the first white singer who could really sing 'black.'" But where else would one find a book which listed in alphabetical order Ben Jonson, Janis Joplin, Scott Joplin and Josquin des Pres, and treated all with equal respect?

Equally important are the introductory essays and historical notes which, with the handsome illustrations, place music in a social context.

Why, even a critic or two gets a bibliographic mention here.

Ed Croy

A WONDERLAND OF BOOKS

BY RON CARLSON

Someone is asleep in the bookstore. Not just asleep this afternoon, but heavily asleep, flat out on a couch, and not in the bookstore, but up in the "library." We are upstairs touring the labyrinthine bookshop, Shakespeare and Company in Paris, which Henry Miller called a "wonderland of books." From the window of this dark booklined room, we can see the facade of Notre Dame across the Seine.

"Are these books for sale?" We ask of the thousands of volumes leaning at us from the stacks.

"No. This is the library. People come up here to read. Downstairs you can buy books."

We are speaking to twenty-year-old Hannah Kaniogian who, with another young woman and bookstore apprentice, Barbara Schreyer, is in charge of the shop while the idiosyncratic owner George Whitman tours the world for six months.

"I met George in the summer of 1976," Hannah says. "He was sitting in front of the bookstore having iced-tea with some friends and they invited me to join them."

Shakespeare and Company is one of the most famous bookstore names in the world. The store, under the philanthropic management of Sylvia Beach, aided and abetted dozens of writers, known and unknown, including W.H. Auden, Ezra Pound, James Joyce and Ernest Hemingway. (Hemingway later repaid the favor in his memoir *A Moveable Feast*.) And, of course, most noteworthy, Shakespeare and Company arranged the first book publication of James Joyce's *Ulysses*, in 1922, more than ten years before the book was declared legally fit for American readers.

Now the bookstore has changed hands and moved from rue l'Odéon to a nook at 37 rue de la Bucherie, facing the river. Obviously, when a reader (or writer) makes any literary pilgrimage to the early flats of Hemingway in Paris (74 rue de Cardinal LeMoine), or to the cafes on the rue St. Germain, or to the continuation of legend which Shakespeare and Company embodies, he is looking for ghosts. And of the dozens of literary sites one can find in Europe, this odd little bookshop, more actively than any other we saw, hosts the spirit(s) of the literary past and present.

One's first impression, in fact, is that these are the same rooms featured in the famous photographs from *Shakespeare and Company*, the book about by Sylvia Beach. Well, they aren't, but as we stood on the small mosaic marble floor downstairs which George Whitman hand-made, scanning the bulging shelves for treasures, or reading the dozens of literary notices on the windows and door, we felt they could have been. Things still happen in this bookstore.

As Barbara, the other girl in charge, makes change out of the cash register, (a wooden cigar box kept under the table), a man enters the store to ask, "Is Ted Jones here?"

"No," she says. "But he is in Paris. Want to leave a message? He'll probably be at the reading tonight."

Yes, reading. It is Tuesday, a big day for Shakespeare and Company. Tonight the literary staff of the Paris based journal *Paris Voices* meets upstairs, and after that in the room where the boy was sleeping there will be the weekly seven o'clock poetry reading. Tonight's, we note, is by a Spanish poet, a Señora Charsanas.

"Amitie sincere" sums up the store's policies. And, in so personal a bookshop, one is not surprised to find the lack of a consistent inventory system. Books are grouped generally by area: fiction, non-fiction, rare books, etcetera. The location of a par-

ticular book, many times, is a matter to take up with the staff. Shakespeare and Company does boast the largest stock of antiquarian English books on the continent, and though George Whitman's collection of modern first editions is impressive, he won't just sell them to "anyone." "If he likes you, or thinks you have a sincere interest in the book, then he might sell you one of his rare books," Hannah says.

The portrait that develops of the absent George Whitman describes a generous and inventive man who runs the store as its benevolent despot. He lives in the store, next to the library, as do several resident and transient literateurs.

"George watches the kind of books someone is buying, and if he thinks the person might be interested he invites him to stay. Many people find out about staying here from friends or traveling acquaintances. We always ask about how they were referred to us, and they all write in the journals."

The journals, several large black bound volumes, are thrust in our laps. They are thick with hundreds of brief biographies of the people who have hosted here, and they share a common theme of merciless optimism and literary aspiration. Many of the short confessions are accompanied by photographs, and we stare at the young faces wondering who will actually realize his dream and become the next Ford Maddox Ford or Hemingway.

"Is there a fee to stay in the store?"

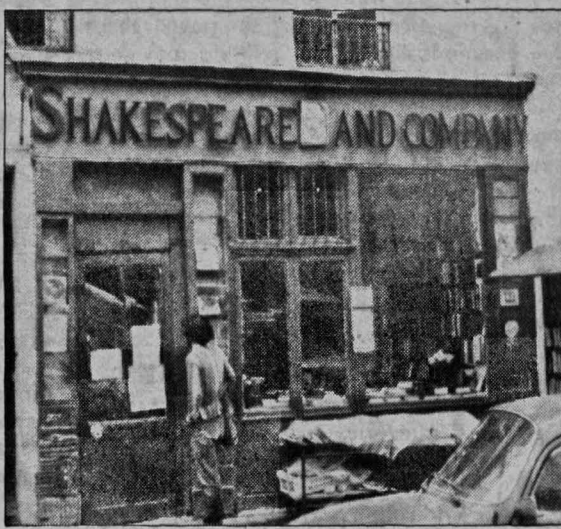
"Not really. George has a way of finding the special talents of people, and he gets them to fix or build shelves, or someone might sit at the desk for a couple of hours. I think the boy upstairs helped with the plumbing two days ago."

A lumberjack, or someone dressed like a lumberjack, comes in the store. "Is there any mail for me?"

A new girl at the desk, a Canadian student staying for a few days, hands him two envelopes. About half a dozen friends and writers receive mail care of Shakespeare and Company. This man turns out to be John Kendrick, writer, actor, boxer, and lumberjack.

We are drawn into a lengthy discussion of the Edinburgh Festival, during which another young man who has been thumbing one of the week-old Sunday *New York Times* (on sale at a discount) arranges to ride with Mr. Kendrick to the festival. We buy *When the Wine Is Cold*, a play by the writer. We are invited to a concert at the Centre Cultural Americain, tonight. We all advise the "clerk" on the value of a stack of used paperback books she will buy for the store from a student who has brought them in. We witness another student buy a copy of *Down and Out in London and Paris* by George Orwell from the table of new paperback classics. An older character comes in, waving an unnecessary scarf, tells a joke in French which he and the clerk enjoy, and leaves. The rest of us exchange addresses, and having been indoors too long in Paris, we burst outside and turn past the browsers at the outdoor racks of used paperbacks, and head for the bright cafes that mark the Place St. Michel.

It is the strangest bookstore we've ever climbed around in. The customers are guests, some staying overnight, others for months. The books are read, and occasionally purchased. We realize that we've been in Paris almost twenty-four hours and that we know seven people now and are going to a concert. Shakespeare and Company is well worth the visit, however brief; it remains a center for the American population of the Latin Quarter, sustaining its friends in a variety of ways.



In those days there was no money to buy books. I borrowed books from the rental library of Shakespeare and Company, which was the library and bookstore of Sylvia Beach at 12 rue de l'Odéon. On a cold windswept street, this was a warm, cheerful place with a big stove in winter, tables and shelves of books, new books in the windows, and photographs on the wall of famous writers, both dead and living. The photographs all looked like snapshots and even the dead writers looked as though they had really been alive.

Hemingway, *A Moveable Feast*

Bob Seger The Silver Bullet Band

AGAINST THE WIND



The NEW album contains
"FIRE LAKE"



©1980 CAPITOL RECORDS, INC.

Terry Glavin

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AGAINST THE WIND



The NEW album contains
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©1980 CAPITOL RECORDS, INC.

Terry Glaze

THE KNACK IS BACK

and they're beautiful



THE NEW ALBUM

Produced by Commander Chapman

...but the little
girls understand

Contains: "Baby Talks Dirty" &
"Can't Put A Price On Love"



©1980 CAPITOL RECORDS, INC.

Local scoring

25

WRITING EXERCISE

You have proposed an illogical situation, but I will do my best to give you an answer. I choose driver's education over the other classes on my own special process of elimination. School athletics is out because I can't stand the class and have no wish to inflict it on others. Art and music are really unfair electives to leave out, but they are certainly not as important as driving unless you plan to make a career of them. In that case, I'm sorry but life is hard. Vocational programs were the toughest of all to leave out (and it is the subject your mythical school will probably keep, despite this recommendation), because you do make a career of them, but look at it this way: Driving is almost essential to a person's life, and although one could learn to drive elsewhere it would be much more expensive. Actually, my whole rationale doesn't have to make sense, because your question didn't in the first place.

These essays were written by ninth-graders participating in the Texas Assessment of Basic Skills writing examination, which was scored by Westinghouse

20

Ampersand

March/April, 1981

tech talk:

-70db rumble

explained.

When it comes to stereo, what you can't hear can delight you. And the tech talk above demonstrates this. It's a measurement of a kind of noise that occurs in turntables. This measurement is called rumble.

Rumble is caused by motor vibration. Vibration that is transmitted to the turntable platter. The platter in turn transmits the vibration to the pickup or cartridge. The cartridge then translates the vibration into an audible electrical signal. A signal you definitely don't want to hear. That's why the specs on this page are so great. A figure of -70db represents rumble so minimal your ear can't hear it. And these are precisely the specs you get in the incredible MCS® Series 6602 and 6700 turntables.

The main reason for this amazingly silent operation is a direct-drive DC servo motor. A motor that is an integral part of the platter and, therefore, has fewer moving parts to

cause vibration. The result, virtually silent operation and constant speed. But great specs are just part of what you get in the 6602 and 6700 turntables. You also get a tracking weight adjustment control to help prevent damage to your records and stylus. A bias control that minimizes skating. A Shure cartridge valued at \$50.00. And, of course, silent operation. And when it comes to great turntables—silence is golden.

The MCS® Series 6602 and 6700 turntables. Only at JCPenney. Model 6602 semi-automatic turntable \$179.95.* Model 6700 fully automatic multiple play turntable \$229.95*

*Prices higher in Alaska, Hawaii and Puerto Rico.

Full 5-Year Warranty on MCS Series speakers. Full 3-Year Warranty on MCS Series receivers, turntables, tape decks, tuners and amplifiers. If any MCS Series component is defective in materials and workmanship during its warranty period, we will repair or replace it—just return it to JCPenney.

MCS® Series Audio Components sold exclusively at JCPenney.



MCS®
Series

IT MAKES EVERYTHING CLEAR.

Sold exclusively at JCPenney.

Gunmen seize Iran Embassy in London

LONDON (UPI) — Three heavily armed Arabs seized the Iranian embassy in London Wednesday and threatened to kill 21 hostages and blow up the building unless Iran frees 91 Arab political prisoners.

They also demanded a plane to flee the country and said Britain and Iran had until noon Thursday — 6 a.m. Iowa time — to meet their conditions or see the hostages, including Iranian diplomats and two BBC correspondents, killed.

The gunmen, claiming to belong to the "Group of the Martyr," also asked that a doctor be sent to the ornate, white columned mansion off posh Hyde Park to treat a man shot during the mid-morning takeover.

In Tehran, the Iranian Foreign Ministry said the terrorists could not be the Iranian Arabs they claimed to be. It blamed the embassy takeover on Iraq.

Iranian Foreign Minister Sadegh Ghotbzadeh, on a tour of the Persian Gulf, said in Abu Dhabi that Iran "will not submit" to terrorist demands.

In telephone calls to the BBC, the gunmen demanded an airplane to fly them and their hostages to an undisclosed location and that Iran free 91 ethnic Arabs imprisoned in the oil-rich Khuzestan province neighboring Iraq.

Faculty

By CRAIG GEMOULES
Staff Writer

Citing low pay and "battered morale," a group of about 250 UI faculty members, staff and students met Wednesday night and formed six committees to investigate collective bargaining and to take action to improve working conditions.

And during a question and answer session at the meeting, some faculty members hinted at a "teaching slow-down" and a strike — possibly with the support of local labor organizations — as a way to gain higher pay.

The six committees being formed are: —An economic and fact-finding group to compile statistics on pay and how faculty salaries compare with those of other state employees.

UI officials

By LISA HINTZE
Staff Writer

The possibility of raising UI tuition to provide salary increases for faculty and staff — a suggestion that surfaced during the Iowa Legislature's debate on the 1980-81 budget — is not supported by UI officials, according to Randall Bezanon, UI vice president for finance.

Bezanon said that his office estimates that a 20 percent increase in tuition would be needed to provide a 2 percent salary increase and replace \$400,000 to \$600,000 in federal capitation fund losses.

Mexico to C tells elabora

By ROY POSTEL
Staff Writer

A federal grand jury indictment issued in San Diego last week reveals an intriguing smuggling and conspiracy plot in which more than 10 tons of Mexican marijuana were allegedly trucked from California to the Iowa City-Coralville area.

Steve Seyer, a former UI student, was named along with 16 other persons connected with an elaborate dope smuggling operation that reportedly moved 100,000 pounds of marijuana across the western half of the U.S. between 1974 and 1976. According to the 38-page indictment, Seyer was on the receiving end of three shipments, one in August 1975, and two more in February and April of 1976.

Inside

The future of the UI
Pages 4 and 5

Day 92 — Weather held hostage
Listen, team, don't worry. Just because we accidentally blew up the basement of the Communications Center while testing our commando repertoire, that doesn't mean we can't launch a successful raid under cloud cover and highs in the upper 60s. Unless that weather staff is released by midnight tonight, we're going in. But for God's sake quit horsing around with those flamethrowers.