



United Press International

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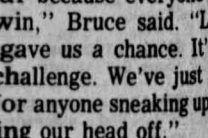
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The Daily iowan/Kathleen De

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Year

# The Daily iowan

Still a dime  
© 1980 Student Publications Inc.

Iowa City's Morning Newspaper

Tuesday, September 9, 1980

## Government to 'soon' start search for draft resisters

By Scott Kilman  
Staff Writer

Draft registration evaders, step lively. Uncle Sam still wants you. The federal government will soon begin searching for draft registration evaders by cross-checking a master list of registrants against a record of all 19- and 20-year-old male U.S. citizens.

The Selective Service will complete

its list of registrants by the end of October, said Betty Alexander, Selective Service public affairs officer.

"Our figures show that 93 percent of the eligible men did register as of Aug. 22. More cards are coming in so the percentage should go higher," she said. The official draft sign-up period ended in early August.

Until letters have been sent to registrants acknowledging that their names are on Selective Service lists,

the search for men who have not yet registered cannot begin.

"WE CAN'T check anyone's name with confidence until there has been enough time for responding to the acknowledgement letters. Otherwise we cannot be sure someone who signed-up was missed," said Ed Frankle, associate director of policy for the Selective Service.

Selective Service will "soon" use in-

formation gathered by several federal agencies to cross-check their record of draft registrants for missing names, Frankle said.

The names of non-registrants will be given to the FBI, which will investigate individual cases and send its evidence to the Justice Department, said Joseph Black, Selective Service spokesman.

U.S. District Attorney Roxanne Conlin will prosecute cases brought against registration evaders in

southern Iowa.

"I AM THE prosecutor. I am not the

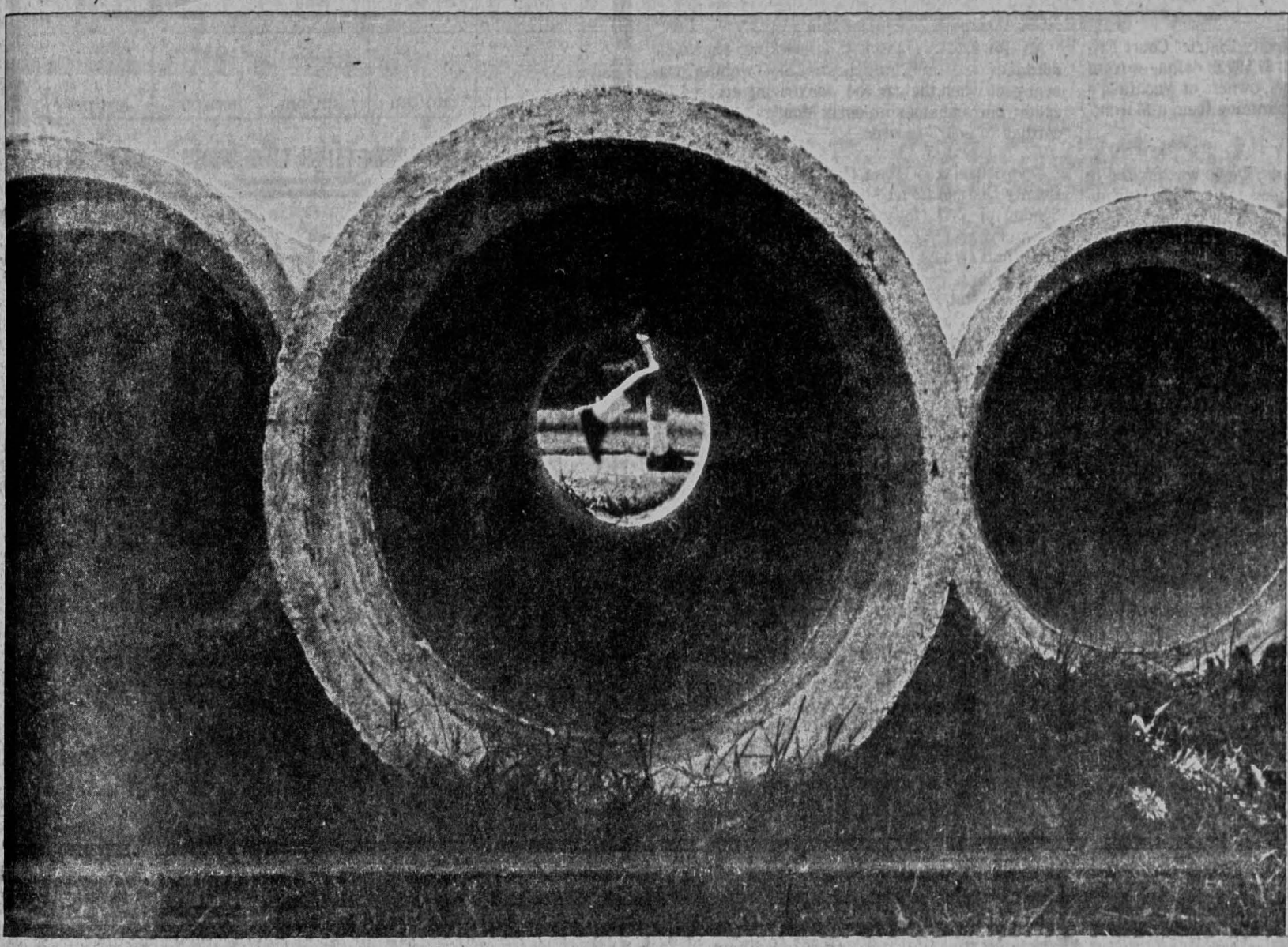
investigator, nor sentencer," she said.

Federal judges will decide the penalties to be imposed for evasion. The maximum sentence is five years in prison accompanied by a \$10,000 fine.

The names of non-registrants may be obtained from cross checking Internal Revenue Service and Social Security records, Black said.

See Draft, page 7

**The Selective Service will "soon" use information gathered by several federal agencies to cross-check their record of draft registrants for missing names. The names of non-registrants will be given to the FBI, which will investigate individual cases and send its evidence to the Justice Department.**



The Daily iowan/Bill Paxson

## Drainage art

These sewage pipes along Madison Street in Iowa City may have seen their finest hour recently — as art forms. But their hour will be short

lived. They are destined to carry sewage, hardly an appropriate function for an art form.

## Polish leader warns against continued strike

WARSAW, Poland (UPI) — Poles received their first glimpse of their new communist party leader — Stanislaw Kania — on state television Monday as the regime warned continuing strikes threatened to ruin the gains workers already won.

In Washington, a high administration official said, "We are only at the beginning of the second act" in the Polish crisis.

The high official, speaking only if unidentified, also warned that the Soviet Union and the Polish Communist Party will try to undo trade union gains.

He added that the United States and Western Europe will attempt to help the weakened Polish economy with loans.

He said the State Department now backs the policy of U.S. trade unions and other organizations to make direct

financial contributions to their Polish colleagues, an apparent switch from advice given to the AFL-CIO last week by Secretary of State Edmund Muskie.

KANIA, WHO took over from Edward Gierek after the latter's ouster Saturday, appeared in a film clip addressing local officials in a meeting called "heated" at the Gdansk seaport, where the nationwide strikes

began.

The film, shown on the national state-run television's late newscast, was the first glimpse the Polish people have had since his election to the top party post.

Kania Tuesday was scheduled to visit the southern industrial center of Katowice — like Gdansk a strike center during the weeks of labor revolt.

## Panel: Aqua Sleep Man has no identity

DES MOINES (UPI) — The U.S. Senate quest of Aqua Sleep Man came to an abrupt halt Monday night when a panel of three of the state's top-ranking officials ruled the caped cartoon character had no real identity.

The independent candidate — a character from television commercials for a Des Moines waterbed shop — earlier appeared before Secretary of State Melvin Synhorst, Attorney General Tom Miller and Auditor

Richard Johnson. He argued he was a serious candidate deserving space on the ballot.

The would-be candidate was dressed in blue tights, yellow shorts, a blue turtleneck shirt, blue mask, red-white-and-blue striped top hat and a gold satin cape.

The bearded 32-year-old refused to give his real name to the three state officials, independent candidate Garry DeYoung of Hull or a second objector,

Mark G. Gisleson.

"THE REASON I am running under the name Aqua Sleep Man is I believe a candidate has a certain amount of privacy," he said.

His attorney, Bruce Mountain of Des Moines, said there is precedent for allowing his client's name to appear on the ballot despite the fact it is not his legal name.

"Our own president does not appear

on the ballot as James Earl Carter," he said.

"You ask someone on the street who is James Earl Carter? He uses Jimmy Carter. This man is allowed the same privacy the president is allowed."

Later Monday, the officials rejected the argument.

"We agree that this candidate's identification is not that of a man," the panel said in its ruling.

## Inside

### School board vote

Four candidates are contending for two seats on the Iowa City school board in an election today. A map shows where to vote. page 7

### Bush to visit Iowa

Republican vice presidential candidate George Bush will make stops today in the Quad Cities and Des Moines. .... page 7

### Weather

We, the Pathologically Introverted Students for Aqua-Sleep Man, applaud his courageous efforts to preserve his privacy and develop a new, glamorous image — one that outshines even the hue of Reagan's hair. Even despite a few early morning showers and a cloudy, windy day in the 80s.

## Schultz seeks 'common sense' in law

By M. Lisa Stratton  
Staff Writer

Sixth Judicial District Court Judge Louis Schultz will take on "the ultimate responsibility" Wednesday when he is sworn in as an Iowa Supreme Court justice.

That is how Schultz — a district court judge from Iowa City who last month became the eighth Iowa Supreme Court justice appointed by Gov. Robert Ray — describes his new undertaking.

As a Supreme Court justice, Schultz said his goal will be "to apply a combination of common sense and legal jurisprudence" to the varied cases that come before the state's high court.

The most important task facing the Supreme Court this decade, Schultz said, will be to interpret the new Iowa Criminal Code that was revised in 1979.

"Changing situations in the social fields," such as recent 'palimony' cases, will require much interpreta-

tion," Schultz said. Complicated custody cases will also require much work, Schultz said, and he attributed the increase of such cases to "the changing morality."

SCHULTZ SAID he has no "preconceived philosophy" about Fourth Amendment cases dealing with search and seizure — an area of the law open to much interpretation. But Schultz said he is "not liberal" regarding the "exclusionary rule," which forbids the use of illegally obtained information in court proceedings.

A large part of the Iowa Supreme Court's decisions are dictated by the U.S. Supreme Court's interpretation of the federal Constitution, Schultz said.

"They interpret the federal Constitution and we must follow," he said. Schultz said he doesn't feel restricted by the U.S. Supreme Court's authority, and added that he "may or may not" always agree with its interpretations.

Schultz said he has "mixed feelings"

about leaving the District Court trial bench. He said he will miss dealing directly with the public in open court — the Iowa Supreme Court deals almost exclusively with court appeals — describing the new duties he will assume as "contemplative rather than firing-line" decisions.

SCHULTZ said he plans to stay in the Iowa City area, traveling to Des Moines the one week of each month when the court convenes and spending the remainder of his time reviewing and writing opinions. That work can be done at home and over the phone, he said.

Schultz — whose childhood dream was to become a pro baseball player — said he decided to become an attorney while he was in high school.

"It's been a fun experience," Schultz said of the activities surrounding his appointment. "I've heard from a lot of old friends and gotten hundreds of let-

See Schultz, page 5



The Daily iowan/Bill Paxson

Louis Schultz, who was recently appointed to the Iowa Supreme Court.



# Briefly

## Israeli foreign head invited to visit Egypt

(UPI) — Israeli Foreign Minister Yitzhak Shamir will go to Egypt Tuesday on a 24-hour visit that will include talks with top Egyptian leaders on accelerating and strengthening relations between the two nations, Israel announced Monday.

The brief visit comes just after President Carter's envoy Sol Linowitz won agreement from Israel and Egypt to resume the suspended talks on Palestinian autonomy. No date has yet been set for the resumption of those talks.

Shamir, who is making the trip at Egypt's invitation, will meet in Alexandria Wednesday with President Anwar Sadat after discussions in Cairo Tuesday with Minister of State for Foreign Affairs Butros Ghali, the foreign ministry said.

"The main subject of the talks will be normalization — how to improve it and how to strengthen normal relations," foreign ministry spokesman Herzl Inbar said in Jerusalem.

## Synhorst's surprise: will resign this month

DES MOINES (UPI) — Melvin Synhorst, Iowa's secretary of state for all but two of the last 32 years, announced Monday that Sept. 30 will be his last day on the job, opening the door to a scramble among would-be successors.

In a brief letter to Gov. Robert D. Ray, Synhorst, 66, said he would be stepping down earlier than his previous comments had led many — including Ray — to believe.

But Synhorst snapped at reporters who suggested he had turned his back on his earlier plans to retire after the Nov. 4 election.

"Anybody who says that is a damn poor reporter," he said.

"I'm not going to talk about this anymore. I'm just going to retire and enjoy the rest of my life."

The governor will appoint someone to serve out the remaining two years of Synhorst's term.

## Rep. on Abscam tape: 'larceny in my blood'

WASHINGTON (UPI) — Rep. John Jenrette, D-S.C., bragged to undercover FBI agents he could sponsor a special immigration bill for phony Arab sheiks and said, "I've got larceny in my blood," a videotape played at his trial showed Monday.

FBI agent Anthony Amoroso, posing as Tony Devito, told Jenrette he represented two Arab sheiks who wanted a special immigration bill to get out of their country in a hurry.

"I'd like to help you," Jenrette replied.

After the subject of money was discussed, Jenrette said, "If I take it, I'll have a lawyer — probably my law partner take it for me — that's why I want a few hours to cover my ass, so it looks like he's picking up legal fees."

Jenrette said such a bill would do better if also introduced in the Senate. "They have a club over there," he said.

## Quoted...

If you ask me, we need this like a bucket of cow manure. The more you stir it up, the more it's going to stink.

—City Councilor Robert Vevera, about the request to put sample Iowa ERA ballots on city buses. See story, page 1.

## Corrections

The Daily Iowan will correct unfair or inaccurate stories or headlines. If a report is wrong or misleading, call the DI at 353-8210. A correction or clarification will be published in this column.

In a story entitled "New education building opens" (DI, Sept. 8) Dean Jones was incorrectly described as "the late dean." Dean Jones, who retired from the College of Education in 1979, is very much alive and should have been described as the former dean. The DI regrets the error.

In a story entitled "Bilingual educational materials will aid Indo-Chinese refugees" (DI, Sept. 8) it was incorrectly reported that Carol Svengalis is a materials development specialist. Svengalis' first name is Cordell. The DI regrets the error.

In a story entitled "Culver sounds off on noise pollution" (DI Sept. 5) it was incorrectly reported that the National Association of Noise Control Officials sponsored a workshop on noise control Sept. 4. The workshop was actually sponsored by the Environmental Protection Agency and the Noise Technical Assistance Center.

## Postscripts

### Events

The International Writing Program will feature films on a selection of contemporary American poets at 3:30 p.m. in the Union Illinois Room.

The Lecture Committee will meet at 4 p.m. in the Union Michigan State Room.

The New Pioneer Cooperative Society will meet at 7 p.m. in the Wesley House main lounge at 120 N. Dubuque St.

U's Cordeliers, (a female drill team) invites interested persons to an open house at 7 p.m. in the Union Minnesota Room.

The UI Christian Science Organization will sponsor a lecture by John D. Timponis entitled "Royal Law" at 8 p.m. at Danforth Chapel.

### Announcements

International Women's Club invites all interested women to meet at 7:30 p.m. in the Congregational Church at 30 N. Clinton St.

The School of Art and Art History is holding an exhibit of drawings and paintings by Mike Blackmore through Sept. 12 in the Eve Drewelowe Gallery.

Fulbright, Marshall, and Tubingen fellowship applications are due Oct. 1. Interested persons should contact Fritz Ravenswood, Overseas Study and Travel, 200 Jefferson Building.

# Bank charged with sex bias

By Roy Postel  
Staff Writer

An Iowa City woman is seeking a court order to halt a local bank from continuing alleged discriminatory acts — charging the bank sexually discriminated by placing women in "repetitive non-discretionary" jobs.

Joan A. Lange of 1713 Wilson St. filed a suit in Johnson County District Court Friday claiming her employer — the Hawkeye State Bank at 229 S. Dubuque St. — "follows a policy and practice of discrimination in employment against females on account of their sex."

Lange alleges that she "has been denied equal employment opportunity for job and operational assignments and salary," since receiving a promotion to assistant cashier in October 1978.

According to the suit, Lange submitted a formal complaint to the Iowa Civil Rights Commission on Sept. 7, 1979, concerning the matter. However, Lange said she received a "letter of right to sue" from the commission Aug. 12.

HAWKEYE State Bank Personnel Director James Schulte said, "We received a letter about two weeks ago from the city's Human Rights Commission saying they were dropping their investigation, and we feel the allegations are unfounded."

Lange claims that on Oct. 11, 1978, more than seven years after she was hired, bank officials promoted her to assistant cashier — a position of increased responsibility. The suit states Lange was not allowed to perform job functions that accompanied the promotion, such as approving loans.

Seven weeks later, Hawkeye hired former UI football coach William A. Whisler of 32 Penfro Drive as an assistant cashier with a starting salary that exceeded Lange's annual wage by \$5,850.

WHISLER "had no prior work experience or educational background related to employment in the banking industry," Lange states in her petition. Whisler received on-job training "and was making and approving loans within the first month of his employment," according to court records.

# Suit filed against Woodfield's

A businesswoman is charging Woodfield's tavern with negligence for injuries she allegedly suffered after she was struck on the head by a falling beer keg.

A suit filed in Johnson County District Court Friday by Theresa Davis seeks \$7,500 in damages from Ambrose and Lovetinsky Inc., owners of Woodfield's at 223 E. Washington St., stemming from a March 7 incident.

According to court records, Davis was invited to the Iowa City bar on a business matter. But, "while in the women's restroom," Davis "was struck on the head by a beer keg which fell from an overhead storage area."

Davis charges that the owners were negligent by failing to store the kegs in a safe place and by not having the kegs properly secured in a safe manner.

## Courts

An Iowa City bicyclist is seeking \$25,000 in damages claiming an Iowa City woman was negligent when the car she was driving crossed the center line and stuck in early Monday morning, according to court records.

Don Schaefer of Iowa City filed suit in Johnson County District Court Monday charging Mary Alice Sondag of 1313 Hollywood Blvd. with negligence, stemming from an incident at the corner of Marcy and Plum streets.

Schafer states he suffered physical and emotional pain as well as the loss of future income-earning ability.

## Police beat

## Tiffin man charged for local accident

A Tiffin man was charged with failing to stop in the assured clear distance Monday after a three-car accident on Iowa Avenue near the Crandic Railway overpass, Iowa City police said.

Michael Howard Sladek, 25, reportedly struck the rear of a car driven by Donald C. Minifield of Spring Valley, Ill., pushing it into the rear of another vehicle driven by Harvey Hilgeland of Des Moines, police said.

A passenger in the Minifield car, Arlene Sepeniah of Peru, Ill., was taken to UI Hospitals where she is being treated for back and leg injuries, police said. No condition report on Sepeniah was available, hospital officials said.

## Chinese furor over Reagan has died — Ray

DES MOINES (UPI) — Gov. Robert D. Ray, just back from a trade mission to China, said Monday the furor within the Chinese government over Ronald Reagan's comments about relations with Taiwan has subsided.

"I believe the matter is settled and I don't think there is a problem now," said Ray who met with a number of Chinese leaders during his week-long stay in China.

Asked what effect Reagan's comments would have on his presidential campaign, Ray replied, "I don't think it is a major problem in the campaign."

Reagan had criticized President Carter for severing diplomatic ties with Taiwan in order to normalize relations with the mainland.

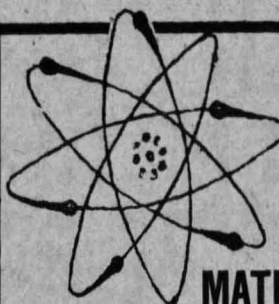
Ray said the only time the Reagan flap surfaced during his trip was during private talks with U.S. envoy Leonard Woodcock who had denounced Reagan's statement as damaging to U.S.-Sino relations. Ray said Woodcock agreed with him that the uproar had died down.

"I think it's fair to say ... that he believes this is a thing that was of interest at the moment and no longer is, as far as the Chinese are concerned," he said.

Ray's assessment appeared at odds with criticism leveled at Reagan Sunday by outgoing Chinese Premier Hua Guofeng.

"Any argument for two Chinas ... is bound to be opposed unanimously by the Chinese government and all overseas patriots," Hua said.

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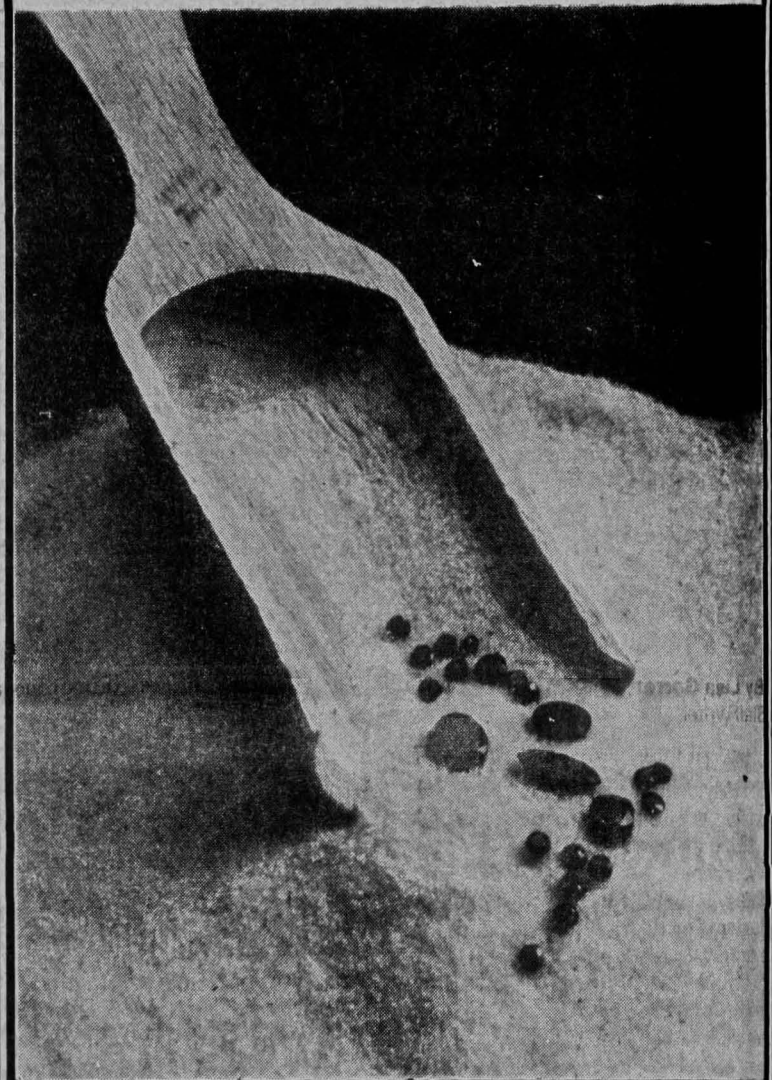
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## IDs

By Lisa Garrett  
Staff Writer

Student identification stickers, Walter

The UI began using registration certification stickers but did not fall, Cox said.

The registration as activity tickets, longer uses the certification more efficient, he

THE NEW IDs, which do not include the 1980-81 school year stickers, Walter

Picture IDs "won't be available," said Ann

By Lisa Garrett  
Staff Writer

The UI Collegiate Monday discussed a plan during the 1981-82 academic

Part of the plan would be a 18 percent — per semester — student fees. The Student Senate Thursday

The proposal would increase the resident undergraduate tuition from \$830 to \$950

The lowest percentage — 13.7 percent — is

## Plane

TAMPA, Fla. (UPI) — Cuban housepainter, family and country

It was the 11th American passenger plane to be shot down by the Soviet Union

The Spanish-speaker identified himself as was the first person when it touched down

## ART

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## Chow time in City Park

Harvest comes early for the acorn eaters in City Park, but this squirrel was too busy stuffing his mouth to bury any of his collection.

The Daily Iowan/N. Maxwell Haynes

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## IDs are redesigned for efficiency

By Lisa Garrett  
Staff Writer

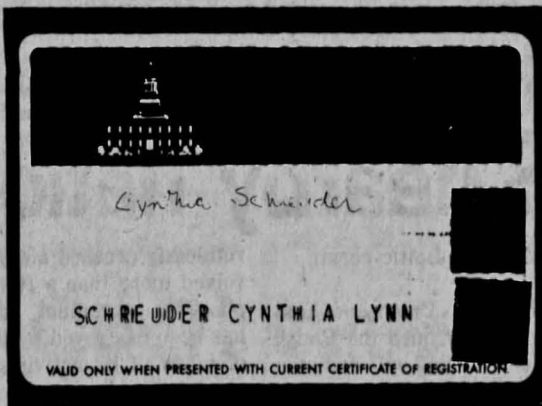
Student identification cards were redesigned for the 1980-81 school year to make a space for registration stickers, Walter Cox, UI registrar, said.

The UI began using registration stickers instead of registration certificates during the 1979 spring semester but did not offer the new cards until this fall, Cox said.

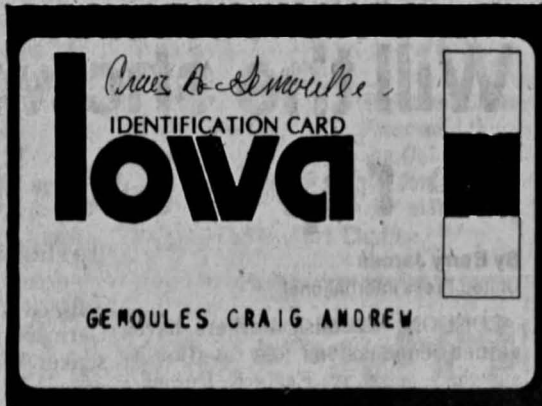
The registration certificates at one time doubled as activity tickets, Cox said. But because the UI no longer uses the certificates as tickets, the new ID is more efficient, he said.

**THE NEW IDs**, which are the same size as the old ones, do not include pictures — a practice that was stopped five years ago to keep costs down. If the UI were to resume the practice, it would cost \$15,000 for the first year — including the purchase of photo equipment — and \$8,000 annually thereafter, said Philip Hubbard, vice president for Student Services.

Picture IDs "would be very helpful if they were available," said Anne Cleary, Director of UI Evaluations and Exams Service. The exam service requires



The old student identification cards (left) and the new.



a photo as proof of identification before a person is admitted to some exams, including medical admissions tests.

Hubbard said picture IDs would aid in identifying students when at places like the Hancher box office and Union stores. But he said that, in addition to the

prohibitive cost of including pictures on student IDs, there "may be some invasion of privacy involved."

A student's privacy may be invaded if the UI kept a copy of the student's photo in its files, Hubbard said. The UI has never kept photos, but if the picture system was restored, students' privacy rights would have to be investigated further, Hubbard said.

## CAC discusses tuition increase

By Lisa Garrett  
Staff Writer

The UI Collegiate Associations Council Monday discussed a plan to increase tuition during the 1981-82 academic year.

Part of the plan would involve a \$2.46 — 18 percent — per semester increase in mandatory student fees. CAC will meet with the Student Senate Thursday evening to finalize a tuition increase plan to submit to the state Board of Regents next week.

The proposal would raise tuition for a resident undergraduate student 14.4 percent, from \$830 to \$950. Non-residents' tuition would increase 24.3 percent for undergraduate and graduate students.

The lowest percentage increase proposed — 13.7 percent — is for resident graduate

students. Under the proposal resident medical students would pay the largest percentage increase — 83 percent. Tuition for non-resident medical students would increase 46.1 percent, from \$3,284 to \$4,800.

CAC HAS proposed a 60 percent increase in tuition for resident dental students and a 56 percent increase for non-residents. Law school students' tuition would increase 14 percent for residents and 19 percent for non-residents.

Part of the proposed increase in tuition is due to an increase in mandatory student fees. For example, the amount of money allocated to the Hawkeye Sports Arena will increase, according to CAC Vice President Dennis Devine. In the fall of 1981, students will pay \$12.86 for the Hawkeye Sports

Arena. This academic year, each student is paying \$10.64 for the arena.

Also included in the proposed increase in mandatory student fees is a \$1.63 increase for Cambus, a 95 cent increase for senate and CAC and a 75 cent increase for Student Publications Inc., the governing board of The Daily Iowan.

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## Plane hijacked to Cuba

**TAMPA, Fla. (UPI)** — A diabetic Cuban housepainter, homesick for his family and country, forced a New York-to-Florida Eastern Airlines passenger plane to fly to Havana Monday by threatening to explode a Molotov cocktail.

It was the 11th hijacking of an American passenger plane to Cuba this year and the third suffered by Eastern Airlines in less than a month. No one has been injured in any of the hijackings.

The Spanish-speaking hijacker, who identified himself as Juan Pedrosa, 40, was the first person to leave the plane when it touched down in Havana.

Still clutching his makeshift

gasoline-bottle bomb, he was immediately hustled off by Cuban authorities, the FBI said.

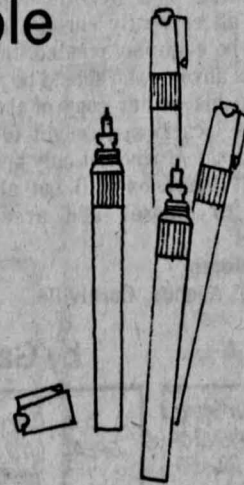
The remaining 81 passengers were then treated at the Havana airport restaurant to a lunch of steaks, champagne, scotch and beer with Eastern Airlines picking up the tab. The six-member crew, plus another airline employee riding in the cockpit, remained aboard.

**THE PLANE**, a Boeing 727, landed safely at Havana's Jose Marti Airport at 11:52 a.m. (10:52 a.m.). It returned to the United States and landed at Tampa International Airport, its original destination, at 3:46 p.m.

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The Daily Iowan

Tuesday, September 9, 1980  
Vol. 113 No. 47  
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Viewpoints

The hostage game

The Iranian Parliament appears to be on the verge of debating the fate of the 52 American hostages. The Foreign Relations Commission met Saturday to begin preparing for a discussion by the assembly.

The hardliners, members of the Islamic Republican Party, repeatedly said they would not consider the matter until more pressing internal business was resolved. But a large part of that business — selection of a prime minister — has been completed, and formation of the cabinet is under way.

President Abolhassan Bani-Sadr and out-going Foreign Minister Sadeq Ghotbzadeh, both of whom appear to have little influence in the matter, have said the hostages should be freed. The hardliners can be expected to advocate putting the Americans on trial as spies. By now it is clear Iran will not yield to world opinion that terrorism must not be used as foreign policy. The question is whether the Iranian government will continue to use the hostages to unify the people of Iran, shifting their attention from domestic problems.

When militants took over the U.S. Embassy 10 months ago, they demanded the return of the shah, the return of Iranian money confiscated by the ex-monarch and an apology from the United States for mingling in Iranian affairs.

The order for the return of the shah is now moot. Because much of the money is reportedly stashed in untraceable bank accounts all over the world, it is doubtful the United States has the authority to attempt to retrieve it. The United States should resist tying apologies for past interference in Iranian affairs to the current hostage situation. The diplomats and embassy staff are pawns in an unfortunate international power play, not culprits of past foreign policy mistakes.

When Iran confronted the United States by taking hostages, it soured world opinion and gained little for its people. The day-to-day economic problems of an emerging nation cannot be resolved by such a drastic action, and continuing the 10-month-long crisis further jeopardizes efforts to stabilize the economy. Bani-Sadr continues to wrestle with U.S. sanctions without direct aid or diplomatic help from Europe or the Third World, as Ghotbzadeh has noted.

"As long as we have this problem of the hostages, they are not on our side — they are not even indifferent or neutral," he said.

It is time for the Iranian government to negotiate release of the hostages, without trials or further demands.

Terry Irwin  
Editorial Page Editor

Protecting apartheid

The white-minority government of South Africa, continuing its domestic policy of repression and censorship, has banned James Michener's latest novel, *The Covenant*.

The book attempts to trace South African history from the time of the bushmen to the present, and includes the story of a white South African family reclassified as "colored" after officials discover a mixed marriage 300 years back in the family history.

The book was termed "undesirable" by the government's Publications Board, which is not required to give any reasons for its decisions. More than 13,000 literary works are illegal to possess or distribute in South Africa, as well as a number of motion pictures and records.

Banned books usually deal with miscegenation themes or demonstrate the failure of the apartheid segregation system. Any book that suggests that different races can live in a state of peaceful co-existence is subject to being suppressed.

Because Prime Minister Pieter Botha's government has shown signs of relaxing censorship during the last few months, the decision to ban an international author as tame as Michener is discouraging. Furthermore, it illustrates how hard it is for serious native South African writers with unofficial ideas to get published.

The government's resumption of a hard-line stance toward literary works could also mean tougher restrictions on the black community, since the policy shift will probably be reflected in the other areas of civil rights.

Andre Brink, a white South African novelist who opposes apartheid, commented earlier this year on the government tact of reneging on promised freedoms and the possibility that it may prompt racial unrest. "The problem is that the indications (of relaxed restrictions) may be given, but unless they are substantiated by facts and actions, you will get disillusionment, and then what happened in Soweto will seem like child's play compared to what will be."

Unfortunately, Brink chose to respond to the ban by criticizing Michener's book, rather than by pointing out the injustice of South African censorship and apartheid. He said the idea of a family being reclassified because of a seventeenth century mixed marriage is "unrealistic" and creates a false picture of his country.

Michener replied correctly that the real issue is censorship of native South African authors. Michener is an American with a world-wide market. He will not be affected by the ban. Many native South African writers, however, do not have a market outside their own country.

As an author, Brink should know that fiction can be "unrealistic," and that the bottom line is the author's freedom of speech. Without it, even a "realistic" portrait of South Africa is not possible.

Randy Scholfied  
Staff Writer



Cartoonist Jeff MacNelly, whose cartoons appear in more than 350 U.S. newspapers, won Pulitzer Prizes in 1972 and 1978. He joins Pat Oliphant, another Pulitzer Prize-winning cartoonist, on the DI Viewpoints page.

Will the showdown at Gdansk be repeated in nearby nations?

By Barry James  
United Press International

LONDON — Polish workers have gained concessions not available anywhere else in Eastern Europe, where state and employer mean the same thing and where labor unions are toothless instruments of state control.

The question now is whether the labor ferment will spread from Poland — where the government in an unprecedented action has allowed workers to set up independent trade unions — to the Soviet Union and other neighboring countries.

If it does, Poland's dramatic step toward pluralism may be short-lived.

So far, in the first days since the settlement of the Polish strikes, there has been little noticeable ripple effect elsewhere in the Soviet bloc, apart from a tightening of the clampdown on dissent in the Soviet Union and Czechoslovakia.

YET THE grim economic conditions that prompted the labor unrest in Poland exist throughout the Communist bloc, which is not immune to world recession and inflation.

Food shortages led to strikes earlier this year in Romania and in the Soviet Union itself, although the latter were of a restricted nature and confined to factories at Togliatti, Gorky, Kamaz and Chelyabinsk.

Both Romania and Czechoslovakia have indirectly warned their workers not to emulate the Poles. The Romanian party newspaper warned, "Strikes cannot resolve, but can only complicate, economic problems."

Hungary, economically the most liberal of Eastern bloc countries with certain safety valves for worker discontent, prevented some of its intellectuals from traveling to Warsaw during

the strikes along the Baltic coast.

BOTH THE Soviet Union and East Germany have condemned the Polish strikers' actions, talking with common voice of "anti-socialist and counter-revolutionary elements" — among the strongest insults in the Marxist lexicon.

The Soviet Union began jamming Western radio broadcasts Aug. 20 to prevent news of the Polish disturbances from filtering back to its own population.

Despite these symptoms of nervousness, there were no immediate signs of unrest spreading to the Soviet Union.

In Russia, there is no institution comparable to the Roman Catholic church in Poland, which acts as a virtual alternative center of power. The Soviet economy is more self-contained, less reliant than Poland's on Western links and therefore less vulnerable to labor disruptions. There is no group wielding the same kind of leverage as the strikers in Poland's Baltic ports.

MATERIAL CONDITIONS for Soviet workers are improving. They suffer more than their Polish counterparts, but they don't know that because they have no means of comparison with the Poles or the West, and they tend to judge their condition against the deprivation of the Stalin years.

In the Soviet Union, industrial workers are a privileged class, generally getting higher pay than medical doctors and other professionals.

In any case, the Russians generally distrust and look down upon the Westernized Poles, and do not easily accept a lead from that direction.

Attempts to set up "free" trade unions in the Soviet Union have been

ruthlessly crushed and have never involved more than a few hundred people. This movement, such as it was, has been destroyed by the emigration of many of its activists and the psychiatric confinement of its leader, Vladimir Klebanov, a former foreman in a coal mine.

LIKE THOSE in other East European countries, labor unions in Poland act as a "conveyor belt" for party and management instructions, but also serve to relay information about the needs and desires of workers. They represent virtually the entire labor force, and have a hand in getting houses, vacation centers and other privileges for their workers.

The troubles in Poland began as a purely economically motivated protest against the hiking of meat and other prices. But they quickly involved questions of politics and religion that are not even discussed in other East European countries, reflecting the intellectual maturity of the Polish people.

In previous worker uprisings in Poland, economic gains quickly faded away and promises were even more quickly broken. This time, the workers were more determined, and better organized. Yet they were realistic enough to accept the commanding role of the Communist party, and respect Poland's alliance with the Soviet Union.

But the Polish economy may be in too bad a shape to support all the workers' material demands. And the Soviet Union may not stand idly by if the Poles put their reforms into telling effect and provide too stirring an example for the rest of Eastern Europe. Analysts agree, however, that it's still too early to predict what will happen in Poland and in its neighboring countries as a result of the showdown at Gdansk.

For reborn Boy Scouts, 1980 is a banner year

One thing every tenderfoot Boy Scout learns is to be prepared. I was a Boy Scout; I may not have learned to tie the sheepshank or the triple half-hitch, but I memorized the motto — Be Prepared.

The rationale behind the motto is simple: No matter what the calamity, if a scout is prepared, he will survive. You carried matches in a pill bottle, a knife in your pocket, a dime in your

Dick Peterson

sock, and your Boy Scout handbook near your heart. And it never hurt to have a roll of toilet paper in your backpack. That was being prepared.

OVER THE years, that motto has played a less and less important role in my life. I figured I could get by as long as I had aspirin in my cupboard. When push came to shove, I took two aspirin. I put the motto to shame.

But no more. Starting today, I'm going to live by that motto once again. I'm a reborn scout. But to be born again, it is necessary to have become terribly sinful. For a Boy Scout, that was easy.

If I studied for a test, it was at the last minute. If I had bills to pay, I waited for the derogatory letter before sending the check. I let dishes pile in my sink and dirty laundry fill my closet. My cat's litter box went unattended for weeks.

My grades dropped. I couldn't eat, wear clean clothes or bear entering my bathroom. I was living day by day — why wash dishes when you still have a clean knife and a jar of peanut butter? I was ready to be born again.

FOR SOME people, being struck by lightning does it. For me it was the emergence of Ronald Reagan. When Reagan addressed the Republican National Convention, I realized the error of my liberal ways.

It was my liberal ways that caused my cat's litter box to fill. The New Right is prepared for Armageddon; I was prepared to use a restroom at the gas station down the block.

I'm getting ready for our country's new consciousness.

Not only do I see myself in my dinner plates, but my clothes are fresh and my cat is coming home at night again. And it won't stop there.

I'M LOOKING into leisure suits and white vinyl shoes. An American flag lapel pin would be a fitting touch. I'll dispose of my jockey underwear and invest in some comfortable boxer shorts. I'll even consider wearing pajamas at night.

I'll call a spade a spade and Paul Harvey an intellectual. And if I wasn't Catholic, I'd apply to become a white, Anglo-Saxon protestant. I'll go to Memorial Day parades and become misty-eyed when I hear the Star Spangled Banner.

And I will always keep in mind the Boy Scout Laws. The 12 laws outline the moral attributes a scout should strive for. If you could follow them, you were guaranteed success.

THEY WERE lofty ideals, something you shouldn't depend on when it was raining and your scoutmaster handed you two matches to light your campfire. In that case a good scout followed the little-known 13th law: Fake it.

You would pull out your hidden cigarette lighter, get the fire going, then give your scoutmaster the match you didn't need. He'd smile and say, "Son, you'll be an Eagle some day."

I may not have a dime in my sock this November, but I'll have those laws up my sleeve. All 13 laws, up my left sleeve.

Dick Peterson is the DI associate sports editor.

Reader criticizes 'DI' delivery

To the editor:  
I wish to call your attention to the gross inequity in the distribution of the DI in parts of Coralville and Iowa City.

It is hard to imagine that while students who live in university housing have the DI delivered to their doors or buildings throughout the school year, hundreds of their counterparts who live off-campus are denied such services for up to two weeks at the beginning of each semester. The reluctance of the management to hire carriers to cover neighborhoods with low student population and the delay in obtaining current lists of students from the Registrar's Office are among the reasons often given by the Circulation Department for such a lack of service.

Much as I appreciate the efforts of the management in ensuring that the DI funds are appropriated judiciously, the arrangement whereby bundles of the DI are placed in "strategic" locations on campus early in the semester



is notoriously wasteful. It not only fails to serve the off-campus students for whom it is mostly intended, but those businesses which advertise in the paper in hope of reaching larger student clientele are short-changed also. Besides, many locations usually run out of papers by 10 a.m.

It appears that in the attempt to service only currently enrolled students, the off-campus group, especially those

who receive their copies in the mail and who perhaps have lived at the same address for (a) long (time), has been subjected to closer scrutiny. The fact that all currently enrolled students contribute to the fiscal support of the DI and are, therefore, entitled to similar treatment, has been overlooked.

Unless there is evidence to show that those students residing in the dorms and university apartments are assessed higher student activity fees than those paid by off-campus students, all currently enrolled students should be equitably treated. In fact, if there is anyone who should be asked to pick up his or her copy of the DI on campus locations, it ought to be the dorm resident who not only knows the drop-off locations well but also gets bused to classes and around the campus.

Tony Morah  
703 19th Avenue, Coralville

DOONESBURY



by Garry Trudeau

Letters policy

Letters to the editor must be typed and must be signed. Unsigned or untyped letters will not be considered for publication. Letters should include the writer's telephone number, which will not be published, and address, which will be withheld upon request. Letters should be brief, and *The Daily Iowan* reserves the right to edit for length and clarity.

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More

FORT MCCOY, W. Rioting erupted a second day Monday in the sir pound at the troubled center. At least nine injured and 20 male refu into custody.  
U.S. marshals and moved quickly to seal the melee made refugees, public affa Nichols said.  
Five refugees and police officers suffered Nichols said, adding damage to property.  
Eight people, includi

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By M. Lisa Strattan  
Staff Writer

The most frequent before the Iowa Supre defendants who feel inadequate job, accor Criminal Appeals and "These are appeals cases based on the fact trial because of ineff Cleland, Director of I Appeals and Research out of cases where the Cleland added.

THE DEFENSE att — the defendant does explained, but the defeal on the conditio provide an adequate To date, Cleland sai an appeal before the I which Cleland said ta interpretation — bas Any future court dec such a case will be a

The Iowa Supreme involving 4th Amend with unlawful search The exclusionary rule evidence illegally ob Amendment cases, h

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Schultz

ters," he said.  
Schultz — who rec during a district cou lawyers present sai because they thought ment."  
Schultz, who appli justice position in 19 in part, to the many' his behalf from pei Schultz' performan closely reviewed as p he said.

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### The jungle (or a biker's nightmare)

This jungle of bicycle racks located near the union is all too common around the UI these days, but officials say changes are on the way. UI Parking and Security is now in the processing of redistributing bike racks from low to high use areas. In the meantime, enjoy the view.

The Daily Iowan/Bill Paxson

## More riots erupt in Cuban refugee center

FORT MCCOY, Wis. (UPI) — Rioting erupted a second consecutive day Monday in the single male compound at the troubled Cuban refugee center. At least nine people were injured and 20 male refugees were taken into custody.

U.S. marshals and military officers moved quickly to seal off the area and quiet the melee made by about 100 refugees, public affairs officer Nick Nichols said.

Five refugees and four military police officers suffered minor injuries, Nichols said, adding there was no damage to property.

Eight people, including two military

men, were injured Sunday as about 300 refugees rioted, tearing down about two-thirds of a chain-link fence surrounding the compound.

The White House has agreed to send 400 more Army troops to the refugee center, Gov. Lee Dreyfus said Monday, prior to the latest outbreak.

NICHOLS SAID the incident Monday "is believed to be related to a concern about the lack of sponsorship (for single male refugees)."

The refugees, said Nichols, "were moving as a group throughout the compound that was affected. There may have been occasions when they moved

toward the fence area."

He said the situation was calm by late Monday afternoon and that the Fort was operating under "normal conditions."

"We're rounding up some of the folks who have a habit of taking part in these events," he said.

Joseph LaFleur, a Dreyfus aide, said he was notified by the White House that more military personnel would be sent to the Fort in west central Wisconsin and should be on their way "immediately."

LaFleur said that will bring the Army contingent at the Fort to about 1,000. About 4,800 Cubans still remain,

but they were scheduled to be transferred to Fort Chaffee, Ark., later this month when Fort McCoy closes for the winter.

DREYFUS ASKED the White House for help last week after a Spanish-speaking fact-finding commission verified sexual attacks on juveniles, beatings and robberies at the fort.

It was not known what caused Sunday's outburst, but LaFleur said there was "frustration" among Cubans who have not gotten sponsors for resettlement, and "apprehension" about being transferred to Fort Chaffee.

## Most Supreme Court cases are appeals of 'bad defense'

By M. Lisa Strattan  
Staff Writer

The most frequent cases that currently come before the Iowa Supreme Court involve appeals from defendants who feel their defense attorneys did an inadequate job, according to the state's director of Criminal Appeals and Research.

"These are appeals by the defendant in criminal cases based on the fact that they were denied a fair trial because of ineffective counsel," said Richard Cleland, Director of Iowa's Department of Criminal Appeals and Research. Most of these appeals arise out of cases where the attorney was court-appointed, Cleland added.

THE DEFENSE attorney is not a party to the suit — the defendant does not sue his lawyer — Cleland explained, but the defendant bases his cause for appeal on the condition that his attorney did not provide an adequate defense.

To date, Cleland said, the defendant has never won an appeal before the Iowa Supreme Court — a court which Cleland said takes a moderate constitutional interpretation — based on an inadequate defense. Any future court decision favoring the defendant in such a case will be a "landmark case," he said.

The Iowa Supreme Court also handles many cases involving 4th Amendment issues — cases dealing with unlawful search and seizure — Cleland said. The exclusionary rule, which forbids trial use of evidence illegally obtained, is a key factor in 4th Amendment cases, he said.

IN THE last four years there has been a "fundamental change" in 4th Amendment cases decided by the U.S. Supreme Court, Cleland said, that has

"filtered down to the Iowa Supreme Court."

The court previously looked at the nature of a government intrusion and determined what purpose it served and if the intrusion was warranted, Cleland said. But now the court's uppermost concern is protecting the individual's privacy rights.

"The Iowa Supreme Court has shifted its primary focus to consideration of the individual's expectation of privacy," Cleland said, calling it the "most fundamental shift in criminal law in the last five years."

An important question for future consideration, Cleland said, is whether the increased attention given to the individual's privacy right is balanced against the ability of law enforcement agencies' ability to gather information and evidence.

FORMER Supreme Court Justice Warren Rees — who said he feels the philosophy of the U.S. Supreme Court has been forced upon the Iowa Supreme Court over the last 20 years — said the federal high court has a "preoccupation with the rights of individuals as opposed to the rights of society."

According to Cleland, lower court decisions that will most likely be reversed in the next year will be those involving "lessor included offenses" arguments.

Defense attorneys would like the lessor criminal charges to be included with the more serious offense during jury instruction as possible verdicts, Cleland said. For example, attorneys would like the lessor charge of trespassing to be included as a possible verdict along with the more serious charge of burglary when jurors are instructed in a burglary trial.

Rees said that the issue of lessor included offenses is "very, very complex," and is usually dealt with by the court on a "case by case" basis.

## Schultz

Continued from page 1

ters," he said.

Schultz — who received word of his appointment during a district court hearing — said, "All of the lawyers present said I had a good 'poker face' because they thought I had not received the appointment."

Schultz, who applied for an Iowa Supreme Court justice position in 1978, attributes his appointment, in part, to the many "supportive letters" written on his behalf from persons in the Iowa City area. Schultz' performance as a district judge was also closely reviewed as part of the application process, he said.

After receiving his law degree from Drake University in 1949, Schultz worked for a private corporation in Des Moines for six years, before returning to Marengo, Iowa — his hometown — where he practiced law for 16 years. He has been a district court judge since December 1971.

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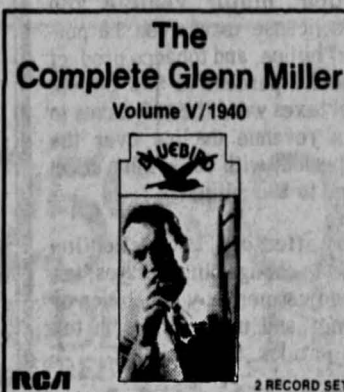
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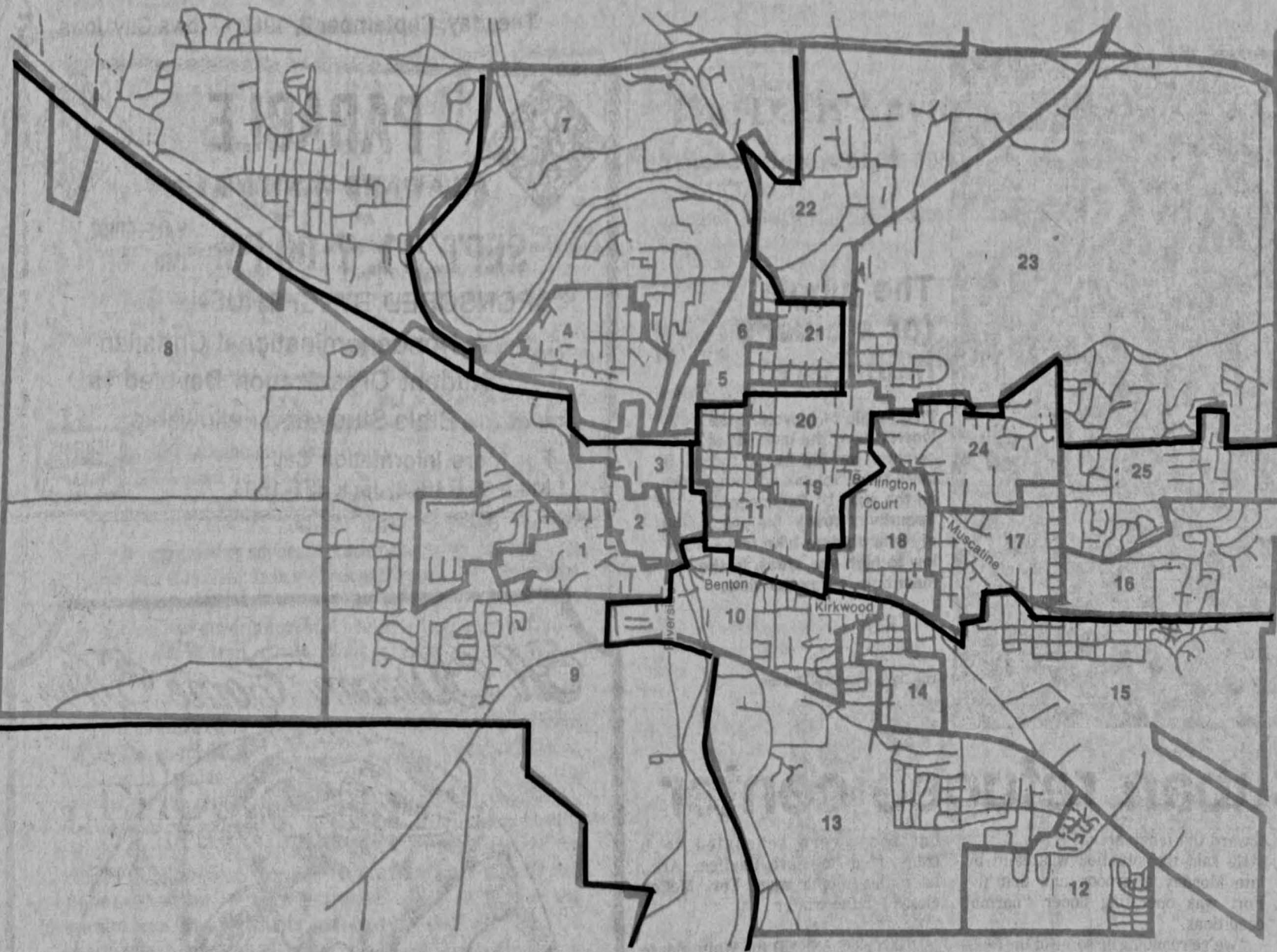
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The election for two three-year terms on the board of directors of the Iowa City Community School District will be held today. Candidates are Nicholas Karagan, Classie Hoyle, Sandra Bokamba Lockett and Larry Koch. The polls are open from 7 a.m. to 8 p.m. Voters can cast their ballots at the following places: Horace Mann School, 521 N. Dodge St., for Iowa City precincts 4, 5, 6, 7, 21; First United Methodist Church, Jefferson and Dubuque streets, for precincts 11, 19, 20, 22, 23 and that part of Newport township in the Iowa City School District;

Longfellow School, 1130 Seymour Ave., Iowa City precincts 16, 17, 18, 24, 25; Roosevelt School, 724 W. Benton St., Iowa City precincts 1, 2, 3, 8, 9 and University Heights; Coralville Recreation Center, 1506 8th St., Coralville precincts 1, 2, 3; North Liberty Town Hall for residents of North Liberty and Penn Township; Hills Elementary School for Liberty, Sharon and Hills townships; Mark Twain Elementary School, 1355 DeForest Ave., for East Lucas, Lincoln and Scott townships and Iowa City precincts 10, 12, 13, 14, 15.

# Constitution change urged

By Steve McMillan  
Staff Writer

A strong statewide movement is under way to convince Iowa voters to approve something this November that they haven't approved for more than 130 years — a state constitutional convention.

Iowa law states that every 10 years the constitutional convention question must appear on the ballot; if a majority of voters cast affirmative ballots, a convention is held.

In this political year, the ballot question has caused a good deal of conflict in Iowa's political trenches.

On one side, strong support of the constitutional convention comes from Iowans for Tax Relief who, in cooperation with the Iowa Farm Bureau, the Iowa Manufacturers Association and others, have formed the Yes for Less Taxes Committee.

The Yes for Less Taxes Committee wants a convention to propose a constitutional amendment limiting state and local taxes. The group believes the average wage earner is currently overtaxed, a trend they say will continue unless constitutional limits

are imposed on the government's ability to tax.

A RECENT Des Moines Register's Iowa Poll concluded that 70 percent of Iowans favor a constitutional convention.

Opposing the constitutional convention is a group called the Committee to Protect the Constitution, headed by former Iowa Lt. Gov. Arthur Neu of Carroll and Drake University economist Steven Gold of Des Moines. It includes Gov. Robert Ray and other influential Iowans among its members.

The Committee to Protect the Constitution contends that a limit on the amount state and local governments are allowed to collect in taxes should not be defined by the constitution, but rather should be decided by the Iowa General Assembly. They also contend that, if a constitutional convention is convened, there would be no way to ensure that a tax amendment would be the only amendment submitted.

Neu said that at Iowa's last constitutional convention in 1857 the entire state constitution was rewritten.

NEU SAID the state is composed of many single-issue groups which would work to get their individual positions written into the constitution.

"The constitution should set up broad general principles; it should not be specific so it reads like the code," Neu said. "It's so easy to say taxes are high, let's have a convention."

But Ed Failor, executive director of Iowans for Tax Relief, charges that those opposing the convention are people in government whose salaries are paid by the tax dollar.

"They are people who believe you can solve problems by throwing government money at them, and this hasn't worked in our society," Failor said.

FAILOR SAID farmers and blue collar workers are suffering under the burden of undue taxation, noting that 20 percent of an Iowan's total personal income goes to state and local taxes. If federal taxes are included, Failor added, that figure increases to 42 percent.

## Revenues from taxes increase 7.1 percent

Taxes collected by state and local governments totaled \$216.4 billion during the year ending March, 1980, according to a report by Commerce Clearing House based on the latest U.S. Census Bureau data.

Total taxes increased \$14.4 billion or 7.1 percent, compared with the year ending March, 1979. In addition, state taxes rose \$11.7 billion (9.6 percent), while local taxes increased \$2.7 billion (3.4 percent).

Corporate net income taxes showed the largest percentage increase, rising 12.7 percent to \$12.9 billion. Individual income taxes experienced the second largest percentage increase, rising 11 percent to \$40.3 billion. General sales and gross receipts taxes totaled \$50.6 billion, up 10.7 percent.

PROPERTY taxes continued to be the greatest source of revenue for state and local governments, with collections totaling \$66.7 billion, an increase of 1.8 percent. Alcoholic beverage taxes were up 4.2 percent to \$2.6 billion, motor vehicle and operator's license taxes rose 3.8 percent to \$5.7 billion, and tobacco product taxes rose 2.2 percent to \$3.9 billion. Motor fuel taxes were the only taxes to register a revenue decline over the one-year period, with collections down 0.8 percent to \$9.9 billion.

Factors affecting tax collection totals include changes in tax rates, tax coverage adjustments by legislation or legal rulings and major shifts in tax collection periods, CCH said.

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## Anderson recruits student volunteers

ALBANY, N.Y. (UPI) — John Anderson campaigned in New York and New Jersey colleges Monday, recruiting student volunteers.

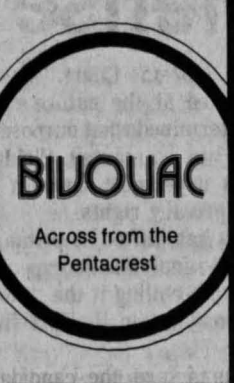
Anderson spoke at the University of Rochester and the State University of New York at Albany, where he was warmly received by thousands of students. He also scheduled a late night rally at Rutgers, New Jersey's state university. The independent ranks high with students and white collar groups.

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AR 104

## Draft

BLACK ADDED that several also be called upon to provide drivers' licenses or school Selective Service "has not any information like that" Frankle said. But several said they are willing to send driver's licenses to Selective Service.

A record of Iowa driver's licenses has not been sent to the Selective Service, said Bill Kendall, director of the Iowa Department of Transportation's License Office.

Ul student records will not be sent to the Selective Service, said President Casey Mahon said. THE SELECTIVE SERVICE will supercede the "Buckle up" and schools cannot provide information, she said. Student confidential records are protected by Section 438 of the Education Provisions Act, known as the Buckley Act, Mahon said.

"This university will not release information without legal action to do so," she said.

Mahon added that student personal information becoming public by without consent for its release.

But despite the federal government's efforts to catch non-registrars face only a slim chance of being prosecuted, according to Jacobsen, a member of the County Coalition Against Registration and the Draft.

"There are many people who said publicly they would not register, but none have been prosecuted through the government's efforts to catch non-registrars," Jacobsen, who disputed the government's registration figures, said. "The government's compliance levels from this registration will be shown in January." "It is not going to take me the 18-year-old registrars they see that," he said.

## Bush to

DES MOINES (UPI) — Ronald Reagan returns to Iowa today — the first time since his presidential campaign in 1964.

Now as the Republican nominee, Bush will spend time in Iowa to strengthen the state's support for the presidential campaign. Bush will be in Iowa for a day and a half, from Sept. 10 to 12.

Bush, whose selection as the Republican nominee prompted outrage among conservatives, is considering a move to moderate his position.

Campaign observers say Bush's primary duty is to keep the party from defecting to the Democratic campaign of Republican John Anderson or possibly to the presidential race.

BUSH'S IOWA visit will

## China

WASHINGTON (UPI) — President Jimmy Carter's official Monday described China's policies and "great leap westward" — a "great leap" in the opposite direction.

Doak Barnett, a China analyst at the Brookings Institution, described the "consolidating the transition" as "a process that began in 1978, when the decision to move to market economics was made. The switch, said Barnett, is a process that began in 1978, when the decision to move to market economics was made. The switch, said Barnett, is a process that began in 1978, when the decision to move to market economics was made.

## Nixon: No

chance  
for Anderson  
without  
debates

NEW YORK (UPI) — Richard Nixon, interviewed by Theodore White on NBC News' Today program, said independent candidate John Anderson is doomed to failure if he is kept from the presidential debates because the election will be won on "how the man looks, how he sounds."

Nixon, whose performance in the 1960 debate against John F. Kennedy was considered a major factor in his defeat, said the subject matter is not always crucial.

The candidates should have in mind that this particular election is not a chance whatever party any state, let alone the nation, make a difference in the outcome of the election.

Nixon said if Anderson is not included in debate sponsored by the League of Women Voters "he has a chance whatever party any state, let alone the nation, make a difference in the outcome of the election."

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## Draft

BLACK ADDED that states may also be called upon to provide copies of drivers' licenses or school records.

Selective Service "has not requested any information like that yet," Frankle said. But several states have said they are willing to send copies of driver's licenses to Selective Service, he added.

A record of Iowa driver's licenses has not been sent to the Selective Service, said Bill Kendall, director of the state Department of Transportation Drivers' License Office.

UI student records will not be given to the Selective Service, Assistant to the President Casey Mahon said.

THE SELECTIVE Service Act does not supercede the "Buckley Amendment" and schools cannot be forced to provide information, she said.

Student confidential records are protected by Section 438 of the General Education Provisions Act, better known as the Buckley Amendment, Mahon said.

"This university will not release any information without legal authorization to do so," she said.

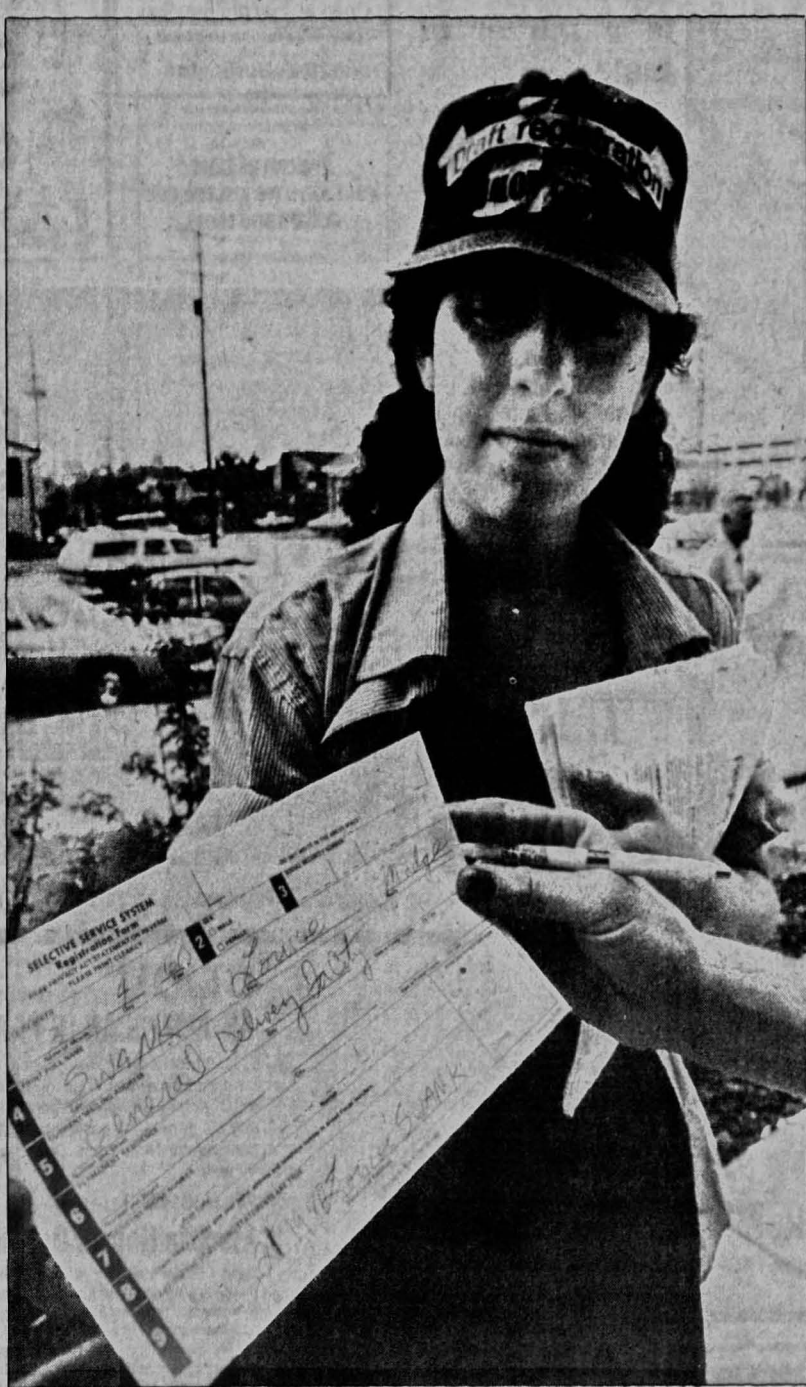
Mahon added that students can prevent personal information from becoming public by withholding their consent for its release.

But despite the federal government's efforts to catch non-registrants, evaders face only a slim chance of being prosecuted, according to Jim Jacobsen, a member of the Johnson County Coalition Against Registration and the Draft.

"There are many people who have said publicly they would not register, but none have been prosecuted, even though the government could have easily concentrated on them," he said.

Jacobsen, who disputed the government's registration figures, said non-compliance levels from this summer's registration will be shown to 18-year-olds who tentatively sign-up in January.

"It is not going to take much to cripple the 18-year-old registration after they see that," he said.



The Daily Iowan/Ken Mroczek

In a photo taken this summer during the two-week draft registration period, Carol Parker shows how reluctant registrants could fill out the form.

## Robbers surrender; hostages released

PORTLAND, Ore. (UPI) — Three robbers, surprised by a policeman, sought refuge in a restaurant and took 12 hostages Monday — at one point demanding \$500,000 and passage to Canada.

They surrendered 12 hours later after negotiating with authorities. No one was hurt.

Authorities said the three men allowed the hostages — customers and employees of the Ringside East suburban restaurant — to sip cocktails at the bar.

No shots were fired during the drama that began shortly after midnight. At one point, one of the gunmen called a Portland television station and demanded \$500,000 and a trip to Canada.

Hostage Stephanie W. Johnson, 28, Lake Oswego, Ore., was hospitalized for abdominal pain and there were reports she was suffering from a bleeding ulcer.

PATRICK O. Kelly, 18, one of the robbers, surrendered in the afternoon after six of the hostages were released. A seventh person was released a few minutes later.

Ninety minutes after Johnson's surrender, authorities cut power to the restaurant and during the confusion a male hostage ran from the building.

Shortly after 5 p.m. the remaining two hostages were released and the two suspects still in the restaurant surrendered. The suspects were identified as Gary W. Muse, 23, and Angelo C. Cavanaugh, 19.

Police said charges against the three would be filed later.

During the morning one robber, who identified himself as Muse, called KGW-TV and said he and the other suspects wanted a van belonging to the restaurant and a plane to take them to Canada and \$500,000.

DURING THE interview Muse said, "We aren't letting anyone go." He added, "We will wait as long as we have to."

Police said the gunmen robbed the safe in the restaurant about midnight and were surprised by a deputy sheriff as they emerged from the building. They quickly retreated into the restaurant and kept a dozen diners and employees hostage. Police surrounded the building, and the standoff began.

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## Bush to stump in Quad Cities today

DES MOINES (UPI) — George Bush returns to Iowa today — the state that gave his campaign for president a big boost in January.

Now as the Republican vice-presidential nominee, Bush will spend 24 hours in the state to strengthen the GOP ticket especially to shore up support among party moderates who helped defeat party standard bearer Ronald Reagan in the early caucuses.

Bush, whose selection as Reagan's running mate prompted outrage among party conservatives, is considered a key to keeping Republican moderates in the fold.

Campaign observers have said Bush's primary duty is to keep moderates Republicans from defecting to the independent campaign of Republican Congressman John Anderson or possibly sitting out this year's presidential race.

BUSH'S IOWA visit will be quick but with

## Election '80

high visibility and probably very little substantive value — stock campaign stops rather than major policy speeches.

The former U.N. ambassador was last in the state in early June for the GOP State Presidential Convention. Having withdrawn from the presidential race just days before, he appealed to Republicans to unite behind Reagan.

Bush rather than Reagan was selected to make the first GOP foray into the state — whose electoral votes are expected to be easily won by the republican ticket.

With conservatives solidly in his fold, Reagan must keep moderates in line despite lingering coolness toward him from the primary season, his recent gaffes on the

campaign trail and an anti-ERA stand that has cut into his support among Republican women.

BUSH WILL speak at Bettendorf High School, then fly to Des Moines to keynote fund-raisers for U.S. Senate nominee Charles Grassley and the state party Tuesday night.

He will visit a Dallas County farm Wednesday.

Grassley aides Monday listened to a tape of the candidates debate with incumbent Sen. John Culver to map out strategy for the next Grassley-Culver face-off — a Sept. 21 debate in Waterloo that will be televised statewide.

In both parties, Culver was widely considered the victor in the first debate, during which he hammered away at Grassley's ties with the far right. Grassley hit back, calling Culver too liberal for mainstream Iowa voters.

## China making 'great leap westward'

### Analysis

WASHINGTON (UPI) — One administration official Monday described the changes in China's policies and leadership as "a great leap westward" — a shift that is both important and risky.

Doak Barnett, a China expert with the Brookings Institution, described the change as "consolidating the important changes begun in 1978, when the Chinese made the decision to move to market socialism."

The switch, said Barnett, also involves a skillful generational transition in Chinese leadership, a process that was put into action by Deng Xiaoping, one of the vice premiers resigning his government post while keeping his party position.

"Deng is giving up the driver's seat to become a back seat driver, but he will still

have the authority to determine where the vehicle is going," an administration official said.

ACCORDING to several experts interviewed by United Press International following the resignations of Premier Hua Guofeng and seven vice premiers, the changes represent a consolidation of the Chinese decision to reject the Soviet style of communism and move toward a pragmatic kind of socialism.

The experts agreed this will require ex-

tensive help from the West in general and the United States in particular.

Arthur Rosen, president of the Committee on U.S.-China Relations, predicted China's relations with the United States will broaden "as they (Chinese technocrats) seek equipment and technology."

Barnett said the most revolutionary act may have been the earlier Chinese decision to join the International Monetary Fund and the World Bank in order to get development loans.

THE LOANS require the Chinese to provide extensive and unprecedented kinds of information to the international organizations in order to demonstrate the need for the money.

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# The other side of playwright Albee

By Judith Green  
Arts/Entertainment Editor

UI theater and Writers Workshop students had a chance this weekend to talk with quite a different Edward Albee than the elegantly-dressed playwright who delivered an affectionate tribute to his friend Louise Nevelson in the UI Museum of Art Sunday.

Reputed to be something of an enfant terrible, Albee behaved himself most charmingly in two discussions and a press conference Saturday. A small, spare man who looks younger than his 52 years, dressed in shabby jeans, an ancient sports shirt and tennis shoes that had seen better days, he talked about his experiences as writer, director and actor with wit, candor and — as he admitted — "a certain arrogance and selfishness that we in the theater are permitted."

ALBEE (the first syllable is pronounced "all") is one of the more significant of the current older generation of American playwrights, equaled only by Arthur Miller and, perhaps, Tennessee Williams. His works include *The Zoo Story*, *Who's Afraid of Virginia Woolf?* and the Pulitzer Prize-winners *A Delicate Balance* (1967) and *Seascape* (1975). Besides writing and directing his own plays, he also adapts others' works for the stage, including Carson McCullers' *The Ballad of the Sad Cafe* and Nabokov's *Lolita*, which is scheduled for a February, 1981, Broadway opening.

In recent years he has become involved with contemporary art, and his active appreciation for Nevelson led to his writing the introductory essay for the catalogue to the Whitney Museum retrospective of her work. His visit to Iowa City was part of the festivities connected with the opening of *The Fourth Dimension*, the UI Museum's Nevelson exhibit, this weekend.

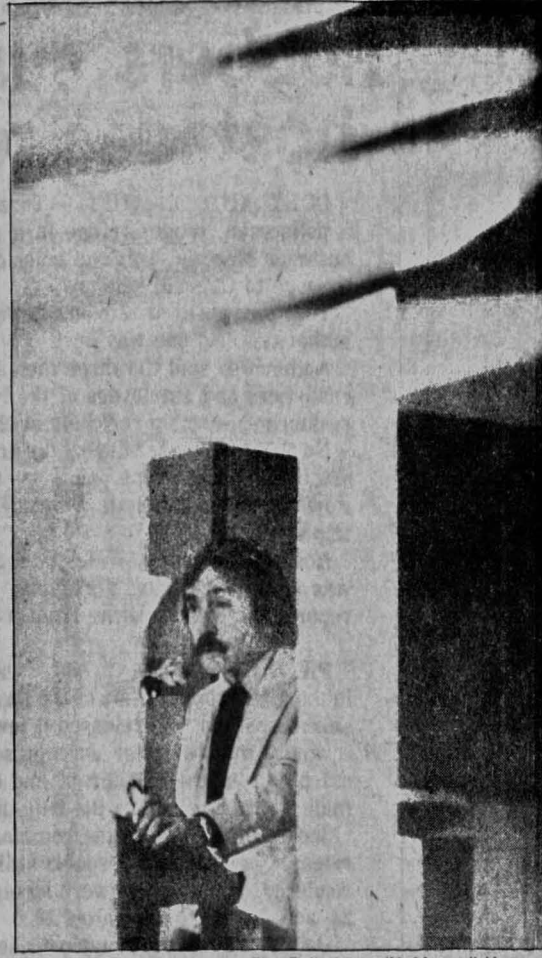
ALBEE is a splendid raconteur who can make even "the story of how I became a writer," one of those phrases that makes audiences and

journalists cringe, sparkle with malicious humor and a fair degree of self-mockery; his early writings, "two of the worst novels ever written by an American teen," with the memorable titles *The Flesh of Unbelievers* and *The Fate of Idle Merry-makers*; or the first favorable review of his acting ("I casually bought up 25 copies of the newspaper").

His stories are unselfconsciously laced with notable names and the kind of quotations we want to hear fall from the lips of famous men: describing theater critic John Simon as "a loathsome man who seems determined to climb to success over the forms of his betters"; commenting on Williams' much-publicized war with New York drama critics, "Tennessee is an hysteric"; justifying Bette Davis as his choice for Martha in the film adaptation of *Virginia Woolf* with "How often do we get to see Bette imitating herself on purpose?" His barbs can be as sharp as his wit: When he first directed *Zoo Story*, he said it was "terrible, completely unfocused. It clearly showed that I didn't know what the author wanted."

HE TOSSES off epigrams with seeming effortlessness. "If playwrights have any influence, it's because plays, unlike novels, are written in the present tense," he replied to one introduction; and he advised those interested in commercial theater to "make the assumption, if you're wise, that every play you write will close two days after it opens." Asked if he reads reviews of his work, he answered dryly, "I'm always interested in learning whether I'm going to make a living."

Though Albee's Nevelson lecture was drawn almost verbatim from his catalogue essay, he read it as though genuinely interested in rediscovering its gracefully-written sentiments, making it as fresh for those familiar with the essay as for newcomers to it. And when he described Nevelson as "guile and candor working hand in hand," he seemed, for a fleeting moment, to know he was describing himself as well.



Playwright Edward Albee

## Eroticism apparently is a matter of taste

Angie Dickinson says her gory latest, "Dressed to Kill," has turned her into a sex symbol, and at 49, she likes that. Militant feminists don't like it. They say the movie depicts pain and humiliation as "essential to women's sexuality." The one-time "Police Woman" is unflappable. Dickinson said in *People* magazine, "This is the first time I've had this instantaneous reaction that I'm a hot number... What are people supposed to get erotic about? An elephant? A cup of coffee?"

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27 End  
31 Auto racing stat.  
34 Long-running title role  
36 Inlets  
37 Gridiron's "Greasy"  
39 Arrowhead, in Kansas City  
42 Compete with a foil  
43 Oriental prince  
44 Grafted, in heraldry  
45 Superman's insignia  
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50 Do a figure eight  
52 Miller Bannister  
53 Ruth or Didrikson  
54 Ancient  
55 Chase fly balls  
56 Bear Bryant's team  
57 Indigo  
58 For fear that  
59 Cut of beef  
60 Eighteen spots at Doral

**ANSWER TO PREVIOUS PUZZLE**

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1:30-3:30-5:30-7:25-9:25

**ENGLERT**  
Ends Wed.  
1:30-3:20-5:15-7:20-9:30

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**ENDS WED.**  
**EMPIRE STRIKES BACK**  
4:30-7:00-9:25  
No Passes

## Love miss

Freshman tailbater Saturday's game: Iowa Head Football Fry said Love Jo to Nebraska next. "Of course, it's g has missed any pr added. The highly-regard in practice more t Senior kicker So Monday after bein "We're getting a everybody will be have been definit Those injured se Gordy Bohannon, Dwayne Williams Frantz and offensi

## Field ho wins 4 i

The Iowa field l preseason games o clinic in Macomb, The women won a sity squads fielded Illinois and also to Northern Illinois at The games were Davidson said. Fie minutes. Davidson team's performanc "It must have Macomb," she said back at 11 a.m. and players looked like molasses." She said the game the team. "It show my team was in. An standing," she said Davidson said 12 The clinic is an ficials to gain unpi

## On the

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And now for this v Iowa at Indiana Michigan State at Illinois Northwestern at Michigan Ohio University at M Syracuse at Ohio Sta Purdue at Wisconsin Rice at Clemson Auburn at Texas Ch Texas A&M at Georg Tiebreaker: Merchan at Boston University Name: Phone:

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SOME PEOPLE JUST DON'T BELIEVE.  
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**CINEMA**  
Mail Shopping Center  
ENDS WED.  
**THE EMPIRE STRIKES BACK**

# Love Jordan to miss Indiana trip

Freshman tailback J.C. Love Jordan will miss Saturday's game against Indiana in Bloomington, Iowa Head Football Coach Hayden Fry said Monday. Fry said Love Jordan may be able to make the trip to Nebraska next weekend.

"Of course, it's going to be tough for anybody that has missed any practice to win back his spot," Fry added.

The highly-regarded recruit suffered a knee injury in practice more than a week ago.

Senior kicker Scott Schilling returned to practice Monday after being sidelined by injury.

"We're getting a few back every day and hopefully everybody will be back except for those seven that have been definitely ruled out," Fry said.

Those injured seven players include quarterback Gordy Bohannon, center Bill Bailey, tailbacks Dwayne Williams and Ken Burke, tight end Tom Frantz and offensive tackle Joe Lavelis.

# Field hockey team wins 4 in Macomb

The Iowa field hockey team played four short preseason games over the weekend at an umpiring clinic in Macomb, Ill.

The women won all four games. Iowa beat the varsity squads fielded by Western Illinois and Eastern Illinois and also topped junior varsity teams from Northern Illinois and Illinois State.

The games were 40 minutes long. Coach Judith Davidson said. Field hockey games ordinarily last 70 minutes. Davidson said she was pleased with her team's performance in light of the extreme heat.

"It must have been at least 100 degrees in Macomb," she said. "We played two games back to back at 11 a.m. and noon. By the end of the day, the players looked like they were trying to run through molasses."

She said the games showed two positive aspects of the team. "It showed me how very good condition my team was in. And, our mental poise was just outstanding," she said.

Davidson said 12 players made the trip.

The clinic is an annual tournament used for officials to gain umpiring practice.

# On the line

The rules for On The Line are simple so get those entries turned in as soon as possible. The quarter-barrel of beer awarded to the top forecaster by Ted McLaughlin's First Avenue Annex this week is nothing to sneer at.

Clip out the list of games and circle the team you think will win. If you believe the game will end in a tie, circle both teams. For the game designated "tiebreaker," it is necessary to circle the winning team and predict the final score.

The winner will be announced in Monday's Daily Iowan sports section. In case of a tie, the winner's name will be chosen from a hat.

Only one (1) entry per person will be accepted. Your name and phone number must be included on the entry. Mail or bring the entry to The Daily Iowan, Room 111, the Communications Center, by noon Thursday.

And now for this week's picks:

Iowa at Indiana  
Michigan State at Illinois  
Northwestern at Michigan  
Ohio University at Minnesota  
Syracuse at Ohio State  
Purdue at Wisconsin  
Rice at Clemson  
Auburn at Texas Christian  
Texas A&M at Georgia  
Tiebreaker: Merchant Marine at Boston University

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Applications are now being accepted for the fall semester. Openings include:

**Reporters.** Cover city, university or arts/entertainment. No experience required, although must be able to demonstrate reporting and writing ability. Amount of work and pay depends on ambition, ability and experience.

**Editorial writers.** Involves writing 2-4 editorials a week and attending an editorial board meeting once a week. A good grasp of current issues, particularly local topics, is required.

**Editorial cartoonists.** Must have artistic talent, good grasp of current issues, particularly local topics, and the ability to combine comment through art and words.

**Commercial artists.** Artists are needed who are skilled at quickly constructing maps, charts, tables and diagrams.

Applications for all positions are available in the DI business office, Room 111 Communications Center. Return applications as soon as possible. Positions will be filled as qualified applicants become available.

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## Basketball ticket policy foreseen to remain same

By Dick Peterson  
Associate Sports Editor

There are no major changes planned for the distribution and sale of 1980 Iowa basketball tickets, according to Sam Becker, chairman of the ticket committee for the UI Board in Control of Athletics.

"I think it's too late to make any (major) changes," Becker said. "They have to be made far ahead."

Ticket sales for the 1980-81 Iowa basketball season will begin Sept. 29, said Jean Kupka, the UI ticket manager. Student tickets will be on sale for two weeks after that.

Kupka said student season basketball tickets will probably cost the same as last year. A 1979-80 season ticket cost \$21 for 14 games. There will be 14 home games this season.

She said a decision on ticket prices should be made by the end of the week.

BECKER, a UI communications and theater arts professor, said he proposed a change in the priority system for student ticket sales at the Aug. 27 Board in Control of Athletics meeting.

"The policy now depends on the earliest date you registered (at the UI)," he explained. "I'd like to see it based on consecutive years of buying tickets."

"In the long run that would be the fairest way for non-organized students."

He said a system is needed that would be "more equitable" for all students. "The student who is not organized is squeezed out," Becker said.

Since student ticket sales are based on the earliest registration date of the student at the UI, organized groups such as fraternities and dormitory floors have seniors or graduate student buy their tickets, Becker said.

FOR THE non-organized students,

particularly freshmen without any ties in Iowa City, tickets are not available on an equitable basis, he said. A system allowing freshmen to begin building up priority through buying tickets to athletic events would be more fair, he said.

Under the present system, a graduate student who had never bought a season ticket to an athletic event would have more priority in ticket purchases than a sophomore who bought a season ticket his freshman year.

ANOTHER HINDERANCE to a more equitable distribution of tickets is the scalping of a student's date ticket, Becker said. Students can purchase two tickets with a student identification card, one at the student price and another at the general admission price.

To be admitted to an athletic event, the student must present an ID card and be in the company of his or her date. The date need not be a UI student.

"We would like to be able to stop all of it (scalping)," Becker said. When a ticket is scalped, the student who was not able to purchase a season was cheated, he added. "They are going to cheat all of these students out of going (to games)."

"I assume there will be spot checks," he added, to enforce the date-ticket policy. For a date-ticket to be used, the date must accompany a student and sit in adjoining seats, Becker said.

A ticket-allocation system has not been determined should the Iowa football team be invited to a post-season bowl game, Becker said. "One thing we will not do is the way we did it last year for the NCAA's (basketball tournament) and the standing in line," he added.

"I think we're going to have to move pretty fast," he said, on devising a ticket distribution system.



The Daily Iowan/N. Maxwell Hayne

## Catching a September tan

Four UI students spent a relaxing Monday afternoon on the Iowa River. From the left, Jane Timmerwike, Joe Barnes, Sam Jones and Barb Anderson en-

joyed the afternoon by canoeing. Beforehand the group decided the men would paddle up the river, and the women would paddle downstream.

## 180 flag football teams ready for fall season

By Mike Hlas  
Staff Writer

Although Sunday marked the beginning of the 1980 NFL season, the biggest game in town doesn't kick off until Sunday. That, of course, is intramural flag football.

More than 180 teams begin their seasons Sunday or shortly thereafter. League play will continue until November with the All-University championships ending the season. As of Monday, 105 men's, 26 women's and 52 coed teams were registered.

There has been a 20 percent decrease in teams entered this fall compared to last year, according to IM Men's Coordinator Warren Slobos.

"Entry fees were doubled this year, and that undoubtedly has had something to do with less teams getting signed up," Slobos said. "This is probably a good thing, as the construction of the new arena has cut down on some of our field space."

FLAG FOOTBALL, however, is far from being the only IM activity offered this fall. Men's tennis singles matches are already in progress. The single-elimination tournament will wind up in October.

The George Blanda look-alike contest will be held noon Saturday at Kinick Stadium. Competitors will attempt two field goals from designated positions and will have three optional kicks from any position. Sign-up

deadline for the third annual contest is 5 p.m. Friday in the IM office, Room 111, the Field House.

Those wishing to display their batting skills will get the chance this weekend in the Home Run Derby. Each contestant will be given 15 pitched strikes to swing at, with distance rewarded by points. The men will begin at noon Saturday and Sunday. The women start at noon Sunday. Sign-up deadline is also 5 p.m. Friday in the IM office.

SCHEDULED for next weekend is a golf tournament at the UI Finkbine Golf Course for men, women and coed teams. Prizes will be awarded for closest to pin, longest drive, longest

putt, lowest score and individuals of the All-University Team. Small wagers may be made on the Gambler's Hole, No. 13.

All entries for the golf tournament must be received by Sept. 19.

As the fall progresses there will be additional IM activities. Among these are innertube water polo, swimming, badminton, racquetball and men's one-on-one basketball.

Again All-University championships will be awarded in each division. The titles are based on the total number of points collected by teams and team representatives in all IM sports during the year.

For further IM information, call 334-3494.

## 1980 looks 'muddy' for MSU, but Waters ready

By Dick Peterson  
Associate Sports Editor

Eight in a series of nine articles previewing Big Ten football teams.

Frank "Muddy" Waters is an old man who inherited a lot of problems. This spring he replaced Darryl Rogers, who stunned the Spartans in January by accepting the head-coaching position at Arizona State.

The 57-year-old Waters has his hands full. Michigan State suffered a 5-6 season in 1979, losing five straight at one point. Graduation left the defensive and offensive lines and secondary in shambles.

But Waters preaches spirit — indomitable spirit. His first job in East Lansing was to calm the apprehension many of the football players were experiencing.

"I was surprised to see it (spirit) develop so rapidly," Waters said at the Big Ten Kickoff Luncheon in Chicago in August. "They were down. They were uncomfortable. It would be like getting a new wife in the mail — they were apprehensive."

WATERS ISN'T ready to call 1980 a rebuilding year.

"People say I'm a little uppity when



The Daily Iowan/Kathleen Doe

I say I'm going to win them all," he said. "But that's my philosophy."

Waters' enthusiasm has had an effect on the players. "We had an absolutely fantastic spring ball — fantastic enthusiasm," he said. "It kind of swept me off my feet. I didn't expect it."

Waters admits his unfamiliarity with the Spartan team. "I can't tell you too much about our team, because I don't know too much about them."

"I think there was a lot more talent than I expected from what I heard," Waters said. He called the Michigan State kicking game the Spartan's strongest point, the running game next

strongest.

FOR THREE YEARS, Ray Stachowicz has been a first-team all-Big Ten punter. The senior has averaged 42 yards per kick over three seasons. Last year his 44.3-yard average was fifth best in the nation.

Place-kicking for the Spartans is junior Morten Anderson. In two years, he has been successful on 77 of 79 extra points and has 57 consecutive successful kicks going into this season. Last fall Anderson was second in scoring for Michigan State behind fullback Derek Hughes.

Waters calls Hughes and tailback

Steve Smith "two of the finest running backs I've ever seen." Last year Smith and Hughes alternated in the Spartan backfield.

WATERS PLANS to play both of them in the backfield at the same time this season. Smith, a 5-foot-9 senior, led Michigan State in rushing last year with 972 yards and scored 16 touchdowns.

Hughes, a 6-3 junior, moved from tailback to fullback in the spring drills. Hughes rushed for 626 yards in 1979 and scored 11 touchdowns. He also returned two kickoffs last year 100 yards and 98 yards.

Directing the backfield will be Bert Vaughn. "Our quarterback situation is a lot better than people think it is," Waters said. Vaughn injured his kidneys in the Notre Dame game last year, but is in good shape now, according to Waters.

"Bert is the oldest head out there and shows a great deal of poise," Waters said. "He has the experience and he's healthy."

Contending for the No. 1 quarterback slot is Bryan Clark who started five games for the Spartans last year when Vaughn was out.

THE SPARTANS have only one starter returning to the offensive front line in guard Rod Strata. "The No. 1 thing in recruiting next year will be offensive linemen," Waters admitted.

Defense is another weak area for the Spartans. "We're very green on defense," Green said.

The defensive secondary was decimated by graduation or academic problems. The pass defense lost three starters. Also the starting outside linebacker, inside linebacker and tackle graduated.

Waters believes defensive tackle



The Daily Iowan/Kathleen Doe

Michigan State Coach Frank "Muddy" Waters

Bernard Hay could be the top defensive player on the team. Hay made 20 tackles last season as a middle guard. When Purdue's Mark Hermann, Indiana's Tim Clifford and Ohio State's Art Schlichter come calling this fall, Muddy Waters may realize the full extent of his preseason prediction that the Spartans were "heading into a difficult season."

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The Daily Iowan

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VOL. 10 NO. 1 SEPTEMBER 1980 — LARRY VON JANSEN

The Music, Arts & Entertainment Magazine for College Newspapers

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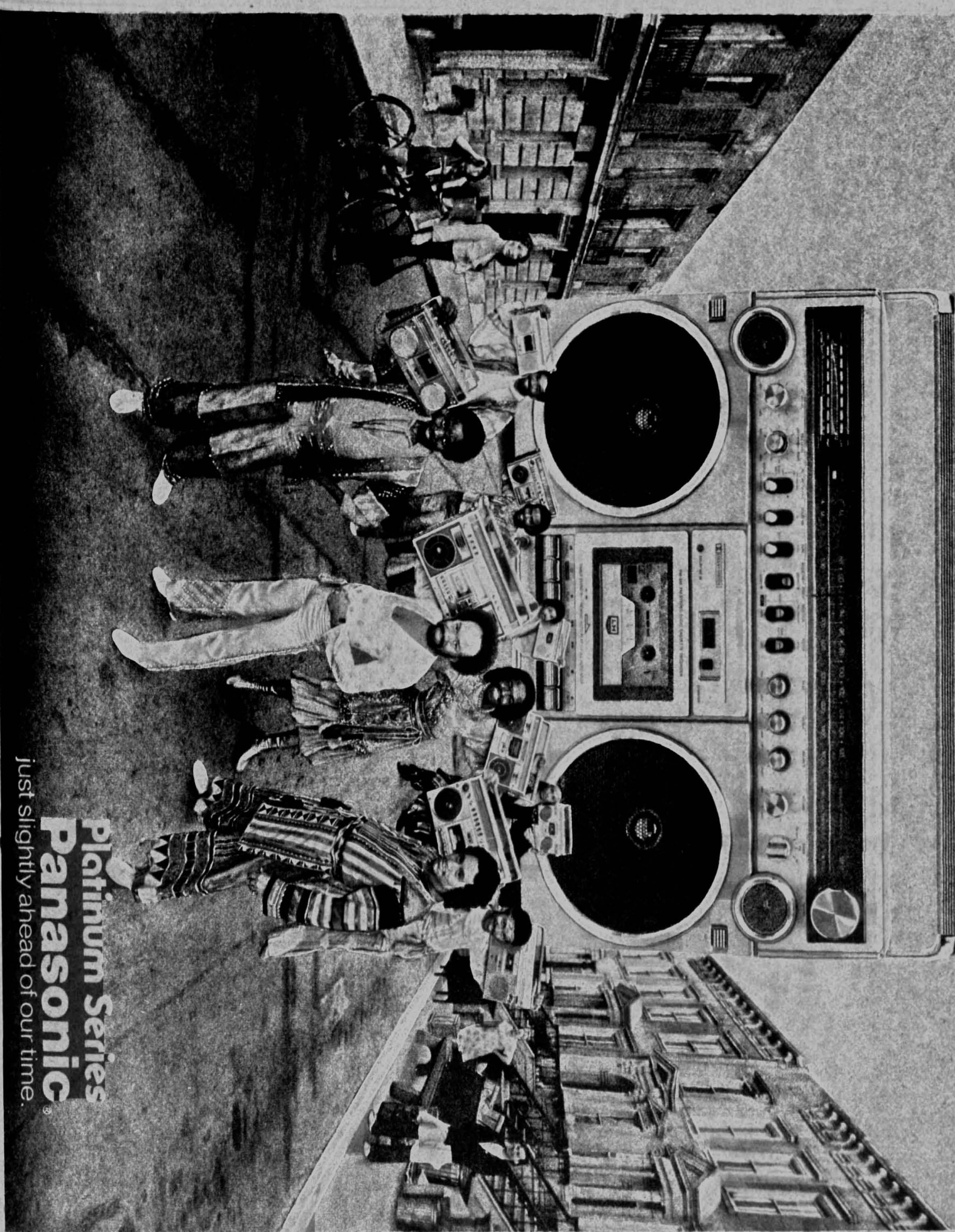
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The Daily Iowan/N. Maxwell Haynes

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For further IM information, call 333-3494.

## s ready



The Daily Iowan/Kathleen De  
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When Purdue's Mark Hermann, Indiana's Tim Clifford and Ohio State's Art Schlichter come calling this fall, Muddy Waters may realize the full extent of his preseason prediction that the Spartans were "heading into a difficult season."

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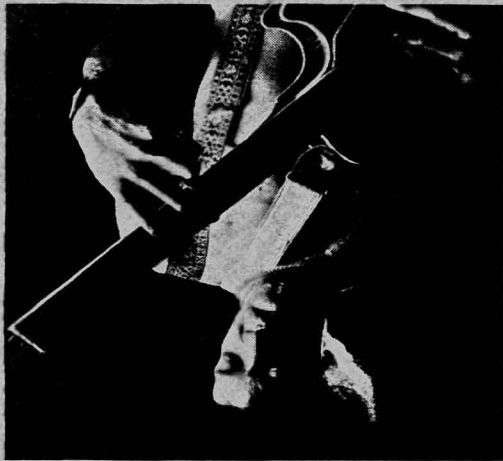
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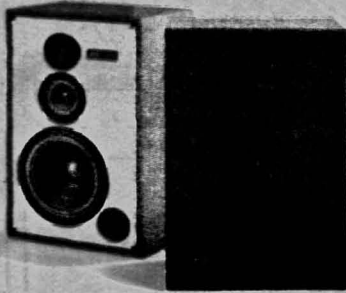
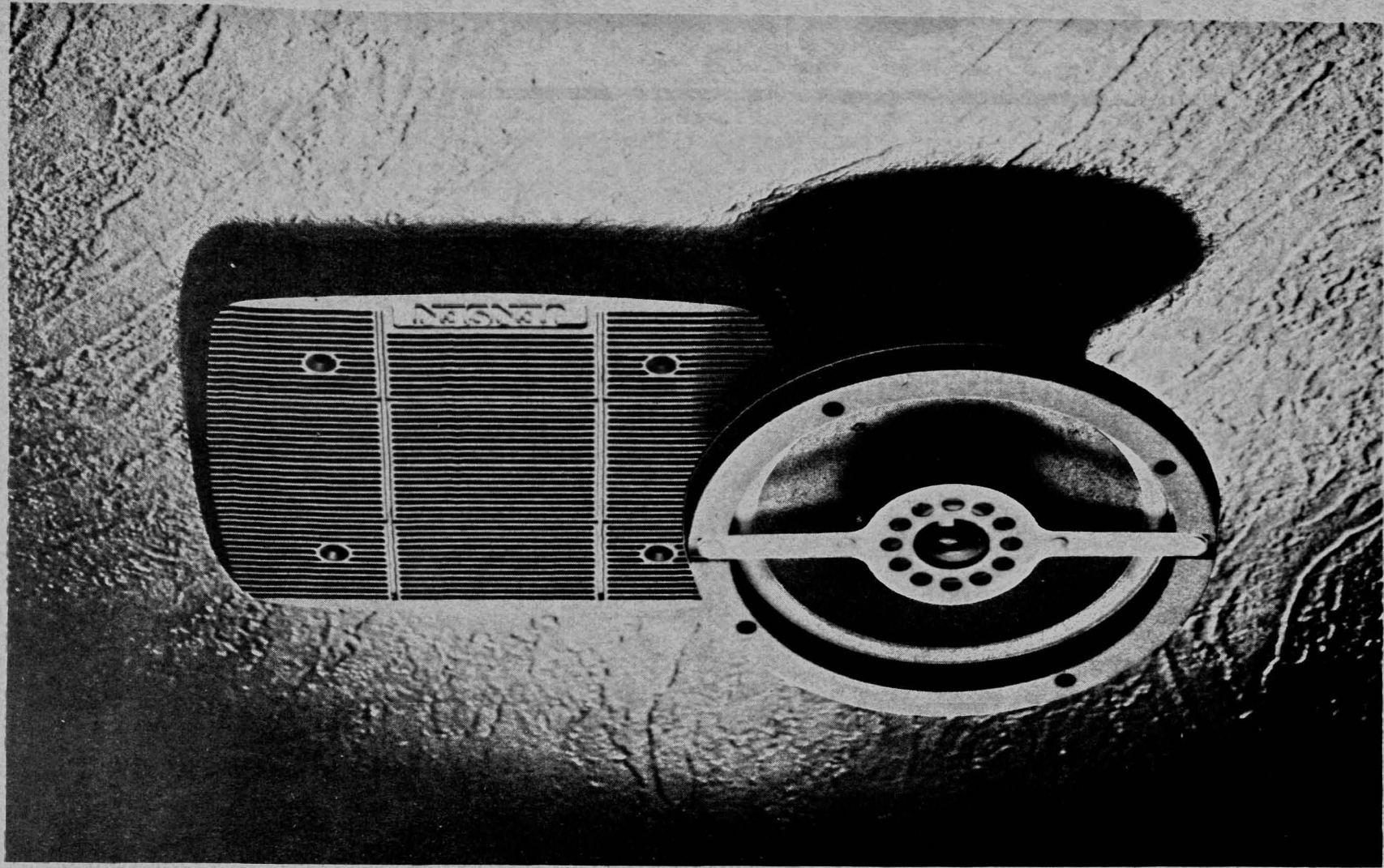
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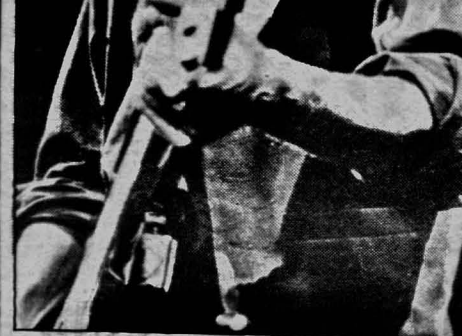


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*Apocalypse Now*, and choosing instead a bewildered expression he wore as host of *Saturday Night Live*. The most sympathetic character is a diminutive collie named Charlie who survives all kinds of chaos, including a major time-warp "storm" that looks more like ring-around-the-collar than serious cosmic disturbance. Ah, but those planes. Shooting off catapults, catching cables, refueling in mid-air or, implausibly, dogfighting Japanese Zeros, they are enough to give anyone exhilarated by the notion of flight a grand dose of thrills.

Katherine Orlaff

the little toady of New York City, with the little toy Goodyear blimp flying over the skyscrapers; surely not the silly underwater scenes with diving ships that looked like bug-eyed monsters. Maybe it was the three or four real ships that sat around doing nothing. All these mistakes wouldn't have mattered quite so much if the film had engaged an emotion or two, but we weren't even allowed the minimal pleasure of a tight action flick. The dialogue is dreadful, the acting abysmal, the plot incredible (the *Titanic* is raised so the U.S. government can get its hands on a "little known" element sup-

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Robert L. Liebman



## ON SCREEN

## No Nukes

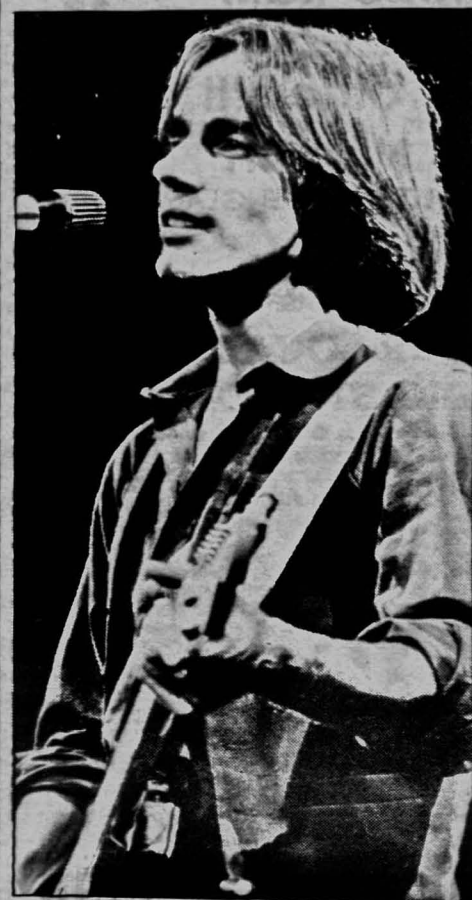
starring Jackson Browne, Crosby, Stills and Nash; the Doobie Brothers; John Hall; Graham Nash; Bonnie Raitt; Gil Scott-Heron; Carly Simon; Bruce Springsteen; James Taylor; Jesse Colin Young; directed by Julian Schlossberg, Danny Goldberg and Anthony Potenza.

If solar energy can be made to work as well as this film does, the future looks terrific. First, as propaganda, *No Nukes* — the film record of New York's 1979 concerts to benefit anti-nuclear power organizations — is terribly clever. It makes America seem like one big high school, with our government as the autocratic principal, our Army as the sadistic vice-principal and Jackson Browne, et al., as the clear-eyed popular kids. Most everybody is going to want to be on the side of the stars.

Funniest of several comic touches is the inclusion of some Fifties Army pro-nuke propaganda, in which a Chaplain from the Douglas Fir school of acting assures two questioning dogfaces that the Army knows just what it's doing and, of course, wouldn't expose them to radiation if there were any chance of harm. Besides, he continues, the nuclear test explosion they'll soon witness will flash "every color of the rainbow." Immediately we cut to the death bed testimony of Paul Cooper, a soldier exposed to nuclear testing in the Fifties, one of an extravagant number dying of leukemia.

Second, as film-documented rock & roll performance, *No Nukes* ranks among the best. At times it seems to be the best, thanks to the dynamic cinematography of veteran Haskell Wexler. Acts I expected to find just tolerable were, at points, engaging.

## Jackson Browne



Most important, the performance of Bruce Springsteen — which promised to be great — was instead fully awesome. So what if half his songs break down to nitwit melodramas under close inspection? In all popular arts, and especially rock & roll, delivery means more than content. Springsteen, gifted with humor and drive, proves himself the standard of excellence among rock performers. Anyone who witnesses his three-song segment will know why he's called "The Boss."

Third, for those stars who ran out of musical fuel several albums ago (now I ain't namin' names), *No Nukes* serves as a nationwide screen test. There's a Hollywood cliché that the camera itself "hates" certain people and "loves" others. Springsteen and Browne are definitely in the second group. Unfortunately, we don't know how the camera feels about either Ry Cooder or Tom Petty — to name two worthies who ought to have been included in the document. *No Nukes* sacrifices part of its potential by lingering overlong on personalities to sell the issue. Even so, it's first rate merchandise.

Byron Laursen

## The Final Countdown

starring Kirk Douglas, Martin Sheen & James Farentino; written by David Ambrose, Gerry Davis, Thomas Hunter & Peter Powell; produced by Peter Douglas; directed by Don Taylor.

*The Final Countdown* is not about people, it's about Machines, and its unabashed stars are the nuclear-powered USS *Nimitz* and its dazzling squadron of swooping, screaming F-14s. This is no time to quibble about nuclear power, the U.S. defense posture, or the military-industrial complex. This is pure fluff, and those planes are, well, sexy. Director Don Taylor and cinematographer Vic Kemper have used them as an exercise in visual and auditory thrills, pushing all the right buttons for people who get turned on by hardware.

The dramatic premise of the film seems almost an afterthought. Kirk Douglas (whose son Peter produced the film), plays the captain of the *Nimitz*, who finds himself and his ship transported back in time to Dec. 6, 1941, facing the imminent attack on Pearl Harbor. Presented with the intriguing notion of whether or not to tamper with history (and the philosophical arguments become silly at times), Douglas is influenced by fellow officers James Farentino and Ron O'Neal and civilians Charles Durning and Katherine Ross. Martin Sheen is along for the ride as an efficiency expert on loan to the Defense Department from a mysterious employer. Sheen appears the most uncomfortable of the actors, perhaps remembering his power and intensity in *Apocalypse Now*, and choosing instead the bewildered expression he wore as host of *Saturday Night Live*.

The most sympathetic character is a diminutive collie named Charlie who survives all kinds of chaos, including a major time-warp "storm" that looks more like ring-around-the-collar than serious cosmic disturbance.

Ah, but those planes. Shooting off catapults, catching cables, refueling in mid-air or, implausibly, dogfighting Japanese Zeros, they are enough to give anyone exhilarated by the notion of flight a grand dose of thrills.

Katherine Orlaf

## The Hunter

starring Steve McQueen, LeVar Burton, Eli Wallach and Kathryn Harrold; written by Ted Leighton and Peter Hyams; produced by Mort Engberg; directed by Buzz Kulik.

Based on the true-life adventures of real-life bounty hunter Ralph Thorsen, *The Hunter* is certainly full of adventure...but nothing seems real.

McQueen is, as ever, a pleasure to watch, and any enjoyment derived from this confused mishmash of domestic conflict and shoot-'em-up action is solely to his credit. He doesn't do much except walk through; it's almost enough. Not quite enough, however, to compensate for a loose script and stereotyped, uninteresting characters. For humor we have McQueen in an old Chevy that he can't drive (imagine that, McQueen unable to parallel park), living with a woman about to have a baby he's not sure he wants (yes, he faints when it arrives), living in a house full of apparent derelicts (his own dog growls at him). It's all so *cute*, except when McQueen is chasing down bail jumpers, which he does every two minutes (why does he live in such a dump when he's making thousands of dollars bringing 'em back alive?). At one point he mounts a threshing machine to chase crazed dynamiters; he hangs onto the top of an elevated train in Chicago chasing a crazed weirdo; he stuns a 300-pound crazy. Only LeVar Burton is allowed to be uncrazed; he's just cute. And throughout the film, yet another crazed weirdo is stalking McQueen. It's all too much, and yet not enough.

If the rumors are true, that McQueen is dying of cancer, this may be his last film. It should have been a better farewell.

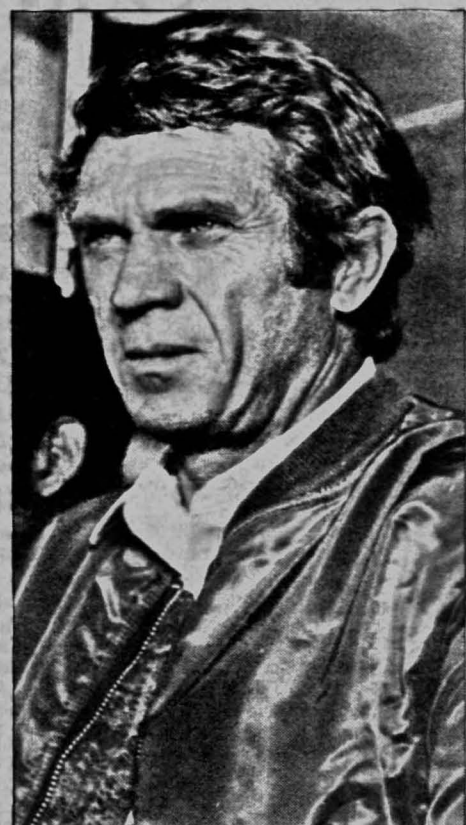
Judith Sims

## Raise the Titanic

starring Jason Robards, Richard Jordan and David Selby; written by Adam Kennedy; produced by William Fyfe; directed by Jerry Jameson.

This bloated, waddling turkey of a movie allegedly cost \$32 million; why, then, didn't they think to hire a knowledgeable technical director? Someone who, for instance, would know that any ship lying 12,000 feet underwater for 68 years would probably not have some of its windows and all its propellers still intact; someone (like a three-year-old kid) who would know that a gigantic ocean liner (nay, a rowboat) cannot be towed with a slack line; someone who may have remembered that the North Atlantic does not look like the Pacific or the Mediterranean. And I'd like to know what could have cost \$32 million: certainly not the little models of New York city, with the little toy Goodyear blimp flying over the skyscrapers; surely not the silly underwater scenes with diving ships that looked like bug-eyed monsters. Maybe it was the three or four real ships that sat around doing nothing.

All these mistakes wouldn't have mattered quite so much if the film had engaged an emotion or two, but we weren't even allowed the minimal pleasure of a tight action flick. The dialogue is dreadful, the acting abysmal, the plot incredible (the *Titanic* is raised so the U.S. government can get its hands on a "little known" element sup-



Steve McQueen

posedly tucked away in the ship's cargo, said element essential to the development of a "laser fence" around our country; the Russians find out: there's a surprise ending. Yawn.) Robards and Jordan look embarrassed by their presence in this fiasco, and rightly so. Oh, it hurt to watch. That's how I came to catalog all the technical flaws — I had to do something to occupy my mind.

This movie deserves to take its place alongside the *Titanic* — 12,000 feet under water.

Judith Sims

## Practice Makes Perfect

starring Jean Rochefort, Nicole Garcia, Annie Girardot and Lila Kedrova; written by Philippe de Broca and Alexandre Mnouchkine; directed by de Broca.

Years of practice haven't brought Edouard Choiseul (Jean Rochefort), a professional pianist, closer to perfecting the one art that is his true passion — womanizing. As his ex-wife (Annie Girardot) explains to him, he has slept with his wife's best friends and his best friends' wives and no one trusts him any longer. At first a farcical, light-hearted portrayal of an overextended, frantic womanizer, the film becomes a dramatic, often poignant probing of Edouard's moral and psychological dilemma.

*Practice* is a comedy-romance-farce-drama, a stringing together (better for pearls than for movies) that looks like a bargain but amounts to thinness in all departments (hyphenated-genre films typically try for multiple effects and end up delivering none). But de Broca (*King of Hearts*, *Dear Inspector*) overcomes this structural weakness by focusing on important and abiding human concerns — fear of aging, jealousy, hypocrisy, sexual morality, and the value of love and family. The somewhat contrived plot is ultimately less important than the mood, which is wonderfully wistful and lyrical.

Robert L. Liebman

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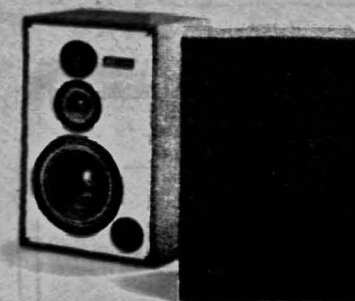
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## Technics

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Tom Waits and his tattoos were photographed at Zoetrope Studios in Hollywood by Ladi von Jansky	

## IN ONE EAR

Enjoyed Davin Seay's cover story on Jeff Bridges in the May-June *Ampersand*. Disappointed to learn he's into EST. Just like to share a thought I've held ever since the Urban Cowboy *Esquire* article was sold as a movie property. Why John Travolta and pre-fab music? Jeff Bridges would've been perfect along with a Joe Ely soundtrack.

I'm confused. In your May-June "G Out the Other" section you indicated there was a Lisa Eichhorn feature. I looked all through the issue and couldn't find one. What happened to fair Lisa? I've had a crush on her since I saw her in *Yanks*.

Well, this is slightly embarrassing. There was a Lisa Eichhorn feature, very nice indeed, but with the vicissitudes of the economy, advertising, scheduling and general pre-summer

goofs, Lisa didn't make it. Maybe this year. We apologize.

All right, folks, the summer's over. Get the sand out of your toes, dust off the old typewriter and write to us! How can we have a fascinating letters column if you don't hold up your end of it? We want mail, lots of it. We're pathetically grateful for insults, complaints, suggestions, even compliments. Send your pearls of wisdom to the swine at *Ampersand*, 1680 N. Vine, Suite 201, Hollywood, CA 90028.

**R**ansacking the old *Ampersand* archives, we discovered this elegant figure by Joyce Lukey of Dubuque, Iowa, who is now \$25 richer.

Meanwhile, any other artistically inclined money-hungry folks are encouraged to submit their own original *Ampersands*. Each design must be executed in black ink on sturdy white

paper. Neatness counts. Mail your gems to *Ampersand* of the Month, 1680 N. Vine Street, Suite 201, Hollywood, CA 90028. And don't be too alarmed if you don't hear from us for two years.

### Who are these people & why are they having such a good time?

RCA Records sent this photo along to prove they had to get tough while shipping *Elvis Aron Presley*, their latest Elvis release, an 8-record set of mostly unreleased material. Hi-jackers, RCA claimed on silver-coated (expensive!) paper, would be too tempted otherwise.

Well...maybe so. But we think *Ampersand* readers can guess what's really going on, what these four suspicious people are saying and/or doing. That's why we're declaring a caption contest! Think it up, write it down, send it off to: Truth Consultant, *Ampersand*, 1680

N. Vine, Suite 201, Hollywood, California, 90028. Entries must be postmarked by October 15, 1980.

Truth Consultant will pick the best five and we'll print 'em. The absolute best, according to T.C., will win a copy of *Elvis Aron Presley* — an expensive little conversation piece including 87 performances by El and a 20-page booklet of historical info and rare photographs — courtesy of RCA Records and *Ampersand*. Remember...you read it here recently.



them now," he exclaims; his helplessness contradicts the infectious, hypnotic beat. It's a strange feeling: dancing to one's own demise.

"We and Dem" is another cynical thought — he can't imagine how "we and dem" go work it out."

Things improve considerably on the flip side. Marley treads familiar Rastafarian turf in "Zion Train," then casts a jaundiced eye at a woman's hedonistic life-style in "Pimper's Paradise." The latter song is a killer: a sweet, intoxicating melody highlighted by the lilting voices of the I-Threes. "Could You Be Loved" has hit single written all over it. Many a critic has been burned by predicting AM success for reggae artists, but "Loved" is such a zesty tune that it begs for airplay.

The piece de resistance is "Redemption Song," where Marley transforms into Sixties Dylan. Using only an acoustic guitar with his raw, passionate vocal delivery, Marley demands: "Emancipate yourself from mental slavery, no one but ourselves can free our minds." Such lyrics are above mere politicking. The challenge is timeless.

Although *Uprising* may not have the raw, aggressive musical feeling of the classic Wailer efforts, Bob Marley once again proves that he won't mellow with age. His convictions continue to ring true.

Jeff Silberman

### MAX ROACH Freedom Now Suite

### BETTY CARTER Social Call

(Columbia) Columbia's Contemporary Masters series, an annual event, issues unavailable classic performances and previously unissued material of genuine merit. These two releases exemplify the best of a great new batch.

*Social Call* is a reissue of Carter's first date as a leader from 1955 and a session she sang in front of a big band a year later. Quincy Jones arranged the first date and the material is mostly ballads. "The Way You Look Tonight" is the

most adventurous and points to the mature Carter that we know today; she stretches and ripples the vowels like taffy. On the ballads she likes to roll around in the dark, warm lower registers and shoot up to the clear higher ones, spending as little time as possible in the middle.

The second date is backed by Gigi Gryce's big band and the setting brings out the hornlike phrasing at the root of her singing. Carter was redesigning her material even back then, though not as radically, to fit her bebop leanings. "Frenesi" is turned into an exuberant romp. "Let's Fall in Love" is completely reworked yet still retains a seductive quality. As Carter is preeminent today in her style of jazz singing, *Social Call* is a valuable document of an often poorly-recorded legend.

The Roach album is a legend in its own right. Unavailable in this country after its 1960 release, the *Freedom Now Suite* pioneered black political statements in jazz and explored African percussion.

Abbey Lincoln sang with her greatest purpose and clarity on these dates. Her bitter rendition of "Drive a Man," portraying a white overseer, is basted in contempt. Coleman Hawkins takes the tenor solo that counters Lincoln's song. Roach must have taken special delight in placing a traditionalist like Hawkins in a setting of young Turks like trumpeter Booker Little and trombonist Julian Priester.

"Tears for Johannesburg" presages Roach's later work with percussion ensembles. Odd time signatures are overlaid and juxtaposed by Roach's trap set, Ray Mantilla's hand drums and the African Olatunji's congas. Roach's compositions go right to the heart of jazz's African heritage: this music is as contemporary now as it was 20 years ago.

Kirk Silsbee

### TROUBLE MAKERS Various Artists

(Warner Brothers) *Troublemakers* is the latest entry in the Brothers Warner annual line of low-priced sampler LPs available only by mail order. This year's model focuses on punk/new wave performers and their early Seventies antecedents and it's a typically uneven collection of bona-fide gems, collectibles and curiosities or cult fanatics, and the old product-pushing hustle.

The sublime tracks come courtesy of Public Image (including their classic, previously unreleased in America, debut single "Public Image"), two funky dissections of cultural conditioning from the Gang of Four, and a pair of selections from the new, hard-bitten Marianne Faithfull Collectibles include a pair of live cuts from the Sex Pistols' San Francisco swansong (distinguished chiefly by John Rotten/Lydon's obvious disgust with the whole affair) and previously unreleased tracks by Devo (first LP era), John Cale and Jonathan Richman and the Modern Lovers.

Corporate product-plugging accounts for the presence of such mediocre bands as the Urban Verbs, Pearl Harbor and Robin Lane, all of which sound slick, derivative and, well, utterly tame in comparison to their earlier counterparts.

The LP can be obtained by sending \$3 to *Troublemakers*, Box 6868, Burbank, California, 91510.

Don Snowden

these flicks are a welcome change of pace, but it's difficult to believe that we're all expected to pay money for this stuff on videodisk a few years down the road. At least Todd and his Utopia will have those few years of experience to polish their visual tactics.

John Kront

### Gidon Kremer MANN MUSIC CENTER, PHILA.

A few years ago, one of the worst disasters imaginable befell the Latvian-born violinist Gidon Kremer: a great musician (Herbert von Karajan) declared publicly that Kremer was the world's greatest violinist. As if it weren't bad enough being a Tchaikovsky Competition winner (1970), Kremer now had to put up with the pressure of living up to that remark.

His appearance with the Philadelphia Orchestra in its outdoor summer series was a case in point. Long-haired, bearded, bespectacled and clad in a white overshirt, the tall, lean 33-year-old Kremer looked more like one of the street musicians who panhandle in the center-city district here than a world-class virtuoso. Moreover, he took a work that audiences, and summer audiences in particular, seldom listen to carefully — the Tchaikovsky Violin Concerto — and made everyone sit up and take notice. Though most music lovers know this well-worn concerto by heart, Kremer refused to take a single note for granted. Every phrase was painstakingly shaped, every accent observed, every sudden contrast in speed and dynamics emphasized, even exaggerated, revealing the rhapsodic nature of the music.

A strange choice for an encore: a Grave and Toccata by one Bazkauskas, a contemporary Lithuanian. The

younger members of the audience ate it up. The older ones wondered what was taking Kremer so long to retune.

Sol Louis Siegel

### Clifton Chenier & His Red Hot Louisiana Band


VERBUM DEI HIGH SCHOOL CAFETERIA, LOS ANGELES

A night with Clifton Chenier and his band turned out to be the most fun I've ever had fully clothed and in public. Four straight hours the band cooked insistently, with Chenier himself — recently out of the hospital from serious medical business — in charge for the latter three. Chenier proclaimed himself "King of the Accordion," signified by a beseequined red velvet crown and proved by playing the rhythm-and-blues devil out of his instrument. He was flanked by a young white guitarist, who played as soundly as well in a Freddie King-inspired style, plus a more stoic black guitarist, two saxophonists, a vigorous drummer, a bass man and, of course, brother Cleveland Chenier on his metal washboard.

Zydeco, Chenier's musical style, sounds initially like rhythm and blues, mostly New Orleans with a pinch of primitive Chicago. Sometimes the saxophones break honkingly loose, sometimes they lay in one foghorn-like riff through an entire song. But the real musical underlay is Cajun, a musical cross-fertilization of Acadian immigrants driven from Nova Scotia by the British and Africans brought to rural Louisiana by slavery. Which explains both Zydeco's compelling rhythmic patterns and the fact that several of Chenier's numbers are sung in Cajun French.

Byron Laursen

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Stacy Society

Ampersand kicked off this hot night in the big tent with a charmingly brand new tunes were included in the set, most notably "Sheep." The Car...  
 Richmond's rhythmic hand-claps and joyful facial expressions. A few...  
 the evils of smoking dope while drive...  
 sing the silliest moments, listened a...  
 overboard. First of all, Hatt isn't seri...  
 mouth of a bit.  
 Unfortunatly, Hatt's follow-up, *Two Bit Monsters*, won't be the album to ex...  
 life-and-death earnestness. "People subject that Richman recited with a...  
 four-album career, and not just their...  
 to deliver the full variety of their...  
 ballad, it signalled that the band was...  
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 ses. Believe it or not, they can rock...  
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## ON DISC

THE ROLLING STONES  
Emotional Rescue

(Rolling Stones) Whether one views the Stones as the reigning deities of rock & roll incarnate or as faded heroes who've been coasting on past glories since, oh, *Exile on Main Street*, *Some Girls* proved there were still some excellent songs and killer riffs rattling around in the Stones' bones. But only a hopelessly diehard "The Stones can do no wrong" fanatic, would fail to recognize that *Emotional Rescue* falls far short of that standard.

The Stones have favored a no-frills, ramshackle sound recently — one that's infinitely preferable to the sort of 50-take sterility popular these days — but the songs here sound sloppy, unfinished and, most crucially, uninspired. Amazingly, the chief problem is the flaccid, lackluster guitar work of Richards and Wood.

The material ranges from typical Stones rocking fare through disco, reggae and blues excursions that allow Jagger to slip into several of his vocal personae to little effect. He trots out a rather ludicrous falsetto — it sounds like the voice of Cheech and Chong's "Basketball Jones" — for the title track. On the Jack Nitzsche-arranged "Indian Girl" he sounds a helluva lot like Willy DeVille — except DeVille is much better at pulling off this sort of Spanish Harlem (transplanted to Laredo in this instance) street travelogue.

"Let Me Go" effectively creates an aura of understated menace but the limp guitar lead leaves it a bit too understated while "She's So Cold" is a Stones rocker in the grand tradition that sports Jagger's best vocal on the album but simply doesn't go anywhere. "Summer Romance" perhaps epitomizes the album's problems — we can hear Graham Parker's "Soul Shoes," Nick Lowe's "Heart of the City" and the Stones' own "Respectable" in the riff but the song doesn't come close to matching any of them.

*Emotional Rescue* sounds like a collection of second-rate filler tracks and outtakes rather than the fruits of two years' labor. It raises the question of whether the Stones are still capable of producing great music without a direct challenge.

Don Snowden

JACKSON BROWNE  
Hold Out

(Asylum) Here it comes — another Statement on Our Times by Jackson Browne, the voice of modern American angst. Forgive the sarcastic tone, but someone has to look at this artist's work with less than total reverence. Certainly Browne himself isn't willing to.

Browne has long been touted as the crème de la crème of contemporary songwriters, but his talents may have been considerably exaggerated. True, his five previous LPs have shown him to be concise and craftsmanlike as a composer — but they also reveal a near-humorless, generally banal lyrical approach and an unremarkable melodic sense. "Rock Me on the Water," "Fountain of Sorrow," "The Pretender" and so many of Browne's other songs are top-heavy with their own impor-

ance, offering social and religious insights that are intended to be grandiose but prove rather ordinary.

*Hold Out* is little better or worse in this regard than previous Browne albums. Again he offers vignettes of everyday alienation and yearning, couched in cliché-ridden verse. "Give up your heart and you find yourself/Living for something in somebody else," he intones in "Hold on Hold out." "People watch the time go by/They do their jobs and live and die," he muses in "Disco Apocalypse." Such pearls of mundane wisdom wouldn't be objectionable except for the stiff solemnity of Browne's singing and the mock-drama of *Hold Out*'s production. These observations are set to the same trite folk chord progressions Browne has been writing for years. Supposedly tough-sounding rockers like "Boulevard" lack teeth, while ballads such as "Hold Out" are lugubrious and a bit numbing.

The LP's arrangements deserve a little more praise than its material. Considering the session men involved in the album (David Lindley, Bill Payne, Craig Doerge and other L.A. Mellow Mahosi), it's not surprising that *Hold Out* is smooth and restrained in sound, tastefully placing buzzing slide guitar and moody organ work here and there to add dramatic color to otherwise underplayed tracks.

Some artists challenge their audiences with new musical approaches and fresh lyrical ideas. On *Hold Out*, Jackson Browne tells his fans what they've already heard many times before, playing it thoroughly safe in the name of "sincerity."

Barry Alfonso

SMOKEY & THE BANDIT—II  
Soundtrack

(MCA Records) Man, what an album! Not only do you get fine performances from the likes of Don Williams, Tanya Tucker, and, get this, Roy Rogers, but there's a special treat as well. Burt Reynolds, in his album singing debut warbles an enchanting little ditty entitled "Let's Do Something Cheap and Superficial." Better grab two copies. Make that three copies.

Richard Levinson (Richard Levinson, long-time Ampersand contributor, is a freelance writer best known for his composition "Let's Do Something Cheap and Superficial." Make that four copies.)

JOHN HIATT  
Two Bit Monsters

(MCA) Enough's already been said about John Hiatt adopting the Elvis Costello-angry-young-man stance. The comparisons of Hiatt to Costello on *Slug Line*, his debut, went especially overboard. First of all, Hiatt isn't terribly young (note the bald spot) and isn't all that angry either; he just likes to mouth off a bit.

Unfortunately, Hiatt's follow-up, *Two Bit Monsters*, won't be the album to distinguish those lame comparisons. Hiatt's forte is lyrical, a wry wit and accompanying cynicism, much like Costello's. Both men strive for maximum mileage out of a well-structured

phrase. Hiatt hits the mark exceptionally well on *Two Bit Monsters*.

"Face the Nation" is his agitated discourse on the news program of the same name, with lyrics that strike like darts: "I see you shaping nooses/60 minutes of excuses...No talk now, only chatter/Little chipmunk words don't matter." The barbs sting even quicker on "Pink Bedroom," Hiatt's encore of "Sharon's Got a Drugstore" from *Slug Line*, but "Bedroom" is sadly weakened by a hokey ending. Similarly, "Good Girl Bad World" features a promising musical intro which promptly flounders at the first vocal utterance and with the tired sort of chorus that flawed moments of *Slug Line*.

But Hiatt is usually right on top of things. The arrangements are fully developed and, for the most part, equal the energy and bite of the vocal performance. Occasionally reminiscent of songster Dirk Hamilton, Hiatt possesses an unusual nasal voice that takes some getting used to but is well-suited to the urgency of his raw, emotional visions. Hiatt achieves strong impact with musical subtleties on "New Num-

bers" and the slower paced "Back to the War," a wonderful exercise in which Hiatt creates warfare analogies to a bitter personal relationship.

Various numbers exhibit some interesting influences, particularly the organ riffs and rock steady beat of "I Spy (for the FBI)" which unexpectedly echoes the Motown sound (at least it's as Motown as anyone has gotten on MCA). Hiatt's record label almost didn't give him a second chance, but the company should be glad that they did. John Hiatt is proving to be a consistently original and special talent.

Vicki Arkoff

BOB MARLEY & THE WAILERS  
Uprising

(Island) It's always difficult for an artist — whether in music or cinema — to successfully reproduce a recent stellar effort. Although Bob Marley and the Wailers' last release, *Surviv-*

## ON TOUR

Jonathan Richman  
THE ROXY, LOS ANGELES

Rock and roll has many self-proclaimed sinners, but Jonathan Richman may be its one bona fide saint. The ex-leader of the Modern Lovers qualifies for the title in many ways — his songs are almost defiantly sweet and pure, his innocence so extreme as to be otherworldly. The main obstacle to his canonization is the off-beat way he expresses his naive visions. Richman's songs are populated by Martian bakers, talking airplanes, fatherly mosquitos and other fabulous characters who act out his ideas on life and love. Alternately whimsical, heart-tugging and just plain bizarre, his childlike compositions have so far proven too odd for mass acceptance.

Eschewing most of his earlier punkish material (except for the now-classic "Roadrunner"), Richman rapidly ran through the best of his recent songs. Such numbers as "Rockin' Rockin' Leprechauns," "Ice Cream Man" and "I'm a Little Dinosaur" were served up with frolicsome rockabilly flavor, accentuated by Richman's rhythmic hand-claps and joyful facial expressions. A few brand-new tunes were included in the sets, most notably "Stop This Car, I'm Getting Out," a snappy account of the evils of smoking dope while driving. The audience laughed along during the silliest moments, listened attentively when Richman turned more serious.

An example of the latter was "Affection," a personal confession on the subject that Richman recited with a life-and-death earnestness. "People all over the world are starving for affection," he told his fans with a near sob in his voice, and the pathos of the lyric came through powerfully. Like a rock and roll Charlie Chaplin, Rich-

man stood before the crowd as a forlorn waif pleading for love, blending the comic and the tragic masterfully.

Besides his own compositions, Richman performed an assortment of cover tunes, recasting each as a gentle dance tune. Sam Cooke's "Shake" provided him with an excuse to squirm about in an awkward but appealing frug. A Latin-styled guitar interlude segued into a spirited if somewhat incoherent "La Bamba." Even the raunch-rock "Louie, Louie" was subjected to Richman's decidedly personal interpretation.

If Richman was at times excessively cute (his Maurice Chevalier imitation during "Morning of Our Lives" was a bit much), the sheer sense of uninhibited fun he radiated made one willing to forgive him anything. Richman is at once utterly professional and winningly sincere as a live act. In this rock era of sneering and posturing, a little saintliness is most appreciated.

Barry Alfonso

Todd Rundgren's  
Utopia & Ambrosia  
MERRIWEATHER POST PAVILLION,  
COLUMBIA, MARYLAND

Ambrosia kicked off this hot night in the big tent with a charming curiosity: "Nice, Nice, Very Nice," their rendition of a Kurt Vonnegut poem with many a twist and turn of dynamics. Neither their snappiest rocker nor their most recognizable ballad, it signalled that the band was to deliver the full variety of their four-album career, and not just their overplayed Top 40 soundalike successes. Believe it or not, they can rock with the best, even when burdened (in this case) with withering 90 degree heat and no opportunity for a sound check. The initially indifferent audience of Todd Rundgren fans

came in from the ice cream stand and frisbee on the lawn to listen, found the intelligence and variety of Ambrosia's sound to be qualities they like in Todd's material, and stayed for an earful.

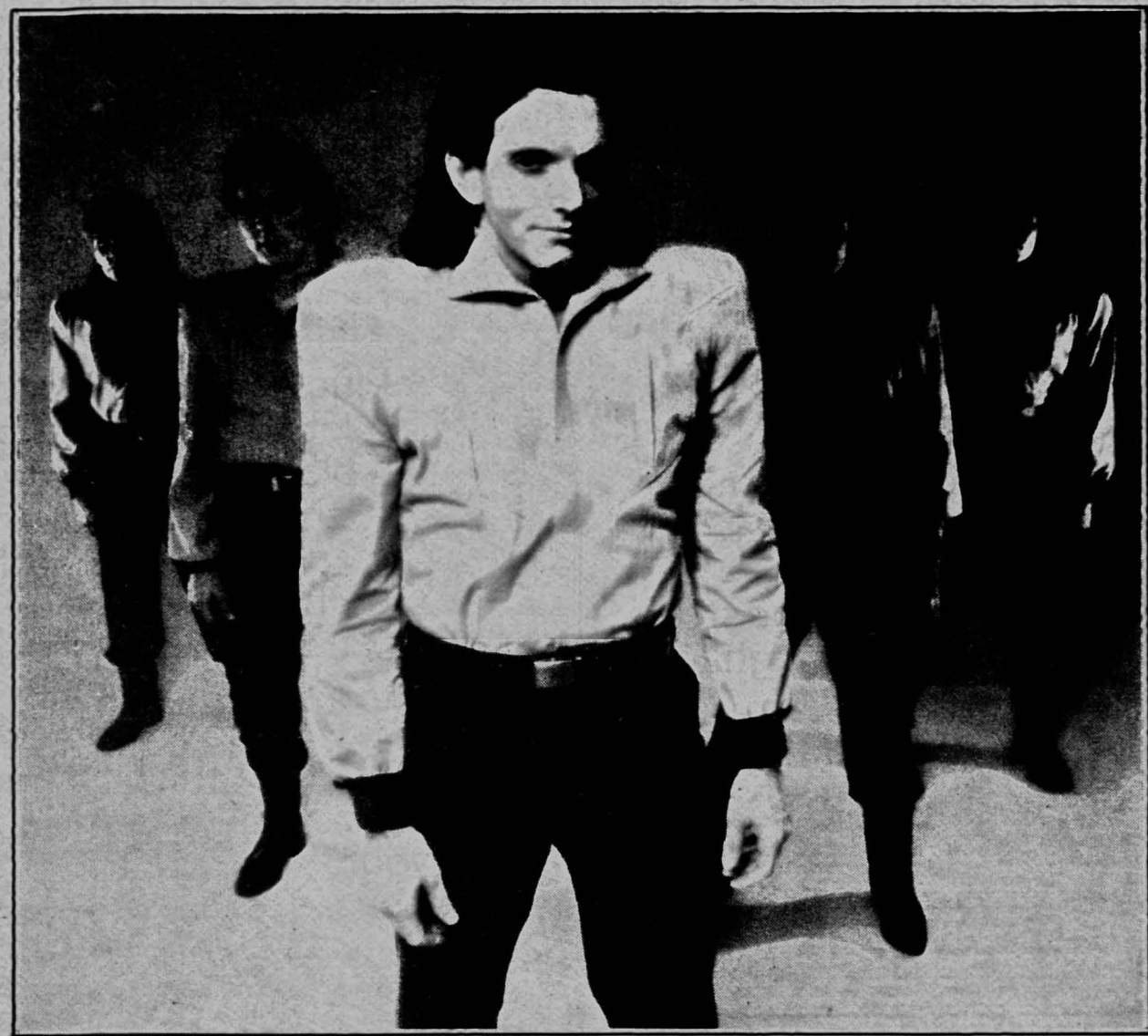
Utopia had its ups and downs this evening. They opened with "Road to Utopia" and the power failed twice in the first thirty seconds. The monitors around Roger Powell's synthesizer squadron never worked to his satisfaction, and he spent perhaps a third of every song talking to his techs about that. He also relied on a portable keyboard on a strap around his shoulders for most of the evening, which allowed the audience to see that he wasn't actually playing much of anything. On the louder numbers Utopia was left without Roger's keyboard dazzle to counterpoint Todd's heavy-metal guitar.

This time around, however, Utopia brought along some home movies, the first product out of Todd's recent work with video. Shown on a backdrop behind the hilarious motorcycle-like drum kit of Willie Wilcox, the images ranged from an abstract for a Roger Powell solo to a very literal interpretation of "You Make Me Crazy" featuring Wilcox as the lover on the brink. In concert



Jonathan Richman

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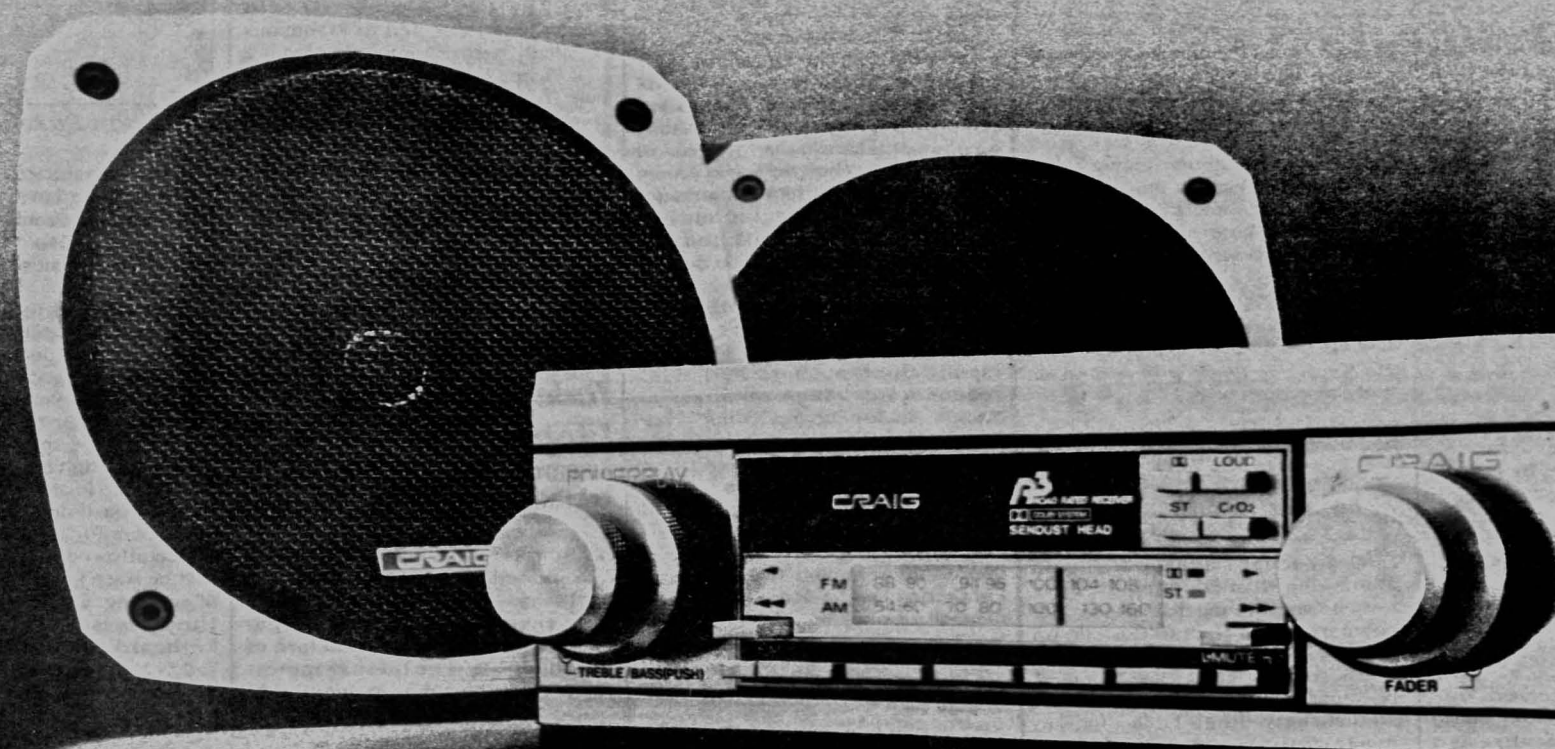
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The destiny of *Saturday Night Live* was still  
uncertain at press time; new producer  
Jean Doumanian reportedly has friend  
I don't like the way it sounds on the radio.



A Biography of the Doors Jim Morrison  
book because the charismatic  
mediascene Sixties superstar offers  
such seemingly rich possibilities. But  
Hopkins and Sugerman provide a  
sketchy, superficial study that merely  
reinforces the myths surrounding  
Morrison without shedding new light  
on the man behind them.  
A chronological collection of anec-  
dotes heavy on the sex, drugs and out-  
rageous behavior. No *One Here details*  
Morrison's pre-Doors years, some un-



## IN PRINT

## Blondie

LESTER BANGS  
Simon & Schuster, \$6.95

If zombie movies (George Romero's, anyway) can criticize consumer society and comic strips (such as Richard Appignanesi's) can be consciousness-raising, it's only right that a rock-group fan book can be a meditation on the health of Western culture — such as Lester Bangs's *Blondie*. This is not to say that Bangs's text refuses to provide the standard reader-gratifying bits that go with the genre. It still lets us know why Debbie Harry has such visible dark roots — not through incompetence, certainly — and how she suddenly showed up in Gloria Vanderbilt's jeans commercials, looking a good deal less mock-trashy than was her wont. There is the uneliminable abundant supply of photographs of the group, showing band members in varying degrees of slovenliness and sophistication, or both at once.

What's unexpected in all this is Bangs's literate plea for a return to unfettered displays of "passion" in music and in art in general. Irony, self-mockery, cool, distancing and so forth, for Bangs, are too much with us these days. Diffused throughout our culture, they tend to neutralize any urge to emit a cry out of the depths unless it is quickly followed by a wisecrack. We're "ending up buried..." dotting on art that is emotionally neutral.

I must admit I wasn't won over by Bangs's particular argument on this occasion, since I have a liking (a passion?) for self-conscious, playfully ironic art and no firmly jelled opinions concerning Blondie. What attracts me is Bangs's effort to salvage a form of writing right out of the boggiest garbage waters of mass culture and turn it into a vehicle of cultural criticism. The revitalization of the more stagnant bits of slob culture may be an unreachable Utopia, but Bangs is making a good quest for it. If he can do this much for the rock fan biography what passion might he not infuse into that unread classic of mass-distributed writing, the *Undergraduate Catalogue*? The 1980 U.S. Census Form? To the overexcitable mind, *Blondie* suggests a world where the most mechanized and formulaic forms of writing somehow leave room for intrusions of wit and wildness.

Naomi Lindstrom

## No One Here Gets

## Out Alive

JERRY HOPKINS & DANIEL SUGERMAN  
Warner Books, \$7.95

A biography of the Door's Jim Morrison should make a fascinating book because the charismatic, mediagenic Sixties superstar offers such seemingly rich possibilities. But Hopkins and Sugerman provide a sketchy, superficial study that merely reinforces the myths surrounding Morrison without shedding new light on the man behind them.

A chronological collection of anecdotes heavy on the sex, drugs and outrageous behavior, *No One Here* details Morrison's pre-Door years, some un-

surprising facts about the band's rise to stardom and the startling revelation that Morrison could be both an insensitive loud and a real regular Joe.

The lout wins out by about a 3-to-1 margin, presumably the willingness to acknowledge Morrison's unflattering qualities is the authors' chief claim to objectivity, given their close personal ties to the man. Hopkins — who interviewed Morrison several times for *Rolling Stone* — wrote a biography of Elvis Presley after Morrison suggested it; Sugerman is the real-life Denny Sullivan, the 13-year-old kid in the book who fulfills his ultimate fantasy by rising from fan to confidant.

The writing, occasional lyrical analysis and attempts to place the band in a larger social context will hardly tax readers' brain cells. Time and again Hopkins-Sugerman reach conclusions that strain the bounds of credulity. To wit — at the 1969 Miami concert that resulted in his indecent exposure bust, Morrison purportedly wore baggy boxer shorts under his leather stage pants in order to perpetrate a Living Theater-inspired challenge of public mores.

Now how the hell could he fit boxer shorts beneath skin-tight leathers without looking like a fool, or hope to dramatically strip the pants off without taking the shorts with them or wriggling around like an idiot for five minutes? Can you even conceive of Jim Morrison going onstage wearing boxers? Gimme a break.

Don Snowden

## Bob Dylan: His

## Unreleased Recordings

PAUL CABLE  
Schirmer Books, \$5.95

Any rock historian, or anyone who just likes to know where everything is, will appreciate this comprehensive compilation of every scrap of Bob Dylan music ever put — unofficially — on tape. While Cable mentions other similar studies, like Greil Marcus' lengthy article in *Rolling Stone* a few years back, Cable has done his own research. It's extensive.

The book is arranged in chronological order, cross-indexed. It's easy to find the information we want, and except for one obvious omission — not telling us how to purchase these illegal recordings — the book has more details about Dylan's musical life than most of us wanted to know. Cable has even included song fragments

snatched from old radio shows or all-night jam sessions in friends' cellars.

The major drawback inherent in this kind of study is that we have to take the writer's word for the quality of the recordings and the songs. This has always been one of the most frustrating aspects of film criticism, when some writer would dig up an esoteric Jean Renoir film and label it a masterpiece. Who could argue? Who else had ever seen it?

Bob Dylan, *His Unreleased Recordings* is a valuable guide to knowing what the man has written, even when he didn't particularly want us to know. I only wish Cable had printed the lyrics to these unofficial songs, but perhaps that would have taken several volumes instead of just one.

Jacoba Atlas

## Jazz Lives

MICHAEL ULLMAN  
New Republic, \$9.95

Unlike Whitney Balliet's *New Yorker* collections, Ullman's *Jazz Lives* doesn't rely on seductive prose descriptions. Objective in dealing with musical genres, Ullman's eclectic tastes make for an interesting stew of musicians: Joe Venuti, Dizzy Gillespie, Sam Rivers, Charles Mingus, Earl Hines, Neal Hefti, Rahsaan Roland Kirk, Marian McPartland, Anthony Braxton and others.

The basic format is that of the autobiographical interview with factual information and interpretation from Ullman. He is equally at home with a traditionalist like Tommy Flanagan or a modernist like Braxton. Flanagan's broad and diverse career is well-documented for the first time and Braxton's complex and oblique music is made accessible to the layman. The piece on Sonny Rollins is masterful in its understanding, but the Mingus chapter is perfunctory and uninspired.

One of the book's chief assets is the fleshing out of lesser-known (but important) musicians like Doc Cheatham, Ray Mantilla and Ken McIntyre, as well as the profiles of nonmusicians. Few jazz fans know of attorney Maxwell Cohen who successfully abolished New York's infamous cabaret card law, making it possible for many musicians to earn a living. Record producers Steve Backer (Arista) and John Snyder (Artist's House) offer widely differing views on the role of the producer in jazz.

There are a few misspellings of names and titles and some misin-

formed analyses, but on the whole Ullman has written a discerning group of 21 essays that accurately reflects the spectrum of the current "jazz renaissance."

Kirk Silsbee

## Wonders

KAREN SNOW  
Penguin paperback \$6.95; Viking hard-cover \$11.95

Poetry can be a better story-teller than prose: its author can build scenes and characters out of particles, punctuation and the rhythmic clank of words rather than from rock-like blocks of paragraphs stacked into serial rows of columns; the reader's view of processes, essential population and events is thus made quicker, brighter and more elemental. The tale's pace accelerates — but somehow, magically, without a concurrent blurring of detail. Clumps of words shape into heraldic devices, as it were, speaking volumes about history and future chances; the irregular spaces at the ends of lines can be made to go on forever.

Snow's *Wonders* is, in this manner, an astonishingly rich anthology of (figuratively) novellas and short stories. (The work, incidentally, won the 1978 Walt Whitman Award given by the Academy of American Poets.) Snow's narrative gift is great; her evocations of childhood, girlhood, her snarls of later life, are smoldering with atmosphere, full of burningly believable characterizations. The subject is Willo (short for Wilhelmina, and also very likely short for someone who will not break, and maybe also for the Shakespearean symbol of love turned mad, as in the song *Desdemona's* maid died singing, "...dainty blonde/with lullaby-voice and rock-a-bye walk"). The subject is also Willo's nightmare Dutch-uncle of a mother, her skittish prowls around the edges of sex and love, her marriage in "sugar-water," her life with family and all-too-vivid ghosts of family.

Snow jumps into her subjects fearlessly, wades through them without tall boots: we are suddenly in that Model-T, in that living room. Here elegance and intensity of language in some places are reminiscent of James Merrill's "Days of..." poems; her slangy, jagged domestic portraits recall the best of Grace Paley. Snow has written another work about Willo, a novel bearing her name, however good it might be, it is difficult to imagine that it could add any more than glosses to the Willo's tale told by these poems.

Colman Andrews

## Ah, Men

BURT AVEDON, AGW, \$10.95

## An Unmarried Man

DARRYL PONICAN, Delacorte, \$9.95

That men (and women, too, naturally) are products of their environment is a fact we should all know by now, but Burt Avedon's *Ah, Men!* goes into pedantic detail on the subject, using a few of his own thoughts but mostly those of a rather notable group, including Ashley Montagu, Helen Gurley Brown, Sterling Hayden, Gore Vidal, Michael Korda, George Plimpton, et al., in this dry, humorless tome. There are chapters on Growing Up, Work, Goals and Sex, and the quotes run from the noble (Plimpton: "I went to an English school in New York where we were taught that the good life was not simply a question of winning, but rather of doing the best you can — and to learn to have fun, and compassion, and be gentlemanly about losing.") to the ludicrous (Korda: "...That is the nature of the Human Animal, right? I mean your own father, if he could find a way of cheating you in business, probably would... That's the way people are. I don't think you can beat that."). Dull as it is, *Ah, Men!* is admittedly informative, especially in the area of men's attitudes toward relationships.

One man's attitude is explored in Ponican's novel *An Unmarried Man*. Ben Pleasant, a woodcarver who has a midgen of fame due to his profile in *People* magazine, jilts his wife because he wants to really fall in love at least once before he dies. So he moves out on spouse and daughter, 8, and, sure enough, Lupe, the woman he's been waiting for, conveniently moves into the apartment over his new abode. This infuriates his ex-wife, who then demands almost everything they've owned, down to his last unworked hunk of wood, which he fashions into a copy of his phallus before he surrenders it to her. The book's few strengths (the father-daughter conversations are well handled, the scenes with the divorce lawyers are vivid) are undermined by the seemingly endless barrage of clichéd dialogue and boringly explicit sexuality with none of the grit of Ponican's earlier work like *Cinderella Liberty* and *The Last Detail*. In the end, *Unmarried* is tiresome, and worse, unimportant.

Zan Stewart

## &amp; OUT THE OTHER EAR

## High Noon in Hollywood

HOLLYWOOD IS STILL CRIPPLED BY the Screen Actors Guild and AFTRA (American Federation of Radio and Television Artists) strike, which affects almost all film and TV production except news, game shows, etc., and is costing the entertainment industry an estimated \$40 million per week. This means that for most TV series, this fall will not be a new season — it will be reruns. All predictions indicate a long strike, not because the actors are making unreasonable demands — they want more participation in revenues from cable TV and home video products, among other things — but because film producers and studios must negotiate contracts with the Writers and Directors Guilds later this year. These two guilds are much stronger than SAG and AFTRA combined; if the actors win concessions, the writers and directors will, it is believed, take all the marbles. And tucked away in the middle of this crisis — another crisis: The musicians union joined in the strike against studios and producers. This town is real quiet these days.

## Movie Plots

RICHARD GERE may star in *Eye of the Storm*, a love story set in the Spanish-American war, with Judy Davis, the wonderful star of *My Brilliant Career*. Gere is also considering *Tough Customers*, about the numbers rackets in Harlem, with Diana Ross. He's set to recreate his stage role in *Bent*, but the film is having difficulty finding a director. Germany's Fassbinder couldn't agree on terms, and now Costa Gavras (*Z*, *State of Siege*) is mulling the offer.

URBAN COWBOY and *China Syndrome* director James Bridges' next project is *In a Shallow Grave*, which he's adapting from the Gothic novel by James Purdy, a writer dear to the hearts of English instructors, but not necessarily English students.

STEVE MARTIN has reportedly agreed to *Smack Pennies from Heaven*, a film based on the weird BBC-TV show aired on PBS stations in recent years... the one where the players occasionally burst into vaudeville song numbers in the middle of marital crises. Martin was planning to make *Depression* with Carl Reiner, since their previous collaboration, *The Jerk*, was such a laughable success, but *Depression* proved not to their liking.

## Teleplots

THE CIA is coming to TV — and with official endorsement. Like the old *FBI* series, this one (still in the planning stages) would follow an agent-hero and his operatives. Not since *I Spy* in the early Sixties has any TV network felt comfortable with the CIA as good guys. A strange sign of the times.

GOOD MORNING AMERICA's Hollywood reporter Rona Barrett and *Happy Days* star Ron Howard have something in common — they've both left ABC to join NBC, each in pursuit of more participation on more levels — Barrett in news and specials (she'll also co-host the *Tomorrow* show with Tom Snyder), Howard in developing series and TV movies.

THE DESTINY of *Saturday Night Live* was still uncertain at press time; new producer Jean Doumanian reportedly has friend

Woody Allen accompanying her on a comedic talent search on both coasts. Although none of last year's cast had re-signed, it's still possible that Murray, Newman, Morris and Shearer may return. Meanwhile, Harry Shearer, *Amperand's* favorite (whose inspired commercial for an African gold coin called the Nig-gurand was one of last year's late-night highlights) is working on a film script with Michael McKean (of *Laverne & Shirley*), Chris Guest (one of the weird Ford brothers in *The Long Riders*) and Rob Reiner. Reiner will direct and also play the role of the director, while the three aforementioned will also star. The whole schmear is called *Rock 'n' Roll Nightmare*.

## College Plots

THE COMEDY STORE, famous in Los Angeles for its free (and sometimes even funny) shows of known and unknown comedians, is now reportedly offering "Night at the Comedy Store" to colleges and concert halls across the country.

JODIE FOSTER, star of *Carny*, *Foxes*, *Taxi Driver*, et al., is now a student at Yale, studying history and writing — not drama.

## From Hollywood to Broadway

LINDA RONSTADT, appearing last month in New York's Central Park in Gilbert and Sullivan's *Pirates of Penzance*, may or may not go with the show to Broadway this fall and there may or may not be an album of the show. Nobody's promising anything — except a Ronstadt concert tour, hitting mostly the south and midwest, in October.

## From Broadway to Hollywood

ANNIE PRODUCER Ray Stark wants Bette Midler to play the nasty orphanage woman, but so far Bette isn't buying it. Albert Finney will be Daddy Warbucks, John Huston will direct.

## Dancing to a Different Tune

SIXTIES RECORDING mavens Nilssen and Van Dyke Parks are both working on the music for Robert Altman's *Popeye* (starring Robin "Mork" Williams and Shelley Duvall). Nilssen is writing, Van Dyke arranging, and Ry Cooder is doing the music for *Hammett*. And Tom Waits... is featured prominently elsewhere in this issue.

THE NEXT JETHRO TULL album, *Alert*, due this month, has a new group lineup: drummer Barriemore Barlow, keyboardist John Evan and multi-instrumentalist David Palmer were dismissed by leader Ian Anderson, who hired in their places Eddie Jobson, formerly keyboard player with U.K., and Los Angeles drummer Mark Craney. Guitarists Martin Barre and Dave Pegg are still with the band.

ROD AND ALANA STEWART are expecting their second child; Donna Summer and her new husband, Bruce Sudano, are expecting their first in January (she has one child from a previous marriage).

NOT TRUE," says his publicist, but rumors are spreading that Bob Dylan is trying to have his newest album, *Saved*, recalled. A source close to Dylan reports that he said "I don't like the way it sounds on the radio."

It's also alleged that Dylan has offered to pay Columbia Records "whatever it costs" to pull in the sluggishly-selling LP.

COMEDIAN RICHARD PRYOR reportedly showed up at a party for LaToya Jackson, sister to the all-brother singing group, wearing a t-shirt that advertised Cheech and Chong's first movie — *Up in Smoke*.

## Wax on the Way

ARETHA FRANKLIN, the undisputed Queen of Soul ("Chain of Fools," "Respect") and the best part of the *Blues Brothers* Movie, has signed with Arista Records after a long association with Atlantic. Franklin is currently in the studio with veteran producer Arif Mardin... Recent revitalization of the Heavy Metal scene in England leads to *Deepest Purple*, a greatest hits compilation by early sonic overkill outfit Deep Purple... *Into the Music*, Van Morrison's last LP, reflected the lilting jigs and reels of his native Ireland. *Common One*, due in the stores any day now, will go in a jazz direction... Nick Lowe, who won the nickname "Basher" for his song arrangement technique ("Bash it down and tart it up") has produced *Musical Shapes* for his recent bride, Carlene Carter, the daughter of Johnny Cash and descendant of the famous Carter Family.

Steve Martin's *What I Believe* arrives in early October, preceding an LP by fellow comedian Chevy Chase. Also hitting the stores soon: Al ("The Year of the Cat") Stewart with an album titled *24 Carrots*; The B-52's, with *Wild Planet*, formerly titled

*Ugentissimo* and featuring a track called "Private Idaho" which, the band assures us, is "about a state of mind"; a new *Dire Straits*, produced this time by Jimmy Iovine, who did Tom Petty's latest record; a comeback attempt by Shaun Cassidy, produced by the ever-wiggly Todd Rundgren.

## Waxing in Washington

BILLY JOEL played a number of secret small club dates in July recorded by Columbia Records for an upcoming live album. His visit to Washington, D.C. was announced on the local radio only an hour before tickets went on sale at mid-afternoon; all 400 seats were snapped up by a few listeners in another hour. Some of the fortunate scalped their tickets for up to \$50 per. Summer in D.C. can do that to people.

THE BEACH BOYS were also recorded live in the Nation's Capital this summer, but their arrangements were a bit more extravagant: a British TV production crew and a Fourth of July audience of 425,000 under sunny skies on the Washington Monument grounds. There were fireworks afterward, naturally. The videotape will be released worldwide in 1981 as part of a Beach Boys 20th anniversary celebration, and the Boys have ambitious plans of their own for the big Two Zero. Mike Love has told reporters the band will play in Copenhagen, London, Washington, Los Angeles and Honolulu, all on the Fourth of July next. Sounds like they'll need a Concorde for transport between shows. Is sonic boom surfing just around the corner?

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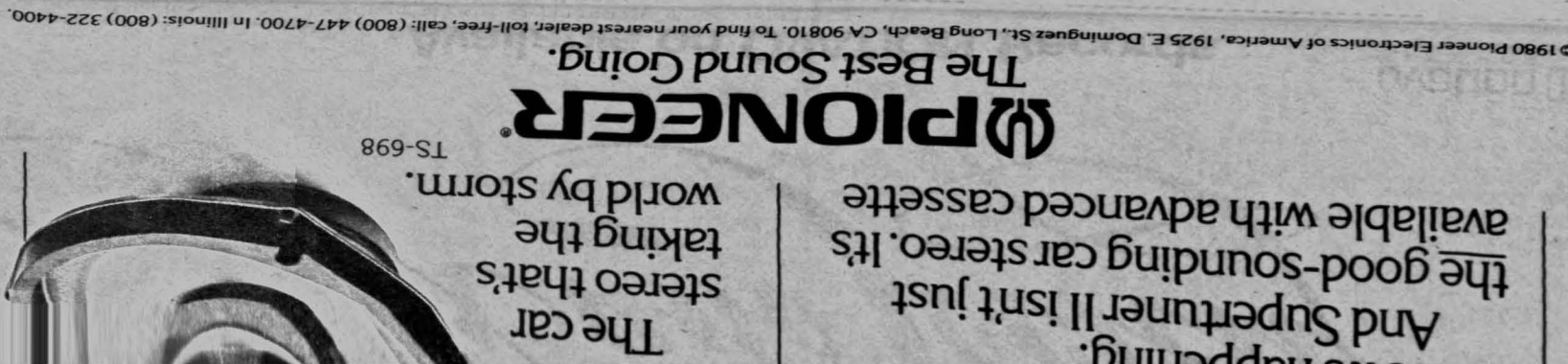
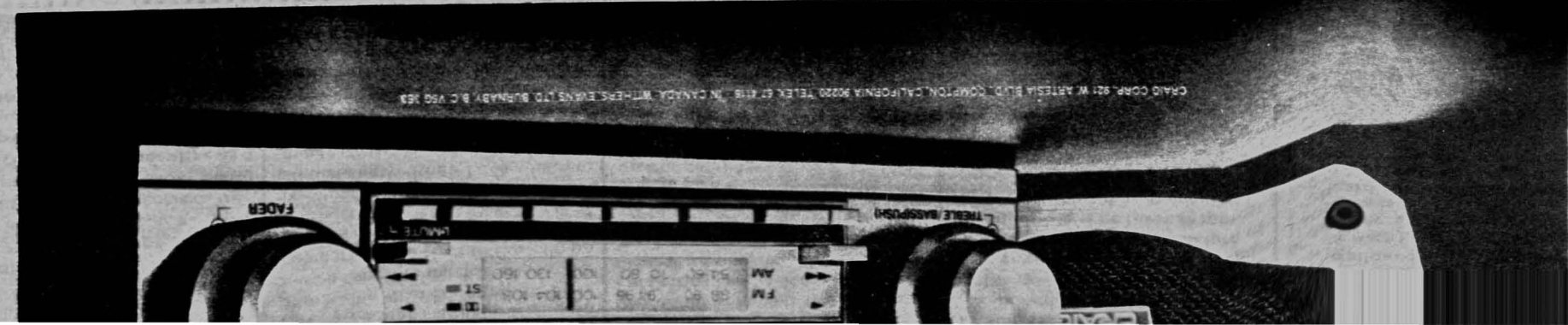
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## THE UNKNOWN COMIC

### Brown-Bagging It To Success

BY BILL BRAUNSTEIN

Melissa Manchester had just finished her first song on opening night of a week-long engagement at the Diplomat Hotel's Cafe Cristal in Hollywood, Fla., when she walked across the stage and spotted a broken clear plastic cup.

It had been left by Manchester's opening act, the Unknown Comic, Murray Langston, a man who has taken a simple brown bag and filled it with a career. Before leaving the stage, Langston, whose bizarre brand of comedy was too wild, too earthy and too intense for this tie-and-tux crowd, had made one last attempt at a joke. Holding the glass high, he shattered it in his hand. "Is it live," he chortled, satirizing Manchester's TV commercials, "or is it Memorex?" Having elicited nothing more than a few titters, Langston must have wondered the same thing about the crowd.

Now, some ten minutes later, the broken cup is getting the biggest laugh of the night — for Manchester. Looking at the plastic, she shrugs and tosses it over her shoulder. "Has Murray been drinking again?" The audience, a mob partial to Manchester, finally laughs at the comedian.

Langston, downstairs in his dressing room, is oblivious to the joke. In fact, he is drinking. He and his two-piece back-up band, the Brown-Baggers, are passing around bottles of Heineken. But they are celebrating more than just another opening night; the gig at the Diplomat is Langston's first appearance on the East Coast.

After a start seven years ago on *Laugh-In*, a regular stint on *The Sonny and Cher Show*, both as comic-actor Murray Langston, and 130 bagged appearances on *The Gong Show*, the Unknown Comic is on the verge of becoming known. The bag-headed comedian has been offered the lead role, without the bag, in a television pilot called *Scared Stiff*, about a bumbling private detective. He is also close to doing a syndicated half-hour variety show that would star the Unknown Comic, with the bag.

Langston's dressing room at the Diplomat is small but comfortable with one large mirror taking up an entire wall. A large black trunk, the kind you took to sleep-away camp, sits open on the dresser, his name in bold letters painted on the front. Inside is an assortment of paper bags, large ones, small ones ("Pictures of me as a child"), some with faces drawn on, and some clothes. The two musicians sit on stools as Langston washes and takes off his sweat-drenched shirt.

"There were a lot of logistic problems out there tonight," he says talking about Manchester's confining stage. "And the crowd, the crowd was, uh, very mellow."

The comedian pulls a clean tan knit shirt over his head, looks in the mirror, rearranges his hair. He has a slight, muscular build, a strong chin and a brown mustache that makes him resemble Sonny Bono. "Half the people seemed confused, not knowing whether to laugh or not. I imagine the older folks came in here, took one look at me and said, 'What the heck is that guy doing?'"

It's a question not easily answered. On stage, Langston is a hysterically funny bagged bundle of raw adrenalin, frantically moving from one side of the stage to another, arms zigzagging in all directions like erratic thunderbolts. On top of his head is a simple brown bag, two holes for eyes, one for a mouth. The patter is a never-ending, nonstop swirl of deliberately bad one-liners:

"Good evening ladies and gentleman, this is my bag, you can take it or leave it... I just flew in from Los Angeles and got air sick. Trouble was, nobody noticed... Can you guess where I buy my clothes? Sacks Fifth Avenue... I used to wear a vacuum cleaner bag, but that sucked... And now for a song. 'He ain't heavy, he's my baggie.'"

He runs around the stage, bangs his head with the microphone, pours beer down his shirt, eats a napkin, and generally goes crazy, punctuating each line with a shrill quick laugh, reminiscent of ventriloquist Paul Winchell's dummy Knucklehead.

About halfway through the act, Langston removes the bag to perform as himself. His first words are meant as a joke, but more than the comedian's face is revealed. "I can't believe," he tells the audience, "that you bought all that bag crap."

Much of the nation has. After his first appearance on *The Gong Show* about three years ago, Langston, unemployed and broke, started a mini-national phenomenon with his

bagged buffoonery. Imitators galore popped up: an Unknown Disc Jockey, an Unknown Used Car Salesman, a University of Georgia student who ran for class president (and won) as the Unknown Candidate.

In the dressing room, a musician asks Langston to autograph a poster for a friend. The poster is the Unknown Comic's ultimate bag joke. Striking a reclining pose in the nude, Langston wears two bags; one as usual covers his head, the other is positioned a bit more strategically. What makes the picture ludicrous is the bag's size: it looks like it could hold a salami.

"There you go," says Langston. "I hope she likes it."

A few days later, Langston sits in the hotel restaurant eating breakfast, two pieces of whole wheat toast, and downing large swallows of coffee, truly an unknown comic. When he tries to charge the meal to his room, the waitress asks him to prove he is a hotel guest. Two tables down, some other people recognize him and wave.

Langston, 34, came to the United States 15 years ago from Canada and joined the service. The only thing close to stage experience was a radio show he had while in the Navy, "Musical Murray's Murray-Go-Round of Music." After a four-year hitch in the Navy aboard an aircraft carrier that stayed in Europe, Langston moved to Los Angeles where he eventually landed a job as a computer operator. After four years of punching cards, he was ready to expand his horizons.

"I called up Rowan and Martin's *Laugh-In*, asked to speak to the producer and said I wanted to be on the show. He asked me what I did, so I told him I could do an impression of a fork. He said come on down."

As beautiful downtown Burbank's greatest impressionist, he appeared four times on *Laugh-In* during its last seasons in 1973, doing such classics as his fork, a grandfather clock and toothpaste. He was promptly fired from his computer job. "From then on," he remembers, "I was a typical Hollywood story. I didn't work for a year and a half."

Slowly, though, Langston managed to find work as a comic actor, appearing regularly in skits at Redd Foxx's Club and as a regular on *The Sonny and Cher Show*. When the show was retired, Langston, who had been pocketing about \$1,500 a week, decided to call it quits too. He dropped out of performing for about a year and a half to open and manage his own Los Angeles nightclub, Showbiz.

"It was interesting for a while, and something I always wanted to do. Then when I realized I had to change the toilet paper and buy all the booze, I grew tired of it in a hurry." In 1977, nearly broke, he ditched the club. Enter the Unknown Comic.

"I was in the actor's union and I knew if I could get on *The Gong Show* I could earn the \$250 fee they are required to pay. My inspiration was simply money and embarrassment. I needed the cash, but was too embarrassed to appear as a contestant, so I figured the simplest and cheapest disguise would be a paper bag."

Langston was what is called a "Curtain Closer," a person who did something utterly ridiculous or insulted host Chuck Barris right before the curtains were closed on him. When Barris asked him to be a semi-regular on the show that features irregulars, no one was more surprised than Langston. "I never expected to be on more than once."

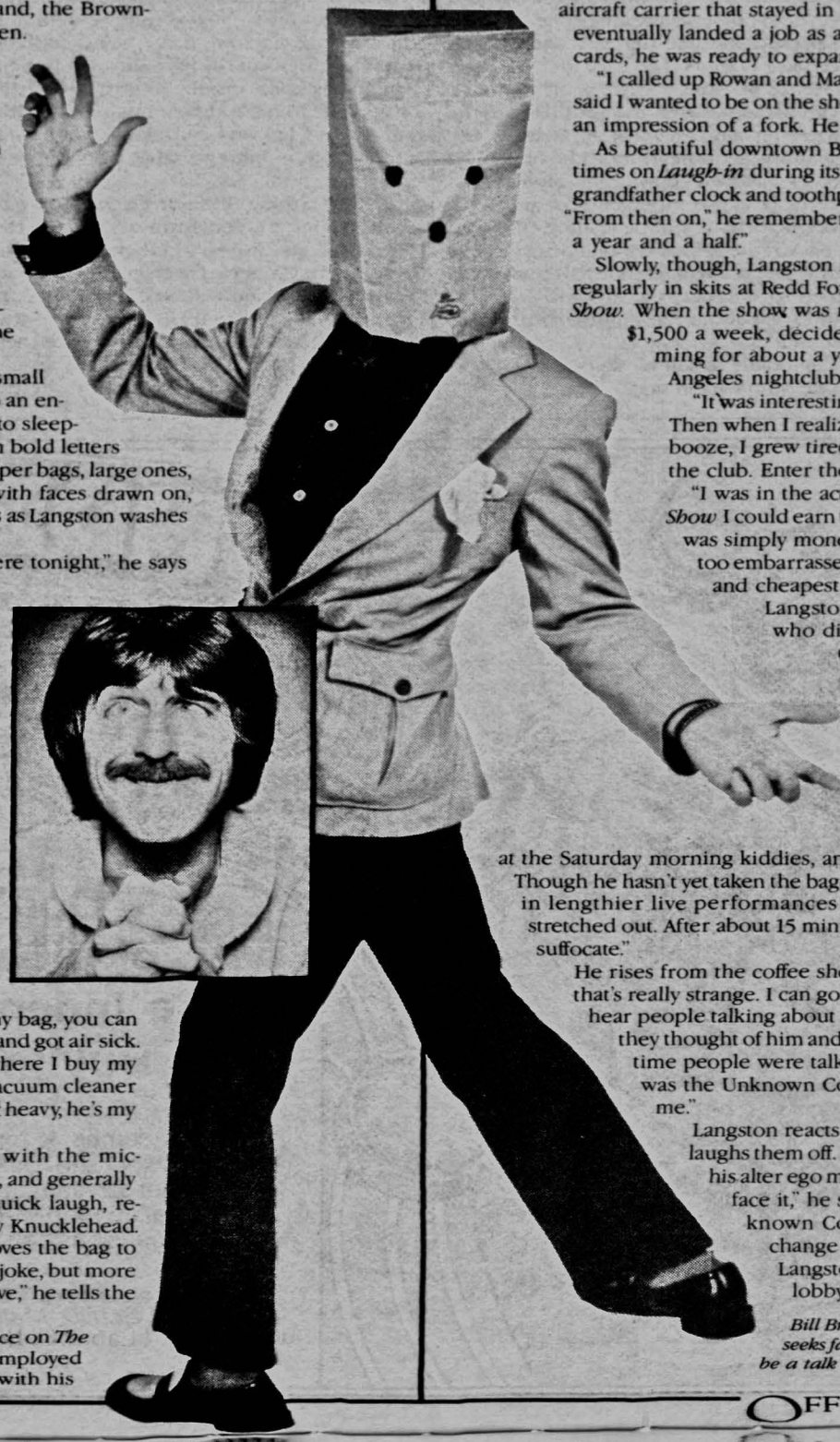
He started taking the Unknown Comic act to different clubs around Los Angeles, which led to other jobs such as a character on *The Hudson Brothers Razzle Dazzle Show*, aimed

at the Saturday morning kiddies, and a syndicated variety/talk show called *Everyday*. Though he hasn't yet taken the bag off during his television appearances, he finds that in lengthier live performances he must. "The bag thing is really just one joke stretched out. After about 15 minutes it starts to get old," he says. "Plus I also start to suffocate."

He rises from the coffee shop table and starts to walk. "I'll tell you one thing that's really strange. I can go into a restaurant or sit down somewhere and overhear people talking about the Unknown Comic. Once, I asked two girls what they thought of him and they said he was awful. Naturally I agreed. Another time people were talking about him and I introduced myself and said I was the Unknown Comic. They said, 'Sure buddy. They didn't believe me.'"

Langston reacts to those situations the way you would expect: he laughs them off. Comedy is his bag and the bag is his comedy and as his alter ego might put it, sack-cess is just around the corner. "Let's face it," he says, "right now people are coming to see the Unknown Comic and not Murray Langston, but that should change soon." Then, having given his prediction, Murray Langston walks up a flight of stairs, across the long hotel lobby and seems to disappear in the crowd.

Bill Braunstein is a Gainesville, Florida freelance writer who seeks fame and fortune through any legal means, he aspires to be a talk show guest.



OFF THE WALL

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# The Tom Waits Cross-Country Marathon Interview

(Over the Finish Line with Francis Coppola)

BY STEPHEN X. REA

LOS ANGELES  
OCTOBER 5, 1979

Tom Waits' black '64 Thunderbird is parked in a used car lot, up against a graffiti-covered wall. That is, one imagines the T-Bird is black. Caked with an impenetrable layer of L.A. dirt, the broad-flanked sedan could be charreuse for all anyone can tell. Inside floats a clutter of unmailed bills, unopened letters, wadded-up Kleenex, a portable AM radio (antenna broken), a cardboard box full of old, yellowing T-shirts, and a paperback wedged in the crevice where windshield meets dashboard. Its title, *Invasion My Privacy*, is fading fast in the sun. The auto's left rear fender sports an elaborate decal—*Blue Valentine*—the very same left rear fender emblazoned on the cover of Waits' thusly titled 1978 album. As Waits comments later, sitting in manager Herb Cohen's cloistered offices, "I couldn't afford a billboard, so I wrote it on the car."

"Blue Valentine" has been gathering dust in the unpaved car lot every afternoon for three weeks in October '79, while inside the faceless, uninviting brick and concrete complex Tom Waits—beatnik balladeer, jazz journeyman (the ad might read: "Have gravelly voice. Will stand up and sing.")—has been readying his band for a tour that will take them across the country and through Christmas, visiting theaters and small halls. "I don't play many beer bars any more," Waits explains. "I used to play exclusively toilets, that's all I wanted to play. But the thing is, you play toilets too long and you start gettin' a little on you."

This time, Waits is stepping out with a new bunch of musicians, including among its ranks guitarist Terry Evans, late of many a Little Richard and Ray Charles revue. Waits discovered Evans playing in the dimly lit recesses of a Ventura motel bar. "Times are tough," Waits mumbles knowingly.

In spring of '79, Waits had commenced work on a record tentatively titled *White Spades*, but he got distracted, caught up in some other things. "I ended up changing the title to *Heart Attack and Vine*, and that's what I'm working on now. I'd say the sound's a little more rhythm & blues. Got a song called 'Drinkin' Whiskey in Church,' one called 'Breakfast in Jail,' another called 'Whose Sportcoat Is That?' Another, 'Pomona Lisa.' A lot of it I'm going to break in on the road."

For someone with the demeanor of some Kerouac nomad, Waits has immersed himself in a demanding swarm of projects, committing his time and talents to a busy horde of movers and shakers. Apart from his current fall/winter tour and the *Heart Attack and Vine* LP (to be recorded with producer Bones Howe in early January), several motion picture forays are under way. One is a script co-written with writer/actor Paul Hampton called *Why Is the Dream So Much Sweeter Than the Taste?* "It's about a used car dealer in Southern California," he says, by way of explanation. Waits has already appeared on screen, as the inebriated, slovenly barroom pianist Mumbles in Sylvester Stallone's *Paradise Alley* (unfortunately much of Waits' portrayal ended up on the cutting room floor). And, like a lot of pop music figures nowadays, Waits is open to starring in another venture for the silver screen, though he disdains being typecast. "The thing is, once you get any kind of image—I've gotten



"There's a certain reward," he says. "A very personal reward from all this. But I don't know, sometimes I just want to disappear. Poof! Excuse me while I disappear." Deadlines, schedules, obligations, responsibilities. Sometimes the work just kinda drills. But then something comes along and boom boom—everything's okay. So what are you going to do? Marry the girl or pay her off?"

**"I'll take a white girl about five-two with big tits & bad teeth."**

countless calls to play a drunk Irish piano player which is, like, not very challenging. I'd much prefer to play an axe murderer."

Waits also spent a good portion of 1979 holed up in a Paris loft, collaborating with artist Guy Peellaert (*Rock Dreams*) on a book of portraits of American heroes, to which Waits has contributed the text. "You know, people like Marlene Dietrich, Mohammad Ali, Meyer Lansky, Pearl Bailey, Jimmy Durante, Adam Clayton Powell."

Why is he pushing himself so hard? Waits' every waking hour (beginning around noon) is devoted to his music, a book, a movie idea.



Tom Waits doesn't dwell on the lofty mega-platinum pinnacle of success enjoyed by groups like the Eagles and Fleetwood Mac, or by solo artists like Jackson Browne, but his albums and his frequent tours (on last year's, each performance was opened by a Waits-auditioned local stripper) have sold consistently well. His songs have been covered by several million-selling artists (including the Eagles), which means that Waits has been on the receiving end of a few fat royalty checks. A self-described follower of "life on a beer budget," one can't help but wonder what Waits must have done with his extra cash. He answers: "My name is Morgan, but it ain't J.P., if you receive my meaning."

This past fall, rumors circled the Hollywood hot air mills purporting that Waits had returned from France a changed man. One story went so far as to suggest he had shed his thrift shop threads for Giorgio Armani suits and a clean-shaven, manicured Continental haute couture. Sitting in one of Herb Cohen's small offices and backdropped by a fountain and Spanish courtyard, Waits needn't have inquired "Giorgio ubo?" to debunk that fiction. One look was enough: pointed black shoes (leather cracked), tight, wrinkled straight black pants, a haphazardly-buttoned off-white white shirt, his goatee more under his chin than on it, and wavy brown hair jutting high on top, seemingly propped upright by a pair of oversized sideburns.

SALINA, KANSAS  
DECEMBER 7, 1979

En route to Kansas City from Denver, on the last leg of his year-end tour, the one-time pizza maker from suburban San Diego celebrates his thirtieth birthday. It's Pearl Harbor Day in this wintry, flat midwestern town.

Though he rolls his eyes and clears his throat in mock despair, Waits insists that the Big Three-O is nothing to sweat over. "The big ages are sixteen, thirty-three-and-a-third, forty-five and seventy-eight," he laughs. "Turning thirty—everybody thinks about it, I guess. But it don't bother me, I feel pretty healthy." At which point Waits lets loose a painful succession of coughs, a peal of mucus swirling in the lungs.

And speaking of lungs, Tom Waits, the man who couldn't make a gesture on stage—let alone tell a story—without holding or toking on a Lucky Strike, has given up smoking. "It's a whole other world for me. I just didn't feel good, I felt like I was caving in inside. I couldn't walk two blocks without coughing and wheezing and out of breath, so I said, 'What am I doing killing myself?' I don't want to live hard, die young and have a beautiful corpse. I really don't."

What about his much ballyhooed bouts with a bottle of Four Roses? "I ration myself. You know, it's good to discipline yourself in this area. As I turn the corner on thirty I'm fastly becoming concerned about personal hygiene. Drinkin' and smokin' and smokin' and drinkin' started slowing me down. One of these days I'll want to have a family, I've gotta think about that."

Tom Waits married? Settled into a nice suburban split-level? Little Toms and Tomasinas on the rug? "Sure. I'd like to have about seven

persand

of 'em." But Waits' idyllic homelife is still far off; he has yet to stumble starry-eyed upon Mrs. Right, though he's looking. "I'll take a white girl," he gleams, "about five-two with big tits and bad teeth."

Waits' pursuit of a happy homelife and a woman he can call wife squelches a year of talk about his much-publicized relationship with Rickie Lee Jones. Publications from *People* to *Rolling Stone* touted Waits and songstress Jones as an "item," with the British rock mag *Melody Maker* going so far as to call their marriage "imminent." Though Waits and Jones are undeniably close and inhabit a collective world of old cars, stale bars and life's generally seamy underside, sharing a coterie of self-styled low-lifers, whatever romantic interlude the two enjoyed seems to have waned. Rickie Lee Jones was the one subject Waits was intent on not discussing.

HOLLYWOOD  
DECEMBER 31, 1979

Tom Waits is standing by the door of a rented, run-down hall eliciting toothy smiles from short white girls with big tits. It's New Year's Eve at "Mambo Beat '80," a bizarre multi-media "happening" in the heart of Hollywood. Various comedy acts (including a pair of blind Lebanese tourists) and an awful cover band known as Sal Mimeo & the Duplicators keep the three hundred partygoers hopping until midnight.

Then veteran R&B performer Roy Brown takes the stage with his group of crusty black musicians. Waits moves from the entrance way to the dance floor. This is what he came to hear. Roy Brown's sax player, Lee Allen, used to play with Fats Domino—one of Waits' heroes.

It is on this eventful night, at the turn of a

new decade, that Waits makes a New Year's resolution: "I told myself that I was going to leave Los Angeles and move to New York."

The signs of restlessness were there. After returning from the road, Waits moved out of his long-time abode at the Tropicana Motel, now the stopover spot for spiky-haired English punk bands. Waits exited the place after one too many magazine articles had mentioned his residence there, resulting in one too many adoring fans knocking on his door at four in the morning. He moved to an apartment on Crenshaw Boulevard. Then to a house in Silver Lake. From there he slept in a series of seedy motels until the day he headed for the Big Apple.

NEW YORK CITY  
JANUARY 28, 1980

"I grew up in Los Angeles and I just needed a new urban landscape," Waits explains, sprawled on an unmade bed in his room at the Chelsea Hotel on West 23rd Street. "I've always wanted to live here. It's a good working atmosphere for me. So I packed up three suitcases and took off. Once I got located I'll go back to L.A. and get the rest of my stuff."

With his move from the Southland to the concrete terrain of Manhattan, Waits is looking to infuse some new blood into his life. No more 2 A.M. cruises down Santa Monica Blvd. with his pals. No more late breakfasts at Duke's. Tom Waits will be jostling with commuters on the crosstown bus or riding the subway late at night, exploring the dark underbelly of another kind of town.

And what about the Thunderbird, "Blue Valentine?"

"I'm lookin' to sell it," Waits grins. "Know anyone who's interested?"

HOLLYWOOD  
JULY 28, 1980

Not so fast. In late March, Waits hands back his room key, moves out of the Chelsea and into an apartment a few blocks away. Then, out of the blue, a telephone call from filmmaker Francis Ford Coppola: he's in town and wants to discuss a movie. "We had a brief conversation about a nebulous project called *One from the Heart*," recounts Waits. "At that time the idea was a little half-baked. Now, it's starting to materialize."

Materialize, indeed. Tom Waits is back in Los Angeles, fixed up in an office on the old Hollywood General lot—now known as Omni Zoetrope Studio and owned by Coppola. The walls in Waits' suite are made of old mahogany. A Yamaha grand piano fills half of one of the rooms. An elaborate tape deck shares a coffee table with magazines, cassettes and scripts. "There's a David Niven feel to the room which I rather enjoy," he says, his eyes scanning the rich wainscoting.

Waits sits there looking almost normal, his face just about clean shaven—sideburns gone, a long, narrow goatee neatly trailing from his lower lip. His hair, showing its first sign of gray, is less unruly. At thirty-and-a-half, he appears to be in disarming good health and spirits. "I'm very confident right now. I couldn't be in better shape. Everything's going very well."

And 'everything' these days is *One from the Heart*. A romantic comedy/musical set in Las Vegas over one Fourth of July weekend, the picture stars Frederic Forrest, Teri Garr and Natassia Kinski, and will be directed by Coppola. "What's unusual is that most of the music will have been written before they shoot," he explains. "So I'm working closely with Francis on the story and on the de-

velopment of the songs. It's a bastard musical in a way, not in the tradition of Dan Dailey and *The Music Man*."

Knee-deep in sheet music and charts, and surrounded by cinema heavyweights, Waits can't envision returning to his self-imposed exile in New York. "It's impossible now. *One from the Heart* is going to keep me a love slave till February."

So much for new urban landscapes. Has he abandoned all resolve and returned to his digs at the Tropicana? "No, I was staying in another motel—a little Vietnam. I've found another apartment now."

What about "Blue Valentine?" "She went out one night without me and got in a fatal accident," he murmurs. "Luckily, no one was hurt." Instead, befitting his new line of work, Waits rolls down the boulevards in the safe anonymity of a rented sky-blue Monte Carlo.

As for *Heart Attack and Vine*, the songwriter did manage to shape up a few numbers while he was living in Manhattan. And he managed, in late April, while negotiations were still underway between his manager and Coppola, to record the LP at the RCA studios on Ivar, with long-time producer Bones Howe. "Pomona Lisa" didn't make it to his seventh album, but tracks like "Ruby's Arms," "Jersey Girl" and "Till the Money Runs Out" did. And another song—"Downtown." A Waits' original or the Petula Clark classic?

"No. It's a long drive from Petula Clark's," he grins. And then sitting by the piano and plunking the ivories absently, his eyes look up. "Actually, I've been thinking about putting out an album called *My Favorites*. And instead of my cover versions of those tunes, it would just be an album of the actual cuts. Just songs that I enjoy and [in TV commercial voice] you can enjoy the same ones that I enjoy, but you'll know that those specifically are the ones that I like."

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By Stephen Hedges  
Staff Writer

## Bush un

Republican Vice Presidential hopes  
by, from left, Rep. Jim Leach, R-Iowa



Nicholas Karagan



Still a dime  
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# TO

## Council app

## step toward

By Stephen Hedges  
Staff Writer

The Iowa City Council took the first

step toward reopening Melrose Court

to through traffic Tuesday by approv-

ing 42 an ordinance that will allow

vehicles entering the street's northern

and continuous access to Greenwood

Drive.

The ordinance must pass two more

votes before it becomes effective, but

its passage is virtually certain.

The council agreed Monday to place

a four-way stop sign at Melrose Court

and Brookland Park Place, and to com-

plete a study that would enable the city

Dick Clark



By Stephen Hedges  
Staff Writer

BETTENDORF — Republican

vice presidential candidate George

Bush said Tuesday that resuming

diplomatic relations with Taiwan

will not endanger U.S. grain exports

to the People's Republic of China.

Speaking to farmers and their

families on a Colona, Ill., farm, Bush

said that before President Carter