

# The Daily Iowan

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Iowa City's Morning Newspaper

Friday, October 31, 1980

## Iowa presidential race focuses on Reagan lead

### Demos: 'Don't count Carter out'

By Neil Brown  
Freelance Editor

Don't tell state Democratic Party Chairman Ed Campbell that most political analysts believe Iowa voters will turn President Carter back into "Jimmy Who?" at the polls Tuesday. "How can they write us off?" Campbell, a Carter delegate at the national convention, asked emphatically. "He's got more people out there (in Iowa) than Reagan, (Vice President Walter) Mondale's been here twice and damn near everybody in the Cabinet has campaigned here. I'm telling you, don't count us out."

Mary Kennedy, deputy coordinator of Carter's Iowa campaign said: "If you're asking me for an outright prediction that Carter will win Iowa, my

answer is 'yes.' "

But the Democrats know that the Carter campaign in Iowa faces an uphill battle. For one thing, history is not in their favor. Democratic presidential candidates have carried Iowa in only seven of the 33 presidential elections since Iowa became a state in 1846.

SECOND, THE president's embargo of grain to the Soviet Union has angered farmers who feel there is a less painful way to pressure the Soviets into withdrawing troops from Afghanistan. Reagan, believed to be the favorite of farmers, delivered his farm policy speech in Nevada, Iowa, while Carter made his farm address in Waterville, Ohio.

Third, many young voters and

See Carter, page 8



Jimmy Carter

### Reagan forces confident of win

By Rod Boshart  
Staff Writer

While many national opinion polls indicate the presidential race is a dead heat, Republican candidate Ronald Reagan is the frontrunner in Iowa and his campaign organizers are confident he will carry the state.

But they're leaving nothing to chance.

Mick Lura, Iowa coordinator for the Reagan-Bush campaign, said while the Reagan camp expects to win Iowa's eight electoral votes "by a pretty decent percentage," he noted that many voters have been "fluid" in 1980 — causing recent fluctuations in the national polls.

A Gallup Poll in early October estimated that about one-third of the na-

tion's registered voters might change their minds in the last month before the election.

Under such volatile conditions, Lura said: "You can't sit back and be inactive, you have to keep your momentum going. I think the debate has given us an excellent start for a stretch drive."

THAT DRIVE will come in the form of an intensified advertising and mailing campaign, door-to-door solicitation and statewide "phone banks" urging targeted supporters to vote on Tuesday.

But Iowa GOP officials say there is little cause for apprehension. State Republican Chairman Stephen Roberts and others predict Reagan will win Iowa by at least 10 percent, prompting

See Reagan, page 8



Ronald Reagan

## Hostage debate delayed to Sunday

By Gregory Jensen  
United Press International

A group of hardline members boycotted the Iranian parliament's session on the 52 American hostages Thursday, causing debate to be postponed until Sunday — if then.

There was little hope the hostages would be freed before Tuesday's presidential election — the anniversary of their capture — in spite of reports from some Iranian leaders that a majority of members in Iran's parliament was in favor of that timetable.

In the Iran-Iraq war, western reporters were allowed in the vital Iranian port city of Khurramshahr for the first time.

The Iraqi army has apparently driven the last of the Iranian defenders over the Karun River and can be said to control Khurramshahr in a military sense, but they have so far failed to make it safe or secure from Iranian sniper and mortar fire from the south bank of the Karun, opposite the city.

THOUGH A parliamentary majority — 162 of the 224 occupied seats — showed up Thursday, Iran's Central News Bureau said the body was 17 short of a quorum — which requires 179 of the total 270 seats to be filled. The deputies who boycotted the session oppose even considering the 362-day-old hostage issue in the midst of the war with Iraq.

Ayatollah Ruhollah Khomeini met with Iran's political and military leaders after the abortive parliament session.

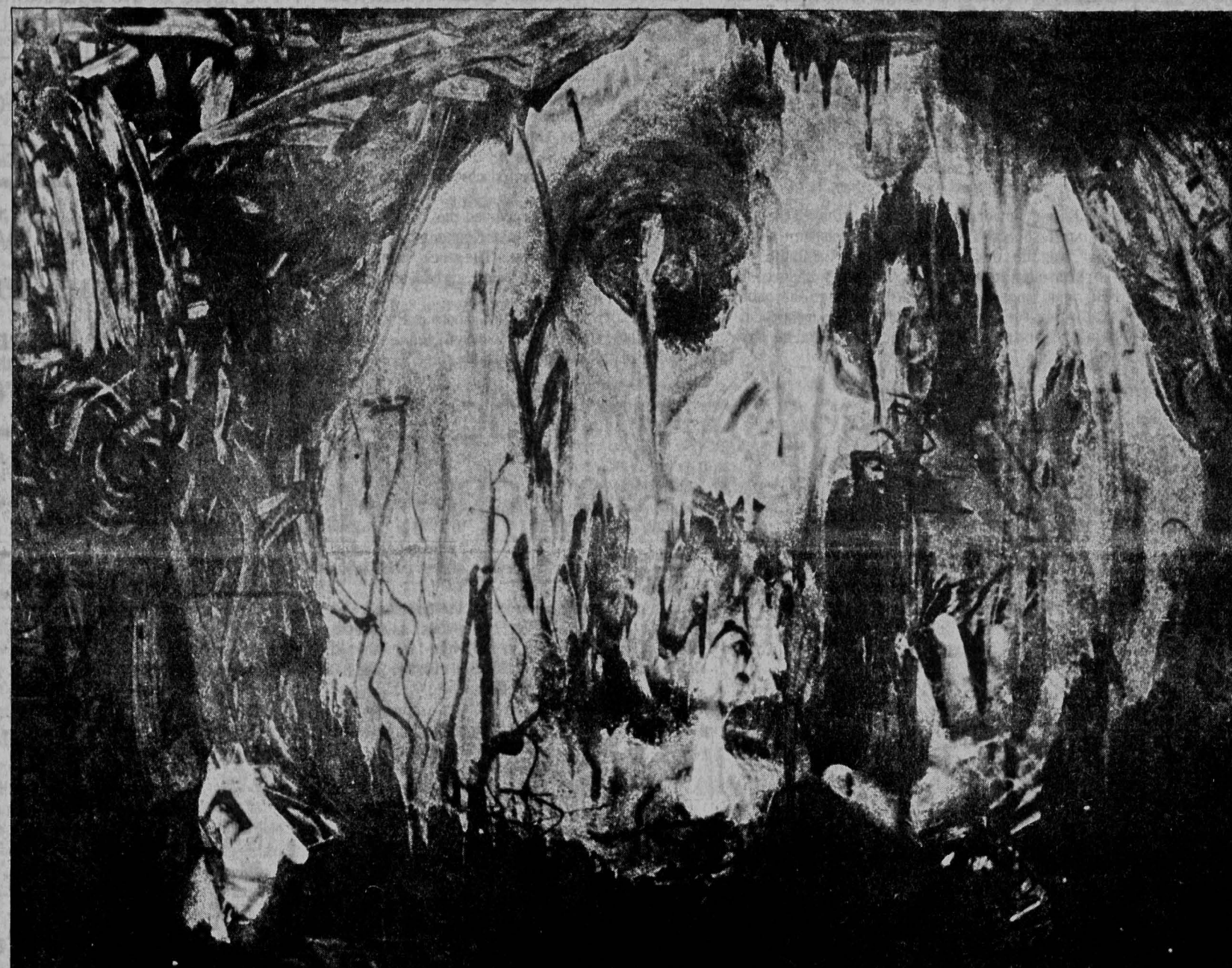
Campaigning in New York, President Carter said he had no way of knowing whether the hostages would be home by election day.

In response to a question from a reporter, Carter said, "I can't predict. I have no way of knowing."

"I THINK the American people understand what the situation is and they feel we're doing all we can," the president said. "Obviously, we'd like to get it over with, but it's out of our control."

In Washington, State Department spokesman John Tattner said, "We are simply waiting to see what parliament may do. They are going to get around to addressing it in their own time. Until then, I can't speculate on why they are doing what they are doing."

Iran's Central News Bureau said the absences in parliament "created uproar and protests."



The Daily Iowan/Steve Zavodny

### Who ghou?

Christian Olson, pretending he is Frankenstein, makes a ghoulish image as he peers through a pumpkin-painted window.

## Jobless rate drops to 4.8 percent

Iowa's unemployment rate dropped 1.5 percent in September to 4.8 percent, and a local official expects the jobless rate in Johnson County has also declined.

No figures were available for Iowa counties, but Dave Bayless of Job Service in Iowa City, said he expects the unemployment rate in Johnson County decreased in September from the 3.2 percent mark of August.

"We expect it to go down due to the fact that local manufacturers called back workers that were laid off earlier this summer. In fact, some are hiring more workers," Bayless said.

Sheller-Globe Industrial Relations Manager Richard McCart said he agrees with the Bayless assessment. "We're at full employment now," McCart said. "We've called everyone back, and within the last six to eight weeks we've hired about an additional 100 people." McCart said Sheller-

This story was written with reports from DI staff writer Roy Postel and United Press International.

Globe Corp. currently has over 860 workers on the job.

JOSEPH SEGRET, spokesman for Procter and Gamble Co., said incoming orders are "running pretty stable," and the company's local operation currently needs additional production operators and mechanics.

Bayless said Job Service officials are optimistic about future area employment opportunities as more retailers open stores in Old Capitol Center.

Currently, J.C. Penney is the only shop that has moved into the shopping center, which is scheduled to be completed by the end of this year.

Dale Dust, spokesman for J.C. Penney, said that about 150 workers are employed at the new location, compared to around 35 at the old store.

But, he said, "understand that many have been hired for the Christmas season, and just how many we'll keep after that just depends on how sales go."

The unemployment figures released for the state by Job Service were the lowest since April of this year, when the jobless rate was 4.4 percent. And although the rate fell from 6.3 percent in August, the percentage is still up compared to September 1979's statewide rate of 2.5 percent.

OVERALL, the state's labor force decreased by 62,000 workers in September, making the total number of employed Iowans 1,455,900. This figure reflects 51,400 fewer workers than September 1979.

Iowa Job Service economist Steve Rosenow said "The only reason the rate went down so much in September is because it went up so much in August. There were quite a few strong seasonal influences in September."

Rosenow credited the decreased unemployment rate to openings generated by the beginning of school districts' fall terms, as well as the increased availability of seasonal jobs on farms as Iowa farmers gear up for their harvests.

The resumption in school was credited with adding 4,000 workers to state government and 10,500 to local government payrolls in September.

The number of unemployed in Iowa in September totaled 69,200, a drop of 22,800 from August. The state paid more than \$18.9 million in benefits in September, compared with a record setting \$20.4 million in August.

## Reagan foreign policy aide quits

WASHINGTON (UPI) — Richard Allen, Ronald Reagan's top foreign policy adviser, resigned Thursday because of news reports indicating he used his power during the Nixon administration to make money for himself.

Reagan, campaigning in New Orleans, said, "He's withdrawn so that he will not be made an issue — so that's all I'm going to say."

Ed Meese, a top campaign aide, announced Allen's withdrawal in a statement in Washington, saying, "Mr. Allen continues to have the full confidence of Ronald Reagan and the campaign organization."

Meese said Allen "has withdrawn for the remaining days of the campaign to remove this matter as a possible issue in the campaign."

Reagan was asked if he still has confidence in Allen. "Mr. Meese is a man of good judgment," Reagan replied, "and Mr. Meese feels that way, and he's looked into it."

ALLEN MIGHT be in line for a key job if Reagan wins the election — possibly the national security adviser post now held by Zbigniew Brzezinski.

Reagan's press secretary, Lyn Nofziger, said Reagan had not asked Allen to withdraw and had not even talked to him about the matter. He said he did not know whether Meese had asked Allen to step aside.

Asked if Allen might still get a job in a Reagan administration, Nofziger said, "I don't think we'll go beyond the election ... on account of we don't know what's going to happen."

White House press secretary Jody Powell, who has challenged Reagan to say whether he as president would give Allen a job, said the resignation solves nothing.

"It's not the next four days but the next four years," Powell said. "He's a top national security adviser working for the Japanese."

LATER THURSDAY, Nofziger told reporters Reagan had not ruled out Allen might be given a job, and he labeled the Carter camp's demands as "crap."

Allen, 44, served under Richard Nixon as a senior staff member on the National Security Council, then as deputy assistant to the president for international economic affairs.

At issue are questions raised in The Wall Street Journal Tuesday indicating Allen tried to profit from his government service.

## Inside

### Ready for Halloween

DI photographer Steve Zavodny captured scenes from Willow-Wind School as the students dressed up for Halloween. page 6

### Weather

Fair and mild today with highs in the mid 50s. Should be a clear night for trick or treating (Who knows? You may even see the Great Pumpkin if you're very quiet).

By Diane McEvoy  
Staff Writer

Why doesn't anything rhyme with the word David? Why has there never been a president named David?

Answers to these and other pressing questions about Davidism will be answered at the David Convention Saturday evening at the Crow's Nest.

The idea for the convention has been in existence for nearly a year, according to David Duer, one of its organizers. An extensive community of Davids exists, Duer said, and the con-

vention is designed to bring Davids together to respond to questions about their names and lives.

"It's meaningful to meet another David," Duer said. "I say, 'Wow. They're like me.'"

Uniting the Davids of the world will ultimately result in "everyone opening their souls and becoming David," Duer said. He hopes a write-in campaign for David will be successful and then everyone will be elected.

IF THAT happens what will the Davids do? "We'll all go," Duer said.

"Of course we'll have to straighten out David Rockefeller. He's a little mixed up. But we'll form committees and make decisions. It can't be any worse than what we've got now."

A forum and debate by Davids will constitute the more serious side of the evening.

All Davids in attendance will discuss current issues and events. But the debates will not be similar to the presidential debates. "We're not going to have one guy pounding his chest and another guy pounding his chest. We won't have somebody slinging mud and

dirty and grime and grease and all that stuff," Duer said.

Instead, they plan to discuss issues relevant to Davids. The fact that there has never been a President David at Camp David "makes you feel like you're not represented in a representative government," Duer said.

THE EVENING will also feature the talents of several Davids. A musical duet called The David Convention, a dynamic duo of Davids, plans to perform several original works written for and about Davids. These songs in-

clude "David for President" and "Stormy MonDavid." Other Davids will be showing original photographic slides, films and artwork.

The Davids of Iowa City have shown an interest in the convention. Duer and his co-organizer David Tholfson said they have received several calls each day since the flyers containing their phone numbers were posted about a week ago.

Duer and Tholfson, both members of the punk group Pink Gravy, planned the event in conjunction with the group's Saturday night performance.



## Briefly

### Discovery may help anti-toxic shock fight

ATLANTA (UPI) — A promising, but inconclusive, lead has been found in the search for the cause and possible cure of toxic shock syndrome, officials said Thursday.

A UCLA microbiologist believes he has traced the disease to a bacterial toxin.

"He's found a new one (toxin) that nobody's found before," said Dr. Kathryn N. Shands, the national Centers for Disease Control's principal investigator of the ailment that has struck 420 victims, mostly menstruating women, and killed 40.

"We believe he has found a toxin," she said. "It may be that he has the right toxin. But he should prove it definitely. So far, he has not done that to the satisfaction of the medical community."

Toxic shock syndrome is a newly recognized illness that produces a high fever, sunburn-like rash, a peeling of the skin and in some cases a sudden, fatal drop in blood pressure. Tampons have been cited as a contributing factor in the incidence of the ailment. One brand, Rely, has been removed from the market.

### More contaminated in 1979 uranium release

ERWIN, Tenn. (UPI) — An accidental release of highly enriched uranium at a top-secret Tennessee nuclear fuel plant in 1979 may have been 10 times greater than first reported and probably contaminated 1,000 people, federal officials said Thursday.

It was among the largest such releases ever reported to the Nuclear Regulatory Commission.

An NRC spokesman said residents near the plant could have inhaled the dust-like uranium. The inhalation could go through a person's system and the uranium contamination settle in the bones.

NRC calculated an adult living near the facility on Aug. 7, 1979, might have received a dose ranging from 10 to 250 millirems and a child might have gotten a dose ranging from 20 to 500 millirems. In comparison, a person normally receives about 100 millirems per year from nature.

### Opposition party wins in Jamaica's election

KINGSTON, Jamaica (UPI) — Jamaica's voters Thursday swept Prime Minister Michael Manley's socialist government out of office and handed victory to a conservative leader who promised a return to free enterprise.

With more than 50 percent of the ballots counted, Edward Seaga's conservative Labor Party was leading in 46 seats of the 60-member Parliament.

"We have now declared victory," said a jubilant Bruce Golding, Labor Party's secretary general. "We expect to win at least 40 seats."

The government-run Jamaica Broadcasting Company said its computer showed the Labor Party would win between 38 seats and 40 seats in the new Parliament, a comfortable majority for Seaga.

Golding said the election was a "total rejection of the communist direction that the Manley government sought to lead the country into." Seaga said he would restore the nation's economy through capitalism.

Manley, Cuban President Fidel Castro's closest ally in the Caribbean, won a narrow victory to retain his seat in Parliament, getting 6,734 votes to his opponent's 5,392 ballots.

### Quoted...

We're not going to start shooting to them until they stop shooting at people.

—Secretary of Agriculture Bob Bergland emphasizing the administration's commitment to the Soviet grain embargo. See story, page 7.

## Postscripts

### Friday events

The School of Art and Art History is sponsoring a display by Joanna Axtmann from 8:15 a.m. to 5 p.m. at the Eve Drexelwe Gallery in the Art Building.

The Business Senate is sponsoring a Halloween Coffee Hour from 9 a.m. to 11 a.m. in the undergraduate lounge in Phillips Hall.

Learning at Lunch will feature a film dramatization of F. Scott Fitzgerald's short story "Bernice Bobs Her Hair" at noon in the North Tower West Lobby of UI Hospitals.

The International Writing Program will sponsor a seminar by Robert Stone at 3:30 p.m. in 304 EPB.

Marsha Johnson will present a piano recital at 4:30 p.m. in Harper Hall.

The UI Dad of the Year will be honored at a reception at 4:30 p.m. in the Triangle Room in the Union.

A Service of Evening Prayer and Music, celebrating the 400th anniversary of the Book of Concord, will be held at 7 p.m. at St. Paul Lutheran Chapel, 404 E. Jefferson St.

Friday Night Live at the Wesley Foundation will feature a Halloween movie fest starting at 7 p.m. Come dressed in costume.

### Saturday events

Grey Panthers of Eastern Iowa will meet at 9 a.m. in Room 319, North Hall.

### Sunday events

An Interfaith Worship Service will be held at 3 p.m. at First United Methodist Church, corner of Jefferson and Dubuque.

Lutheran Campus Ministry will hold a folk service at 5 p.m., followed by a meal at 6 p.m. in the Upper Room of Old Brick.

The Gay People's Union will meet at 7 p.m. in the Union Ohio State Room.

U of I Scuba Club will meet at 7:30 p.m. in Room 203 of the Field House.

Leopold La Fosse and Kenneth Amada will present a recital at 8 p.m. in Clapp Recital Hall.

## N.J. Sen. Williams indicted in Abscam bribery incident

By Andrew Geller  
United Press International

NEW YORK — Sen. Harrison Williams, D-N.J., was indicted Thursday on conspiracy and bribery charges in a \$100 million Abscam scheme — the most influential figure accused in the FBI's undercover probe of political corruption.

Williams became only the second U.S. senator in 40 years to face felony charges while in office.

A federal grand jury charged Williams promised to steer federal military contracts to a Virginia titanium mine in which he accepted an interest. The indictment said a phony Arab sheik agreed to lend \$100 million to the mine to sweeten the deal.

Williams, a 60-year-old liberal Democrat, was the first senator to be charged with corruption since 1974, when Sen. Edward Gurney, R-Fla., was indicted on charges he conspired to take bribes in the form of campaign contributions from Florida builders. He was acquitted.

THE ONLY former senator to be indicted was Daniel Brewster, D-Md., who was charged with accepting an unlawful gratuity. He was convicted in 1975 after a three-year legal battle that went to the Supreme Court.

If convicted, Williams would face a maximum penalty of 59 years in prison and \$110,000 in fines. Three others also were charged in the case.

In Washington, Williams, a 22-year Senate veteran who is tied for 12th in seniority, declared his innocence in an appearance before television cameras, but declined to take questions from reporters.

"I am innocent. I did nothing wrong," he said, reading a statement. "A suggestion was made which was improper. It was immediately rejected. That was the end of that. The facts will prove my innocence in a court of law before 12 Americans."

HE SAID reports on his alleged involvement in the Abscam scandal have made the past nine months "difficult and painful for me, my wife, my staff and all our families and friends."

"We have held our heads high," Williams said. "We have worked hard for New Jersey and the nation. There is no reason for this to change."

Williams' lawyer, George Koelzer, said he was "fully confident the senator will be found innocent and will be vindicated by the verdict."

Williams, powerful chairman of the Labor and Human Resources Committee and a longtime ally of labor, was the first senator to be indicted in the two-year Abscam investigation, in which undercover FBI agents posed as representatives of the phony Arab sheik seeking political favors from public officials. His case was the most complex and he is expected to be the last member charged.

## Store manager found dead; UI Cambus struck by car

Iowa City Police said a self-inflicted gunshot wound caused the death of the manager of the newly opened J.C. Penney Store Thursday morning.

Edgar Eugene Morrison was found dead in his home shortly before 9 a.m. after police were summoned to the 55 Westminster St. residence by a "third party."

Morrison, 43, moved to Iowa City to assist in moving the store to its new location in Old Capitol Center.

## Yocum's lawyer asks retraction from supervisors

By M. Lisa Stratton  
Staff Writer

A lawyer representing Max Yocum has said Thursday that she will demand a retraction from the Johnson County Board of Supervisors to statements board members made while discussing an ordinance that would prohibit moving substandard houses.

The board on Tuesday discussed the possibility of creating an ordinance designed to prevent Yocum — a local house mover — from moving alleged unimproved houses to a rural Iowa City subdivision and other locations.

In an article published Oct. 29 in *The Daily Iowan*, Assistant County Zoning Administrator Jud TePaske said that the "board's concern basically focuses on house moving, and Max's (Yocum) style of house moving."

Patricia Kamath, Yocum's attorney, said in a letter that will be delivered to the board next week: "The effect of the newspaper story is to libel Mr. Yocum by alleging that he is either an outlaw or a bad housemover, neither of which is true, and we demand a retraction."

KAMATH SAID the board cannot "legislate on behalf of one particular group or class of the community to the detriment of other individuals or classes."

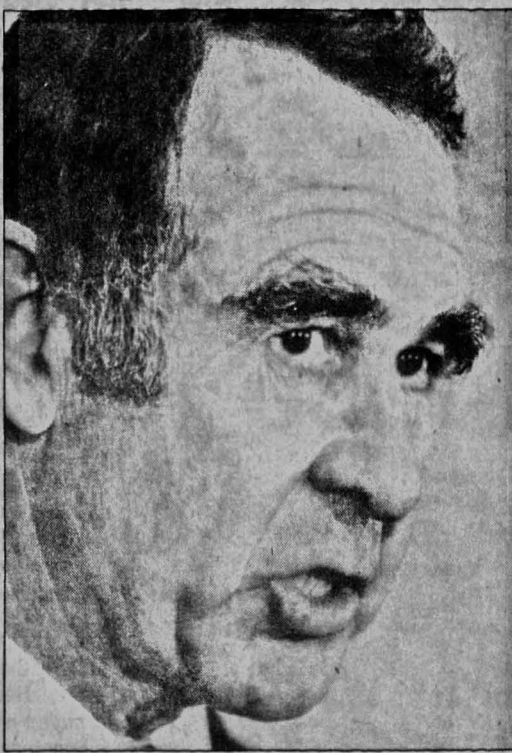
Kamath also said that creating an ordinance, specifically aimed at Yocum would constitute a Bill of Attainder — a legislative act that applies to named individuals as a way to inflict punishment on them without a judicial trail. A Bill of Attainder is outlawed by Iowa Constitution.

Yocum owns three lots at the Pleasant Meadows subdivision, where earlier this month, residents filed suit seeking an injunction that would prohibit Yocum from moving a house onto his only remaining vacant lot.

THE RESIDENTS there claim that Yocum's houses and property have caused them to suffer "a monetary loss in the form of a reduction in the value of their property... and will suffer an even greater monetary loss" if Yocum is allowed to place a third house on his land.

After being presented with three alternatives Thursday, the board agreed to ask the County Zoning office to clarify and enforce current zoning laws that stipulate conditions for receiving a building permit.

TePaske said that before a permit is granted, applicants will now be required to submit "detailed drawings of building plans and scale drawings of plot diagrams."



Sen. Harrison Williams

SIX CONGRESSMEN and 13 others also have been charged. Reps. Michael Myers, D-Pa., and John Jenrette, D-S.C., have been convicted. Myers subsequently was expelled from the House but is running for re-election.

Williams was indicted just days before the presidential election, a move demanded by the Senate Ethics Committee to ensure "there is no political hanky panky" that might help influence the presidential vote in his home state of New Jersey. He is not up for re-election himself until 1982.

Williams was specifically accused of bribery, conspiracy and crossing state lines to further a racketeering enterprise.

Three other men were charged as accomplices: Mayor Angelo Errichetti of Camden, N.J., who was convicted along with Myers and two others in the first Abscam trial, and two of the senator's friends Alex Feinberg and George Katz. Another friend, Henry Williams III — no relation to the senator — was named as an undicted co-conspirator.

WILLIAMS allegedly received the stock in August 1979 as he was about to leave Kennedy International Airport for a trip to Europe. The stock was made out in Feinberg's name and Feinberg had endorsed it, making it negotiable.

At Myers' trial last August, Thomas Puccio, who headed the Abscam prosecution team, accused Williams of "participating in a crime."

## DI Classified Ads bring fast results

Police are looking for a light blue-green vehicle that fled from the scene after striking a UI Cambus Wednesday on Park Road.

No injuries were reported in the collision.

Steven Dean, 19, driver of the bus, said he was traveling on Park Road in the right lane when the car — traveling in the left lane — crossed lanes and struck the bus' front-left side.

Police estimated damage to the Cambus to be under \$250 and said their investigation is continuing.

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### VOTE "YES" FOR THE IOWA E.R.A.

Here is How You Vote on the Iowa Equal Rights Amendment on November 4.

The amendment will appear on the top right hand corner of your voting booth. This is the actual ballot wording:

#### SUMMARY OF IOWA CONSTITUTIONAL AMENDMENT

To ensure that the state shall not deny or restrict the equality of rights under the law on the basis of gender.

SHALL THE ABOVE AMENDMENT BE ADOPTED?

YES

NO

Paid for by Minnette Doderer for State Representative 74th District, Democratic Ticket.

## cambus

### Mayflower Service

Beginning Monday, November 3, 1980, Cambus will add a second bus to the Interdorm route. With the addition of the second bus, Cambus will be servicing Mayflower Apartments during meal times instead of Hancher. The Interdorms will be running to Hancher on all north bound trips except for those times when there is a Mayflower sign in the lower left side windshield.

On Mayflower trips, the bus will pull in on the east side of the road, directly in front of the main entrance of the apartment complex. The bus will then return via the regular Interdorm route without going to Hancher. Specific pickup times for Mayflower will be listed at the apartment complex.

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JAPANESE FOLK MELODIES  
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RAMPAL conducts MOZART SYMPHONIES No. 35 (LUNAR) and No. 38 (PRAGUE) Mostly Mozart Orchestra

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### discount records

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# Go Hawks!

# Go Hughes!

Re-elect Sheriff Gary Hughes, Nov. 4

students for gary hughes' re-election

deb petersen, chairperson

republican



# UBC okayed as joint committee

By Sue Roemig  
Staff Writer

A resolution to recognize the University Broadcast Committee as a joint student government committee and as a group to oversee two commissions passed the UI Student Senate Thursday night.

The resolution calls for the UBC to facilitate communication between Windfall Marketing and Production and student radio group KRUI. The UBC previously coordinated KRUI and Campus CableVision. But CCV has since been replaced by Windfall.

Senators said last week that a lack of communication led to controversy surrounding the legitimacy of Windfall.

The resolution must now be approved by the Collegiate Associations Council.

If approved, the UBC will be a joint committee consisting of one senator, one CAC member and managers from the two student commissions.

IN OTHER ACTION, the senate decided to investigate the possibility of installing a wheelchair ramp that would allow handicap access to the Union Wheel Room. Sen. Carl Wiederaenders, sponsor of the bill, said that because there is no ramp, the Wheel Room is inaccessible to handicapped students.

Wiederaenders also told the senate that the bill "won't hurt our image to get across that we're trying to help some students."

The senate also passed a resolution asking the Elections Board to decide if more than one polling place is necessary for special senate elections.

The board operated polling places in the Field House and the Union for a special senate election held Oct. 18, but only 19 ballots were cast at the Field House. Each poll cost \$37 to run.

THE SENATE unanimously passed another resolution urging the state Board of Regents to reconsider the UI's 1981-83 financial aid proposals. The UI made a special asking of \$902,060 for 1980-81, and the regents approved only \$561,000.

In a related bill, President Bruce Hagemann will send a letter to Gov. Robert Ray urging him to fill a vacant regents' seat with a person "who will

be supportive of the University needs." The seat was left vacant last summer because of the death of one of the regents.

In his executive report, Hagemann said National Panhellenic Council, previously funded by the senate, is now a self-sufficient organization and will return the \$1312.50 allocated for them by the senate. The money will be reverted to the senate's unallocated fund.

The senate also voted to recognize New Wave as a student organization. Members of the group — an alliance which addressed issues such as the draft and women's rights — hold several senate seats. The group will now be a "permanent alliance," said Lynne Adrian, a New Wave senator.

## UI fraternities have option now of not retaining housemothers

By Craig Gemoules  
Staff Writer

UI Fraternities are no longer required to have live-in housemothers or advisers, according to Philip Hubbard, UI vice president for Student Services.

The decision whether to retain housemothers or resident advisers — traditional supervisors within the fraternities — will now be made by the individual fraternities.

Tom Rockwell, administrative vice president for the Interfraternity Council, said that the rule change is primarily a "financial move."

Rockwell said that several fraternities had expressed concerns that the space occupied by live-in supervisors could be put to better use by housing new members.

The resident supervisors, Rockwell said, are sometimes "dead weight," because they do not pay rent.

In an Oct. 20 letter from Hubbard to Rockwell, Hubbard states: "Permission is hereby given for individual fraternity chapters at the University of Iowa to make the final decision on whether to have a housemother or resident assistant."

"YOU HAVE assured us that the maintenance of an educational requirement will still be a high priority in all chapters at the University of Iowa and

that the Interfraternity Council will assess the conditions at regular intervals to assure that our objectives are achieved," the letter continues.

In spite of the rule change, Rockwell said he did not know of any chapters at the UI that will dismiss their supervisors. "I don't know any that are going to do it."

The rule, however, will aid some chapters that were unable to find resident supervisors, as required by previous rules.

"It's very difficult to get a housemother for a house," Rockwell said. "When they retire, it's hard to replace them."

IN ORDER TO "keep tabs" on the individual fraternities, Rockwell said, there will be a yearly "educational and environmental audit" conducted, and a written report filed.

Sororities will not be affected by the rule change, Hubbard said, because they have not expressed the concerns that the fraternities did.

"The sororities prefer to have housemothers," he said.

The rule change took effect after IFC conducted a survey of fraternity chapters at other universities, including Iowa State University and the University of Northern Iowa.

The state Board of Regents then approved the rule change, Rockwell said.

## UI Father of the Year to be introduced at football game

It's not just anyone who gets introduced to fans at Big Ten football games, but Patrick J. Byrnes is an exception.

Byrnes, from Harlan, Ia., is the 1980 UI Dad of the Year, and will be introduced at the Iowa-Wisconsin football game Saturday.

Byrnes was selected as Dad of the Year after being nominated by four of his children and a family friend, all UI students.

"He deserves it — he's a super guy," said his son, Shawn Byrnes, a UI senior. "He's on cloud nine."

The younger Byrnes said that the family members decided to nominate their father because with four of them, "that was stuffing the ballot box. There might not be four of us all at the school again."

THE DAD of the Year contest is sponsored by the Omicron Delta Kappa honor society.

As Dad of the Year, Byrnes will represent all the fathers of UI students. Byrnes, his wife Rosa Lee, and his seven children will be guests of honor at the Omicron Delta Kappa student-faculty reception Friday evening, and on Saturday he will be presented with an Old Capitol key at the Parent's Association brunch.

IN MAKING their nomination, Byrnes' children wrote: "He boosts us with a constant source of strength and love, supports and believes in us throughout all our endeavors, and encourages us to trust and believe in ourselves, as well."

Byrnes is the owner of the Harlan Auto Mart, and has been active in community affairs, having served as president of the Harlan Chamber of Commerce. He has also been active in Toastmasters, Boy Scouts and the Catholic Youth Organization.

## Nov. 11 slated for opening of parking ramp B

Iowa City's second parking ramp will open Nov. 11, offering motorists 440 more parking spots in the city's central business district, project officials said Thursday.

The new ramp is located on Burlington Street between Dubuque and Linn streets.

"We're shooting for an opening of November 11," acting Iowa City Public Works Director Michael Kucharzak said. "We're finishing the brick work between Burlington street and the walkway, and then we'll finish the landscaping on Dubuque street."

"Ramp B will be better off aesthetically than the other one," Kucharzak said, referring to the existing ramp located on Burlington Street between Clinton and Capital streets.

"When we open it up, there will still be some items to do," Thomas Romine, the city's project inspector, said Thursday. Those items include construction of parking ramp offices and painting, sealing the ramp's decks and cosmetic work, he said.

But all 440 parking spaces will be available immediately, Romine said.

Construction on the \$2,655,000 structure began last December. Unlike the first ramp, which is larger, construction on the second ramp has remained on schedule.

Work on the first ramp, which provides 900 parking spaces, was stalled due to poor weather and a labor strike. The ramp was partially opened last November — in time for the Christmas shopping season.

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## Courts

### I.C. man appeals felony conviction to higher court

By M. Lisa Strattan  
Staff Writer

A 19-year-old Iowa City man convicted of third-degree sexual abuse last month appealed the ruling to the Iowa Supreme Court Thursday in Johnson County District Court.

David Dean Whetstone of 2016 Hollywood Blvd., was charged with the forcible felony last April after "committing sexual abuse" against a 34-year-old Iowa City woman at the Burlington Street Laundromat, 320 E. Burlington St., according to court records.

Whetstone was convicted Sept. 23 and sentenced to 10 years in prison Oct. 16.

Also in District Court Thursday, an Iowa City man is asking \$100,000 in damages in a suit filed against a local car wash.

Richard M. Jacobs of 327 Ferson Ave., filed the suit against Budget Car Wash, Inc. on south Riverside Dr. and its owner Robert G. Shellady of RR5, Iowa City.

Jacobs claims in the suit that during an October 1978 visit to the car wash, part of the flooring collapsed underneath him while he was walking toward the inside of the establishment.

Jacobs said he sustained abrasions and lacerations to his chin, nose and lip, permanent scarring and disfigurement, trauma to his lower jaw, two broken teeth and numbness of three fingers on his right hand.

As a result of his injuries, Jacobs alleges that he suffered impairment of earning capacity and incurred past and future medical, dental and hospital expenses.

The Daily Iowan

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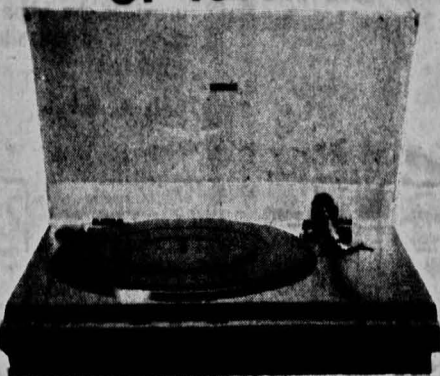
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# The presidency

It would be easy to endorse John Anderson for president. On the surface, the choice between Jimmy Carter and Ronald Reagan is not inviting; the choice between vacillating leadership and a simple, romantic vision of an America past.

## Likeable Anderson

Anderson has made it easy to like him. He has taken progressive stands. On most issues, however, his position is the same as Carter's. Both emphasize conservation and higher prices to solve our energy problems, both favor caution in the development of nuclear power, both emphasize economic relief for disadvantaged areas and both strongly support the Equal Rights Amendment.

But where the two disagree, Anderson's position is usually preferable. Anderson opposes the MX missile system, which Carter favors. Anderson favors federal funding of abortions for poor women; Carter opposes funding except in cases of rape or incest or where the pregnancy endangers the woman's life. Anderson is less vocal about the need for increased defense spending, although he also favors much the same increase as Carter.

To be sure, some of the stands Anderson has taken during his presidential campaign have been irresponsible. He favors moving the U.S. embassy in Israel from Tel Aviv to Jerusalem at the end of the peace process, a position that prejudices the result of negotiations and endangers U.S. oil imports. His proposed reduction in Social Security benefits is unwise, although he correctly insists that we deal now with what will be a nagging problem for years to come. Anderson also carries some baggage from his 20 years in Congress. As recently as early 1979, Anderson favored the wildly unrealistic Kemp-Roth 30 percent tax cut.

But Anderson's contribution to the campaign is substantial: In contrast to Carter, he has given hope — hope that the business of the nation can be conducted intelligently, without insults or whining. It is easier to be above the fray when one is not in it. Still, the tone of Anderson's campaign is to his great credit.

Yet Anderson's campaign has failed. Before he could challenge the parties, he had to develop a base — to make himself a contender. Anderson has been unable to do so. He failed to win a single Republican primary, failed to attract sufficient campaign funds and failed to win substantial support from disaffected Republicans and Democrats. The odds, always against him, have defeated him.

A vote for Anderson now would be a protest vote. The irony of this election is that such a protest — a vote for hope — is self-defeating; the protest only aids Ronald Reagan, the antithesis of hope. If Reagan is the toothache and Carter the only dentist in town, then John Anderson is the bright kid who never quite made it through dental school.

## Carter vs. Reagan

Some disaffected voters see no difference between Carter and Reagan. Nothing could be further from the truth.

On foreign affairs, Reagan and Carter hold fundamentally different beliefs. Reagan sees the world divided for or against the Soviet Union — with the United States the last domino. He favors a massive military build-up, opposes SALT II and would prop up dictatorships despite popular opposition. Since he first ran for president in 1968, he has favored sending U.S. troops to Ecuador, Angola, Rhodesia, Panama, Cyprus, Pakistan, North Korea and the Mideast.

In contrast, Carter has a responsible foreign policy record. His most obvious successes include the Panama Canal treaty, the Camp David Mideast agreement, recognition of China and a reliance on cautious, restrained diplomacy. More important, Carter's attention to Africa, South America and Asia recognizes that tomorrow's problems will be between North and South.

On domestic policy, Reagan crusades for "getting government off the back of Americans." He wants to cut taxes by 30 percent over three years, end federal programs on education, welfare, medical assistance for the poor and food stamps, and spend \$30 billion to \$40 billion more on defense than Carter. He believes our energy problems can be solved by freeing the oil companies from government regulation. It is a dangerous policy that hides how states will pay for the new programs or how the public interest — not pocketbook interest — will be served.

Reagan has campaigned to dispel fears he would act rashly, dismantling the entire government or rushing into war. Still, if Carter taught us anything, it is that talk may be dangerous. His five economic policies have confused businesses seeking a clear direction in the battle on inflation and unemployment. His energy "moral equivalent of war" was reduced to little more than a skirmish when he said sacrifices would actually be small. And allies and foreign governments have been confused by his on-again, off-again support of human rights. Reagan's inflammatory rhetoric promises more dangerous problems.

## Carter for president

Jimmy Carter has not been an ideal president, but he has generally pursued the right policies. It would be easy to support Anderson if his campaign had jelled or if Reagan was not so dangerous; Anderson differs little with Carter on most issues and might be a more inspiring leader. But Anderson's campaign has failed, and Reagan remains true to his cause. Jimmy Carter should be re-elected.

Mike Connelly  
Editor

## The Daily Iowan

Friday, October 31, 1980  
Vol. 113 No. 85  
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# Viewpoints



A HORSE RACE... THE VOTERS' POINT OF VIEW

## Kirk and the crew survey the Big Gipper

Captain's Log, Stardate 7748.2. We have arrived at the Roget Thesaurus system under Federation orders to investigate a suspected disturbance in the time continuum. There has been nothing unusual to report so far. Kirk out.

Immediately after completing his log entry, Kirk heard a summons on the ship's intercom. "I think you should cum down to the transporter room, Capp'n," said Scotty. "We just picked out sumppin a wee bit unyoozhu."

"TAKE THE HELM, MR. SULLY," said Kirk. "Declare a yellow alert. This

## Michael Humes

may be the Klingons." He rushed into the elevator and punched the transporter room button. Alone with his thoughts, Kirk suppressed the strange urge he had every hour or so to take off his shirt. When the door opened on tech level, Mr. Spock met him.

"What's the situation, Spock?" asked the captain.

"Captain," said Spock, "Dr. McCoy has been teasing me about my ears again. I realize I have a reputation for being cold and logical, but I'm still half-human. I've been crying myself to sleep, and the laundry officer has begun to complain about the green stains on my pillow cases..."

"YOU'LL HAVE to work that out among yourselves," said Kirk. "I was asking about the situation in the transporter room."

"Oh, that," said Spock. "Mr. Scott was conducting a routine test when he picked up a life form, apparently from deep within the time disturbance. I think you should see it for yourself. Are you going to speak to the doctor or will I have to pinch his shoulder again?"

But Kirk was already racing toward the transporter room, and Spock soon followed. He entered to find a security detail with phasers trained on a humanoid figure in outlandish garb. Dr. McCoy, triquarter in hand, approached him.

"NOTHING unusual, Captain," said McCoy. "Humanoid male, approximately 65 years old. Definitely not a Klingon, although he's been asking a lot of questions about our phasers and other weaponry. Speaks a dialect from late 20th century Old Earth, probably western North America."

"You're the captain?" asked the intruder. "Well, you're just the man I want to see. This sure is a swell ship and those are dandy pistols you fellas have. Boy, if I'd known we had things like this, I woulda been a lot easier on Carter, believe you me."

"Translation, Spock?" asked Kirk. "Apparently he believes he is still on 20th century Old Earth and that we are in the military of his country. Fascinating. I believe this is none other than Ronan Raegald, a minor politician of that time who had strong ties to the military."

"SUGGESTIONS?" asked the captain.

"You bet," said the intruder. "Take this boat up the Persian Gulf and give the Ayatollah something to think about. Then use it to blockade Cuba until they kick out the Commies and bring back a corrupt dictatorship that knows how to do business. Then dock in Nicaragua, restore the Somoza family and prove that we'll stand by our friends, no matter how reprehensible they are."

Kirk and his crew gasped in disbelief. "Captain," said McCoy, "that directly violates the directive against interference in the affairs of other cultures. Maybe he is a Klingon. Send him back into the time continuum!"

"But, doctor," said Spock, "what if he is sent into the wrong place in the continuum and re-emerges in an age too early in history?"

"What's the matter with you!" said McCoy. "There isn't an age too early!"

Michael Humes is an Iowa City writer. His column appears every Friday.

## Social conditioning, stereotypes perpetuate sexual harassment

In the past *The Daily Iowan* has provided a forum for local comment by publishing letters to the editor and guest opinions. We have extended this concept in the development of a Board of Contributors to the Viewpoints page. The Board of Contributors column will feature comment by local experts and officials. We hope to provide readers with in-depth analyses of local issues.

In the first column, Terry Kelly, coordinator of the Rape Victim Advocacy Program, discusses sexual harassment.

By Terry Kelly

Over the years, the Rape Crisis Line has received numerous complaints from women who have experienced various forms of harassment. The most common form of harassment is street harassment, which includes such incidents as verbal abuse, simple assaults and group intimidation.

There are many reasons why women are victims of sexual abuse. Social conditioning, sex-role stereotyping and sexism are the main factors in our culture which create roles of female passivity and male aggressiveness. Verbal harassment is just one of the ramifications of sexism and can be put on a continuum with rape and other forms of violence against women. In order to understand why some men verbally harass women, it is important to understand the motivations involved in such behavior.

—MASCULINITY. There are many men who are very insecure about their own sexuality. These men feel that by making catcalls, leering and jeering at women, they are letting their peers know that they are "manly" or "truly masculine." By drawing attention to a woman's sexuality or sexual presence, they are, in a sense, reaffirming their own and letting other men know that they are "normal."

—Power. There are men who definitely feel that women are inferior to men. In harassment situations, abusers feel a sense of strength in exerting control over someone else. For

## Board of contributors

some men, their behavior is a way of expressing dominance over their victim in particular and all women in general. Humiliating, degrading and embarrassing a woman in public gives the abuser a sense of supremacy.

—WOMEN AS OBJECTS. Many men do not view women as anything more than objects. Women are discussed in terms of breasts, thighs and legs as if the rest of the person simply did not exist. Men who view women as objects usually have little respect for anyone, including themselves.

—Hatred. This kind of behavior is a way of expressing a deep-seated animosity toward women. The mocking and demeaning comments are attempts to lash out at women just for being women. Hatred as a motivation is serious because of the potential danger of the abuser becoming more aggressive. The same men who hate women also enjoy seeing them become terrified and terrorized.

THESE REASONS also encourage other acts of violence against women.

After knowing why some men harass women, it is important to understand what type of women experience harassment. All women are potential victims of sexual verbal harassment regardless of age, race or physical appearance.

Certain women are apt to experience it more often than others, but no one is immune to the experience. Women who are physically attractive according to male standards may experience harassment that is motivated from the abuser's insecurity about his own masculinity. Women who are physically different — being fat, physically challenged with a handicap or physically more "masculine" than "feminine" — may experience harassment that is motivated by the need to

exert power and as an expression of hatred. Sex objectivism is also a motivation here because women who do not fit the standards demanded by a stereotype threaten men by not conforming to their expectations. Verbal harassment is their way of expressing their disapproval.

DISCUSSION OF verbal harassment always brings up the question of why some women consider this kind of male behavior to be complimentary. Social conditioning has taught us to believe many things that are not true about ourselves. One example of this is believing that our self-esteem and self-concept is totally dependent on the perceptions of others. Women are taught to believe that any attention from men should be appreciated and accepted as "flattering" even when, in fact, it is meant to be insulting. There is a big difference between receiving a compliment that is genuine and being heckled or hassled on the street.

It is also important to realize that as women we are trained never to be rude or impolite; therefore, when a woman smiles at the man who is harassing her on the street, her reaction may be an attempt to passively neutralize the situation. If one were to poll a large number of women concerning verbal harassment, he or she would undoubtedly find that we no more enjoy being leered and jeered at than we "enjoy" being raped.

THERE ARE many options to choose from in dealing with verbal harassment. The Rape Victim Advocacy Program has a pamphlet that discusses several alternatives. Verbal harassment, however, should not just be a "woman's problem." Men should also take action. It is important that peer pressure be used in a positive rather than a negative way. Men can interrupt men who are harassing women by making it clear that such behavior is not impressive. Men can also help to educate other men by providing a mature role model who treats all women with respect.

## Slim Jim story worries reader

To the editor:

I am writing this in response to the article entitled "A locked auto is no barrier to Slim Jim." (DI, Oct. 22). Being a victim of a recent tire theft which left my car stranded, sitting on its wheel hubs, I am surprised to see articles in your paper which actually explain how to break into a locked car.

I know that auto thefts are not a new thing to Iowa City, with car stereos being a very popular item to car thieves. Being the owner of a car stereo, your article has not made me feel any safer. I am sure Campus Security and the city police have enough robberies to worry about without articles showing how to make devices to break into cars.

I realize that Kevin Kane was trying to make a point in his article, but I am sure he could have been just as effective without giving the exact specifications of a Slim Jim or showing a picture of it.



I only hope that whoever stole my tires doesn't come back with his homemade Slim Jim and help himself to my stereo.

John French

## Left-handed students

To the editor:

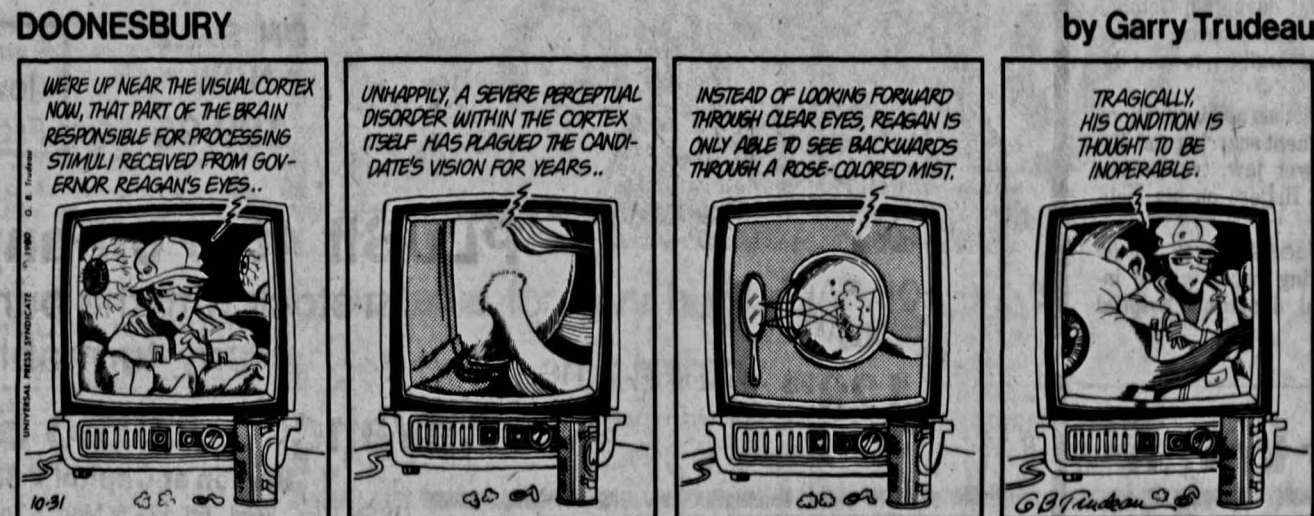
I have noticed the university and Iowa City are very conscientious in providing for the many minorities...

However, I think they are rather ignorant of the needs of left-handers. The university does not provide adequate seating in the classrooms or lecture halls for left-handed students. The classrooms may occasionally have one or two left-handed desks but occasionally those desks are taken...

Perhaps the university could set aside a section of left-handed desks in the lecture halls. The number of desks provided should be equal to the percentage of left-handed students at the university.

Lisa A. Accola

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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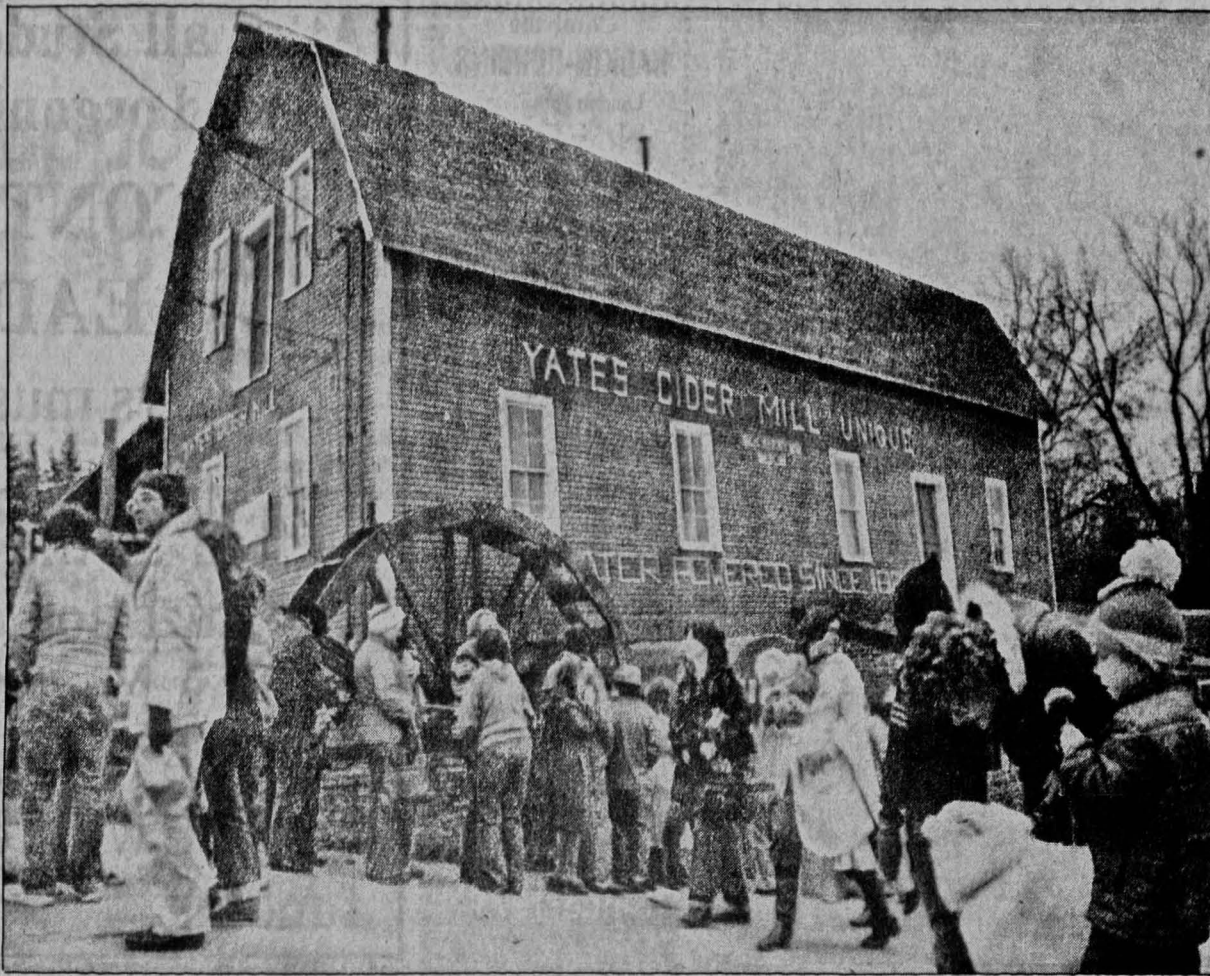
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## Lining up for cider

A crowd of people line up in front of Yates Cider Mill in Rochester, Mich., waiting to buy the famous apple cider, which the mill has been producing since 1876. The mill, which was built in 1863, is fully water-powered and besides cider produces fudge and doughnuts.



United Press International

## Too much insulation is harmful

By Scipio Thomas  
Staff Writer

Anytime is a good time to winterize a home, according to the co-owner of a local insulation contracting firm. Pat Knebel, co-owner of Energy Management Co., said that before homeowners buy materials to winterize their house, they should make sure the home has proper ventilation. "The danger is in a lack of proper ventilation, because the insulation could get damp and lose its thermal effect," he said. Knebel said homeowners should check with the utility companies, which have information on what level of ventilation is right for homes. Phillip Hotka, supervisor of industrial engineering in marketing at Iowa-Illinois Gas and Electric Co., said proper ventilation is determined by whether or not a house has a good vapor barrier. "If a house does not have a good vapor barrier in the attic, then you should use one square foot (of insulation) per 155 square feet ceiling area," he said.

WITH A good vapor barrier, one square foot of insulation per 300 square feet of ceiling area should be used, he said. After a home has been checked for proper ventilation, Knebel said the doors and windows should be weatherstripped, and caulking should be done where exterior boards meet

and at other openings to the outside. Pipe ducts running through the exterior wall of the house and heating filters should be cleaned, no matter what type of fuel is used to heat the home, he said. Knebel said not to use materials that are not durable saying, "It is not cost-effective to do weatherstripping and caulking, if you have to do it each year." And he warned against too much insulation. "Basically the problem is when you have two heating systems and they begin to buck each other," he said. "If one of the heating units is malfunctioning, then carbon monoxide can result."

ing each home varies, but it is usually "a couple hundred dollars." But a new program started by the federal government should help homeowners pinpoint the costs of making their homes more energy efficient, Knebel said. The Residential Conservation Services would offer home energy audits for a nominal fee. Under the plan, the utility company would offer each homeowner an energy audit detailing energy problems and solutions to those problems. Hotka said the program will be offered to the public in the fall of 1981 and that Iowa-Illinois is in the process of training auditors to conduct the audit.

KNEBEL SAID the cost of winteriz-

## Alleged racism leads to complaint charge

By Roy Postel  
Staff Writer

A complaint filed with UI Campus Security officials Thursday alleges that a construction worker's racist remark to a UI law student led to an incident that resulted in about \$90 in damage to the student's car. UI law student David Neely, 710 20th Ave. Coralville, charged that while driving north on Riverside Drive near the CRANDIC railroad overpass Thursday afternoon, a construction worker shouted to a fellow employee, "Stop that nigger." Neely said the co-worker approached his car and tried to open the door. "But when he couldn't get the door of my car open, he took off his hard hat and knocked a hole in the top of my car," Neely said. According to the complaint, a dent was found on the top of Neely's 1978 Oldsmobile.

NEELY INDICATED in the complaint that Eby Construction Co., Inc. foreman Robert Hoss shouted the remark that prompted construction worker Jeff Dunifon to approach Neely's car. "I am very upset about this," Neely said. "There were two cars in front of me, and they drove right through, but they tried to stop me, and threatened to tow my car." Neely said he was on his way to a parking lot near the UI Law School. Campus Security Lt. Wayne Klouth said no formal criminal charge will result from the incident, unless Neely takes the matter to the Johnson County Attorney. "The guy really wasn't supposed to be there," Klouth said. "That street is clearly marked road closed at each end." Eby construction workers are installing a truck sewer line at the N. Riverside Drive job site.

## Board awards construction bid

The Johnson County Board of Supervisors Thursday approved an informal bid for the construction of about one-third of the new Johnson County Jail parking lot. Shamrock Construction of Iowa City was awarded the bid at \$6.37 per square yard, or about \$4,788 for its share of the construction. The entire parking lot is expected to cost about \$15,000. In an attempt to complete part of

the lot before winter, the supervisors divided the project into three parts, allowing them to bypass the formal bidding process that is required for any project costing over \$5,000. Chief Sheriff's Deputy Doug Edmonds said the construction will begin sometime next week, weather permitting, and should take only a few days to be completed.

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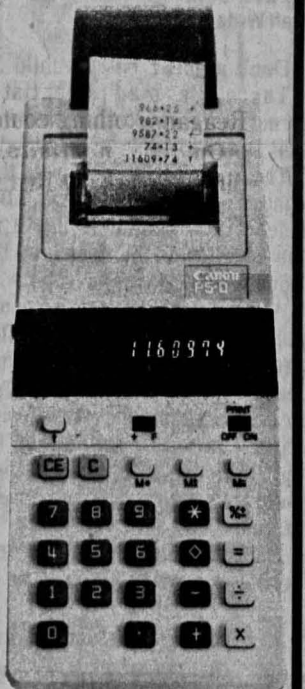
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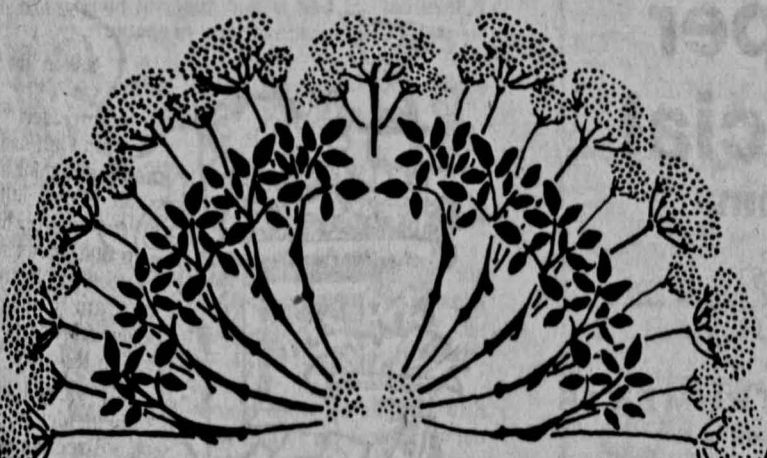
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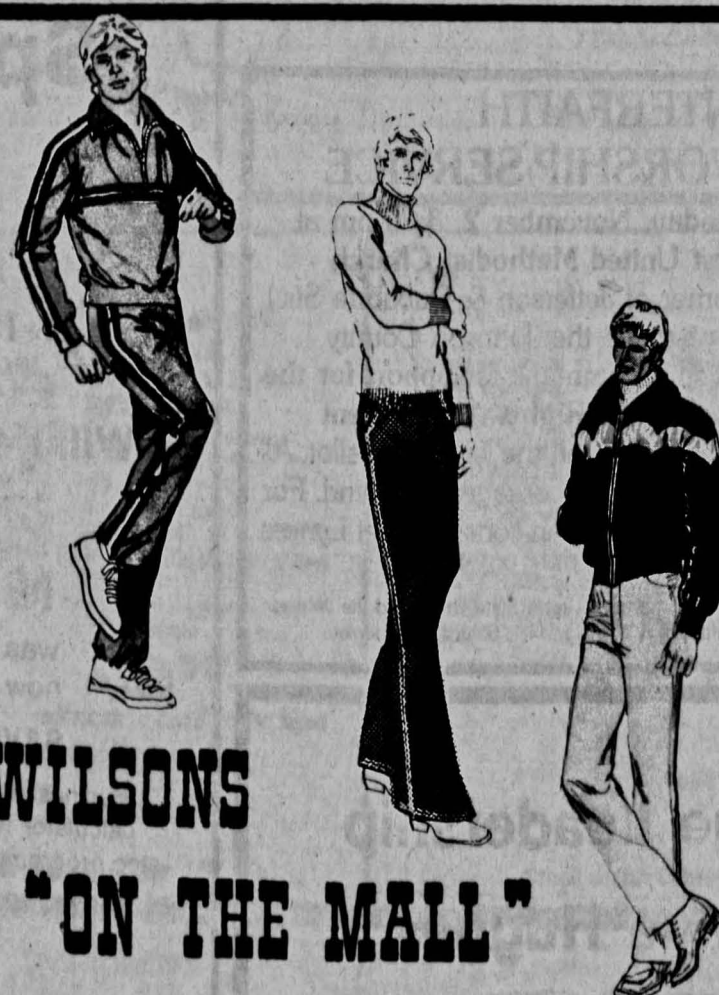
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Only a few will dare to go by Fairchild Street tonight

Laura Loyd, who plays Dracula in Willowwind School's halloween pageant, flies at the camera.

By Lee Chiavetta  
Staff Writer

Don't go near E. Fairchild Street tonight. There's a mad scientist loose, concocting something evil-looking. And watch out for Igor and that crazy-looking gray-haired man.

These are the only secrets the children of Willowwind School will divulge about their Halloween celebration tonight. Nor will they say much about the horrors to be found in their infamous Spook House.

A yearly tradition, the Spook House is actually a cubbyhole leading to a low-ceilinged tunnel traveling around the second story of the school building. In less frightening times, the cubbyhole and tunnel are great places to get away from it all — to read, think, have a private conversation. They're normally lit up, cushioned with throw pillows and decorated with children's art work. The atmosphere is normally one of peace and security.

But not tonight. On Halloween night, Willowwind School is a scary place to be.



Jason McGill gets a kick out of Silas Starr's mummy costume.

Photos by  
Steve Zavodny



Ruth Manna, co-director of Willowwind School, comforts Jason McGill, who was upset after getting tangled in his ghost costume.

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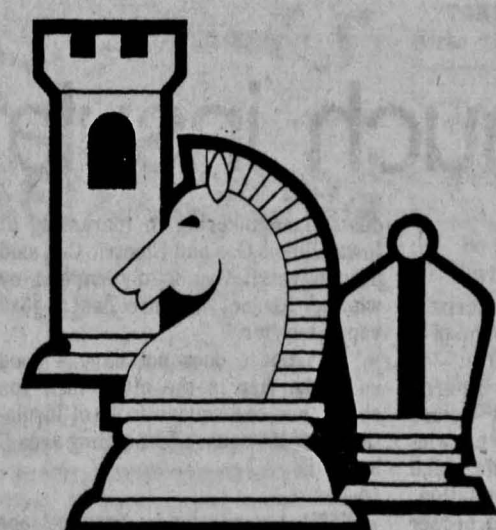
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## Bergland supports Carter's Soviet grain embargo tactics

By Kevin Kane  
Staff Writer

FAIRFAX, Iowa — U.S. Secretary of Agriculture Bob Bergland defended President Carter's Soviet grain embargo in a campaign stop here Thursday. "Right now agriculture is our most important weapon against the Soviets," Bergland said during a visit to the Vern Chalupsky farm. "And we're not going to start selling to them until they stop shooting at people."

Bergland said the embargo has "significantly" cut Soviet grain exports, citing a decline in Russian shipments to Poland as an example of the embargo's effectiveness.

"Poland used to buy all of their grain from the Soviets, but with a dwindling domestic supply, the Soviets have had to turn them away," he said. "Now, the United States has a formidable market in Poland."

Bergland also cited improved domestic grain prices as evidence that the embargo has not hurt the American farmer.

BERGLAND SAID that the current prices of \$8.50 a bushel price for soybeans and \$3.00 for corn were "good prices, although we all would like to see them a little bit better."

Chalupsky said the high prices are primarily the result of this summer's drought, which limited corn and soybean yields.

They did not result from farmers' efforts to raise prices by withholding their crop from the market, he said.

Bergland's stop at the Chalupsky farm was part of a two-day campaign trek through Iowa and Wisconsin, aimed at swinging "the pivotal farm vote" to Carter and local Democratic candidates.

Bergland said 2nd District Representative candidate Steve Sovern has done "vital work" in trying

to tackle what Bergland said is the "most crucial long-term issue in Agriculture" — land management.

"THE PRESSURE on our fragile lands is enormous," Bergland said, "and Steve Sovern has made a significant study of incentives in long-term conservation contracting to help preserve our rich farmland."

Sovern, former chairman of the Iowa Senate's Land Use Committee, said a federal incentive program is needed to help farmers implement expensive "terracing" techniques designed to curb soil erosion.

Sovern said he would also move to place federal restrictions on "leap-frog development" by cities, in which farm land is bought for housing and commercial construction.

Sovern said he has worked closely with Democratic Sen. John Culver on land management programs and, if elected, expects to team with him to offer further legislation on the issue.

Bergland also attacked Republican Senate candidate Charles Grassley for voting against a measure to grant most favored nation status to the People's Republic of China.

BERGLAND CITED the Carter administration's 9 million ton grain pact with the Chinese as evidence of "the unlimited marketing potential we have in the world's largest nation."

Bergland said he supports legislation proposed by Culver and 4th District Rep. Neal Smith that would make it illegal for meatpacking executives to speculate in the commodities market.

"Right now it's not illegal, but I think it's highly unethical," he said. "Their (meat packing executives) access to sensitive information on stock deals constitutes an obvious and unfair advantage in the market."

## Anderson cancels stop for Cedar Rapids rally

Independent presidential candidate John Anderson has canceled a Cedar Rapids visit originally scheduled for Sunday, and will instead remain on the West Coast, where his campaign staff feels Anderson will gain more support.

Anderson was scheduled to stop in Cedar Rapids Sunday afternoon for a rally before flying on to Minneapolis, Minn., according to Forrest Rosser, Linn County campaign chairman.

Rosser said Thursday that the Minneapolis visit was canceled, and that "ours goes with it, of course."

"His staff thought it would be better for him to stay on the West Coast," Rosser said, adding that Anderson is "quite high in the polls" there.

"We're unhappy about this, but we're not disappointed," Rosser said. "His supporters are a hearty lot."

He added, "We'll try to pick something up Monday — maybe just campaigning on the streets."

Anderson's running mate, Patrick Lucey, is still scheduled to appear in Waterloo on Monday.

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## Carter, Reagan sharpen attacks in closing days

By Clay F. Richards  
United Press International

President Carter and Ronald Reagan sharpened their attacks on each other Thursday with Carter blasting his opponent's positions on social issues and Reagan vowing, "I'll be damned if we're going to let him get re-elected."

Carter reminded an enthusiastic crowd at St. Louis shopping center, "The Democratic Party is on the side of the working people of this nation and don't you forget it."

He then quoted Reagan as saying, "Fascism was really the basis of the New Deal," and asked what Franklin D. Roosevelt would have thought of that.

He also quoted Reagan as saying, "I am opposed to national health insurance; there is no health crisis in America," and asked the crowd what Harry S. Truman would have thought of that. The crowd roared its responses.

REAGAN'S criticism of Carter increased at each stop as he campaigned in the industrial Northeast until he roared defiantly to a crowd massed outside a tavern in heavily Democratic Hudson County, N.J., "He's seeking re-election — but I'll be damned if we're going to let him get re-elected."

Both will concentrate on the seven Eastern and Midwest industrial giants and Texas and Florida — nine states with 200 of the 270 electoral votes the winner will need next Tuesday.

John Anderson, the independent whose role in the 1980 election could be that of spoiler, too was concentrating on the major industrial states. While he was generally perceived as taking votes from Carter, in some states like Illinois, Washington and Oregon he was hurting Reagan more.

CARTER'S campaign highlight Thursday was the traditional Garment District rally in midtown Manhattan where thousands of people jammed Seventh Avenue for four blocks and pushed over a saw horse barricade in their exuberance to shake his hand.

A Secret Service agent held a black-encased protective metal shield in front of him as hands stretched out to greet the president.

Gov. Hugh Carey, Mayor Edward Koch, Sen. Daniel Moynihan and senatorial candidate Rep. Elizabeth Holtzman were at Carter's side on a long flatbed.

Carter condemned his Republican opponent for having been a "traveling salesman for the anti-Medicare lobby," for proposing abolition of the minimum wage and for proposing repeal of the windfall profits tax.

At times, the crowd almost drowned him out with their chatter. Not until the end of the speech, when he flashed his fingers in a V-sign, did they burst into wild applause, and his spirits seemed lifted.

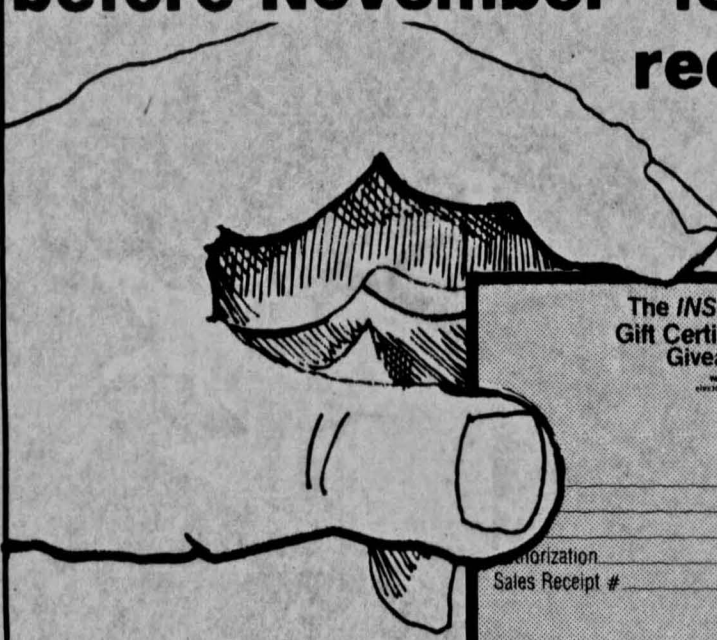
REAGAN Thursday sharpened his attack on the Carter administration economic record, as he worked through another 12 to 14 hour day.

"Jimmy Carter had his chance," he told a large airport rallies in Texarkana, Ark. and New Orleans.

"Millions of Americans have been patient with his five economic programs. He's punished us long enough."

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# Carter

Continued from page 1

college students in Iowa — though not known for high voter turnout — are supporting the independent candidacy of Illinois Congressman John Anderson.

And a late start in campaigning by the Carter committee — heavy campaigning did not begin until mid-September — combined with limited campaign spending has cast doubt among many politicians on Carter's ability to win Iowa.

**BUT CARTER** campaign workers and Iowa Democrats downplay opinion polls showing Carter as far behind as 12 points, as well as the political effects of the grain embargo and the Anderson candidacy. They say the race in Iowa is close and that a blitz of grassroots-type campaigning — with an emphasis on getting out the vote — will lead their man to victory.

"The odds are against us, but we've got more strength out there than people realize," Campbell said.

John Law, executive director of the Iowa Democratic Party, said Democrats who were disillusioned with Carter early in the campaign will support him in the face of a possible Reagan presidency.

"Democrats are coming home to Carter," Law said. "Carter is getting back the support of farmers because farm support prices are up and we got a big plus with grain sales to the Chinese."

**JERRY Fitzgerald**, campaign chairman for Carter in Iowa, said the "race is close but I think we can win." Tuesday's Carter-Reagan debate, he said, may have been the boost the president needed to win.

"It was a strengthened plus for Carter," Fitzgerald said. "I definitely thought the debate drew a more stark difference between the two than has happened so far in this campaign. Some will take that debate and it will play a major role in their opinion."

In Johnson County, Carter's real opponent is Anderson. Although Anderson may do well here, Patricia Gilroy, co-coordinator of the Johnson County Carter campaign, says Carter will win locally.

"Anderson is popular among the students, but I believe we're going to win this county," she said. "I like John Anderson. He sounds like a Democrat."

## Election '80

But most politicians do not believe he can win and I think people will think about that when they vote."

**STEVE BURROW**, president of University Democrats, predicted Anderson will win the student vote, though Anderson's support is slipping.

"I wouldn't be surprised if Anderson won, though a month ago I would have said definitely yes," Burrow said. "Anderson is the kind of candidate you go out and work for and Carter is the kind you just go out and vote for. It's hard to tell how much support Carter has on campus. You only see a few buttons and stickers."

Burrow and Gilroy said Carter's local campaign effort has been almost entirely through the Democratic Voter Program, in which Democrats around the county are identified and urged to vote.

State party officials admit the Carter effort has looked small compared with the heavy Democratic campaigning for Sen. John Culver. And though they predict Carter will win Iowa, they are quick to say that a Carter defeat does not automatically mean a Culver defeat.

**"THE TWO ARE** not completely divorced, but in Iowa the presidential race doesn't necessarily have an effect on the Senate," Law said. "In 1972 Nixon won a landslide and we elected (liberal Democrat) Dick Clark."

The party officials also said that for Carter and Reagan, Iowa's eight electoral votes are not a high priority. Logically, they said, spending, appearances and media attention are not as great as in more populated states. Since the national conventions, Carter has not come to Iowa and Reagan has appeared once.

"I don't think either of the two candidates are putting a high priority on Iowa," Law said. "When it's close like this the difference is made in a handful of big states like Michigan, Texas and Ohio. It makes sense. Eight just isn't a big enough number."

# Reagan

Continued from page 1

the party to concentrate on the state's U.S. Senate and House races in the final week of campaigning.

"Reagan's campaign is just going excellent in Iowa," Roberts said. "We assume we'll win. We'd be extremely shocked and chagrined if Ronald Reagan didn't carry Iowa."

GOP officials base their optimism on past performance of Republican presidential candidates in Iowa: in the last 30 years, the only Democratic presidential candidate to carry Iowa was Lyndon Johnson in his 1964 landslide victory over Barry Goldwater. In this election, Reagan's strongest base of support is in states west of the Mississippi River, party officials said.

**REAGAN'S** Iowa effort is further bolstered by the surprising amount of time he and vice presidential candidate George Bush have spent in Iowa since capturing the party's nominations, campaign strategists said. Reagan delivered a major farm address here in October, while Bush and former President Gerald Ford have made several appearances.

"We were frankly amazed at the amount of time slated for this state," Roberts said. "Targeting is hard to define in a close election. They're making absolutely sure they have eight votes to possibly offset a loss elsewhere."

Lura said the reasons for Reagan's Iowa appearance were two-fold: During an appearance at the state GOP presidential convention in Cedar Rapids in June, Reagan promised he would return to the state before the Nov. 4 election; and his narrow defeat in the state's presidential caucus in January necessitated another visit.

**REAGAN'S** failure to visit Iowa before the Jan. 21 caucus was a factor in his loss to Bush, said Ray Hagie, Reagan's Iowa campaign chairman.

"Every vote is important," Hagie said. "As tight as this race is nationally, we've got to get these 'ought-to-win' states. They are relying heavily on us. He should win and has to win."

GOP organizers say Reagan's appeal in Iowa is his economic program, his

## Election '80

plan to strengthen the nation's foreign policy through increased military spending, and his farm policy — particularly his call to lift the embargo of grain shipments to Russia.

"Agriculture is an absolute key issue," said John Axel, a member of the state GOP central committee from the 1st Congressional District.

**LURA SAID:** "Overall, it's the farm vote that's put us in a favorable position. I think the farm vote is solid behind Governor Reagan."

Many of the state's farmers who have traditionally voted Democratic are expected to switch to Reagan, Lura said.

Reagan's main strength in Iowa is in the 3rd Congressional District — the bastion of Republican Senate candidate Charles Grassley — while Reagan is weakest in Eastern Iowa.

But Axel said he expects the Reagan-Bush ticket to do well in the 1st District — primarily due to Bush's popularity in Eastern Iowa. "A lot depends on Johnson County," Axel said.

Donald Johnson, GOP co-chairman in Johnson County, said he does not expect Reagan to win here, but added that Reagan "will do better than Republican candidates usually do."

"I THINK Carter will carry it," he said. "At one time, I thought Anderson would beat Carter, but I don't think that anymore."

UI student Andy Burton, president of the state's College Republicans, said independent presidential candidate John Anderson will likely win the UI campus vote, with Carter and Reagan close behind. But, he added, there is a chance that the three will finish in a dead heat.

The latest Des Moines Register Iowa Poll, published Oct. 12, showed 44 percent of those Iowans polled favored Reagan, 32 percent supported Carter, 12 percent backed Anderson and 11 percent were uncommitted.

# Larew raps Leach on tax policy

By Kevin Kane  
Staff Writer

First District congressional candidate Jim Larew blasted Republican incumbent Jim Leach Thursday for "yet another flip-flop" on his tax policies.

Speaking as a Robert F. Kennedy guest lecturer at the Union, Larew said Leach recently backed off his position in favor of tax-indexing and now supports a series of periodic tax cuts.

In a news release issued Thursday, Larew cited an excerpt from the Keokuk Daily Gate City that reads: "Leach said he favors periodic tax cuts rather than tax-indexing. Periodic tax cuts can be increased or decreased according to the condition of the economy and can be targeted for certain groups

such as persons in the middle-income levels, he said. Indexing, however, is automatic, fixed and across-the-board."

Larew said Leach's recent call for periodic tax cuts marks the third position on the tax issue Leach has assumed during "the closing months of the campaign."

**LAREW** said Leach originally supported the Kemp-Roth tax bill, which calls for an across the board tax cut of 33 percent over the next three years and favors the wealthy.

In public debates, Larew said, Leach then said he preferred tax-indexing, which is designed to prevent inflation from pushing taxpayers into higher tax brackets. Larew said indexing favors wealthy and lower income groups but

slights the middle class.

"Now, in the final days in the campaign, Mr. Leach says he opposes tax-indexing, favoring instead periodic tax cuts," Larew said.

"You can't do all three tax cuts at once," he added, "and not once has Mr. Leach offered to explain which programs he will cut and eliminate to make room for this tax cut when our federal budget is already \$60 billion in deficit."

Larew, who referred to himself as "perhaps the only congressional candidate in the state who is not advocating a tax cut this year," reiterated his position that tax cuts should be delayed until 1981, when the federal budget might be balanced.



Jim Larew

## Drug bust yields 80 tons of pot

**NEW IBERIA, La. (UPI)** — Drug agents seized up to \$112 million worth of marijuana — packed 7 feet deep into a barge specifically renovated for smuggling — in the largest marijuana bust ever in the United States, officials said Thursday.

Four men were arrested and held in lieu of \$1.5 million bond each. About 80 tons — 160,000 pounds — of marijuana were seized.

"This is the largest recorded 'hit' in the nation," U.S. Customs Service spokesman Dick Wright said in New Orleans.

"The previous largest in the Gulf was 60 tons in Galveston. There have been other hits (larger than 60 tons) in

the Florida area. But I have not heard of any single hit of 78 tons to 80 tons before."

**WRIGHT ESTIMATED** the street value of the drug at \$78 million to \$80 million, possibly more depending on the quality. But State Police spokesman Ronald Jones said it could be worth up to \$112 million.

A dozen trustees from Iberia Parish jail worked to unload the marijuana, baled in burlap and stacked five to seven feet deep in the 30-by-100-foot barge. Local, state and federal agents moved in on the barge late Wednesday as it was being pushed through the Intracoastal Waterway at Bayou Salle.

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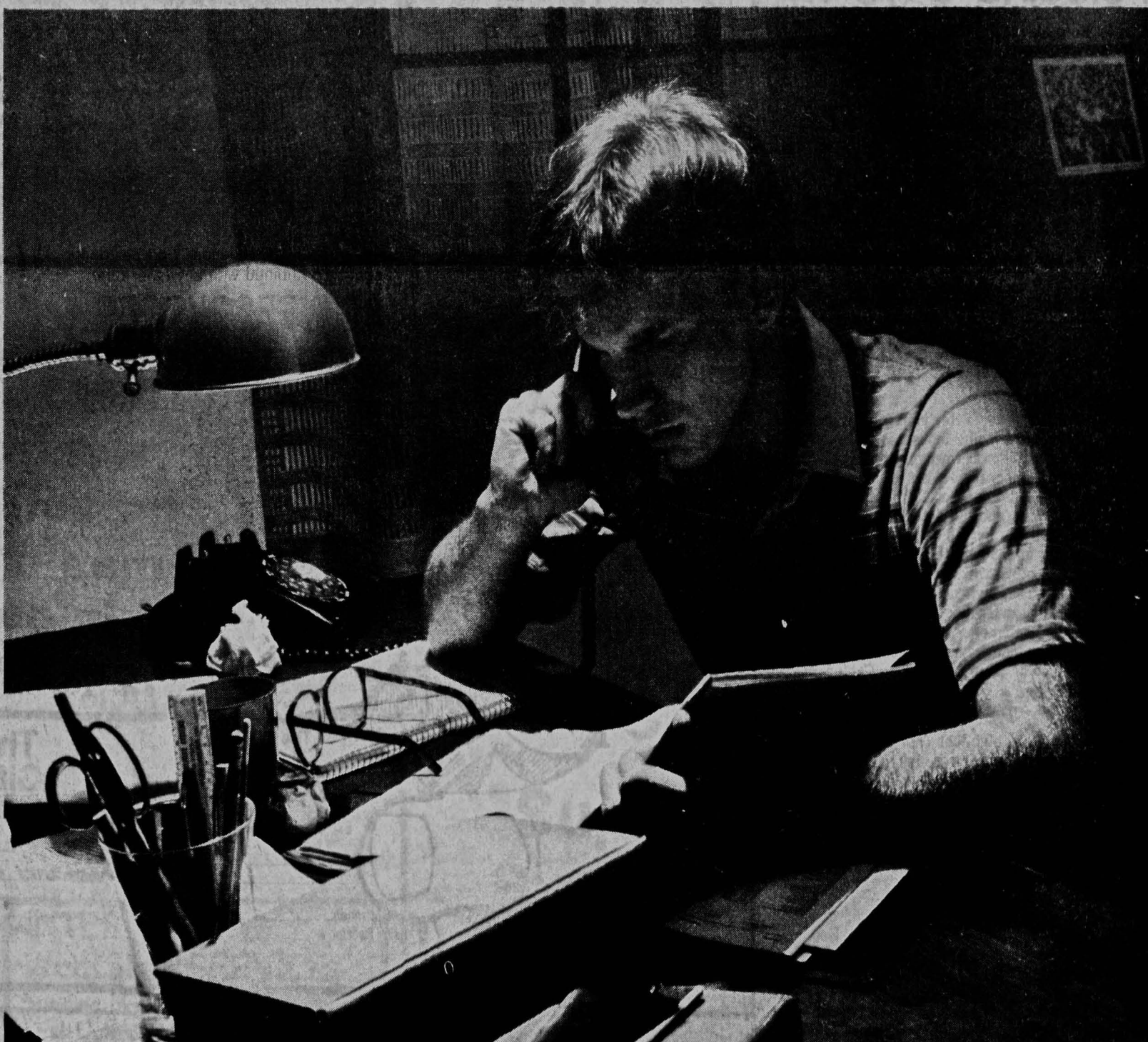
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## Beatlemania concert incorporates history

By T. Johnson  
Staff Writer

Back in 1977, when talk of reuniting the Beatles ran rampant and Beatle memorabilia got top-dollar at Beatle conventions, a couple of New York producers put together a show called Beatlemania.

It could never really have been called a hit, at least not in Broadway terms. It was more of a critical curiosity. The critics liked it but didn't know how to react to it. They understood, however, that it was one of the more ambitious multimedia productions ever staged. A book could be written about its technology.

Beatlemania has no plot and is based almost entirely on the relationship of the Beatles' music to the erupting world around it. The four Beatle clones — Joe Pecorino (Lennon), Mitch Weissman (McCartney), Leslie Fradkin (Harrison) and Justin McNeill (Starr) — make four costume and wig changes during the show, adjusting to changing times.

ALL the while, during and between musical selections, the screen behind the stage is lit up by a projection system that would make NASA shud-

der: nine high-intensity xenon slide projectors, nine effect projectors, four incandescent projectors and two 16-mm film projectors, all working in perfect sync with the musicians. Nearly 2,000 slides are used, stored in 43 trays. All this is hooked up through a production board that can cut from slide to slide with lightning rapidity or create painfully slow dissolves.

The stats could kill you, bury you beneath a junk heap of numbers that means nothing. The important part is that it all seems to work. Everywhere it goes, Beatlemania strikes some chord with people who were there when the Beatles were new and fresh, as well as those of us who only wish we had been.

BEATLEMANIA is a concert as well as history, presented in such a way that the learning process is not overbearing. It is, in fact, fun.

Beatlemania, playing at 8 p.m. Sunday in the Five Seasons Center in Cedar Rapids, stars the original Broadway cast. The promoter says anyone who isn't satisfied after 15 minutes can leave and he'll personally refund the price of admission. You can find him at the box office. Just ask for Art.



From left: Leslie Fradkin (Harrison), Joe Pecorino (Lennon), Mitch Weissman (McCartney) and Justin McNeill (Starr) star in the show Beatlemania.

## Footnotes

## Strong, modern choreography enhances ballet

By Judith Green  
Arts/Entertainment Editor

The San Francisco Ballet, visiting Hancher this week for the third time in four years, is hereby invited to make it an annual event — at least so long as it continues to give us such programs. The oldest professional dance company in America (founded in 1933) is also the newest, as its substantial company of fine young dancers and three evenings of recent repertoire proved.

This year's offerings were admittedly short on sheer spectacle: Touring costs forced the cancellation of director Michael Smuin's new full-length *Tempest*, which looks, from the excerpt performed, to be a dance fantasy matching the scope and sumptuousness of his *Romeo and Juliet*. All the shorter works were small in scale and minimal in technical demands.

IN SIMPLE dance terms, however, the company knows its strengths and glories in them. It has three resident choreographers — Smuin, John McFall and Robert Gladstein — of remarkably diverse gifts. Their creations are immeasurably enhanced by lighting designer Sara Linnie Slocum, whose elegant, uncluttered work establishes moods and locations with ease and sureness. Paul Chihara, the company's resident composer, is one of the more inventive musical minds at work today. And the spine of the company is strong and flexible, through all 43 of its dancing vertebrae.

Of the short works, McFall's "Quanta" (1978) was the most interesting. The title is meant literally — "packets of energy" — and the strong, modern choreography captures the abstract sparsity of the music, a Shostakovich string quartet. Garish red and purple costumes spoiled the opening movement, but the rest was beautiful: an essay in loneliness, with a septet of white dancers, each in his or her pool of light; and a finale as bleak and grey as a winter landscape.

"Introduction and Allegro" (1980), by premier danseur Torim Ruid, is a forgettable piece of misty pink nonsense, designed to show off the extensions of lovely Betsy Erickson. Elgar's music was treated mostly as wallpaper, though the fugue brought a nice, all-too-brief fugal interplay from the dancers.

SMUIN'S "Duetino," celebrating the company's triumphs at the 1979 International Ballet Competition, is pure virtuoso flash. Nancy Dickson and David McNaughton were starched and chilly, though technically impeccable.

Gladstein's 1980 setting of Bernstein's *Chichester Psalms* has a story, of sorts: After seeing it twice, I still don't know whether it's an Oedipal drama, a love triangle or propaganda about life in a kibbutz. This confused narrative drags at the heels of what is otherwise a fine piece of choreography and a nice statement about rituals and community. Gladstein has a marvelous understanding of the syncopated nuances and jazzy cross-rhythms of this superb score, and his solutions are bold, vivid and muscular.

The *Tempest* divertissement was performed in costume one night and in practice clothes the next, in order, Smuin explained, to allow the audience "a clearer vision of the choreography." It needs, I think, to be seen both ways: I liked it better without costumes, but the first-night cast outshone the second.

THERE ARE too many sections and dancers to go into much detail. The grain girls were charming (especially the supple samba of "Barley" and the jazzy sensuality of "Rye"); McNaughton was a naughty Ariel (first night) and a brilliantly virile centaur (second); Robert Sund's inebriated Bacchus was a comic masterpiece; and the ribbon magic (borrowed from Chinese theater) of the Iris quintet was the high point of both nights. The only plot-related segment was the wonderful Ferdinand-Miranda duet: More than a lovers' pairing, it is a dance of discovery and awakening, a mirror of Miranda's "O brave new world" speech. Chihara's arrangements of Purcell's music were sometimes reverential, sometimes amusing, always fresh and delightful.

## Musicians persist in symphony strike

By Dan Chiszar  
United Press International

Symphony orchestras in New Jersey, Kansas City, Denver and Phoenix are silent because of strikes or lockouts, and musicians in Los Angeles remain on strike against motion picture and television producers.

"The issues basically are weeks (of employment) and money," said Ted Dreher, assistant to the president of the American Federation of Musicians, in New York City. "The cost of living is staring everybody in the face."

More than half the nation's 34 major symphony orchestras — generally defined as those with an annual operating budget of at least 1.5 million — negotiated new contracts this year, all handled by the AFM.

MUSICIANS of the Kansas City Philharmonic have been on strike since Sept. 19, seeking \$395-a-week minimum and a 37-week season. The Philharmonic's last offer was \$325 a week and a 30-week season. Kansas City last year played a 37-week season. The basic weekly salary was \$305.

"Since we're so far apart, we're trying to find ways to extend the season, have more theater audience and have some additional revenue," said David Kent, general manager of the Philharmonic.

Musicians of the New Jersey Symphony Orchestra went on strike Oct. 8.

This week, the musicians rejected a compromise offer by the symphony, upping its season to 28 weeks with a base gross income of \$10,948 this season and increases over the three-year contract.

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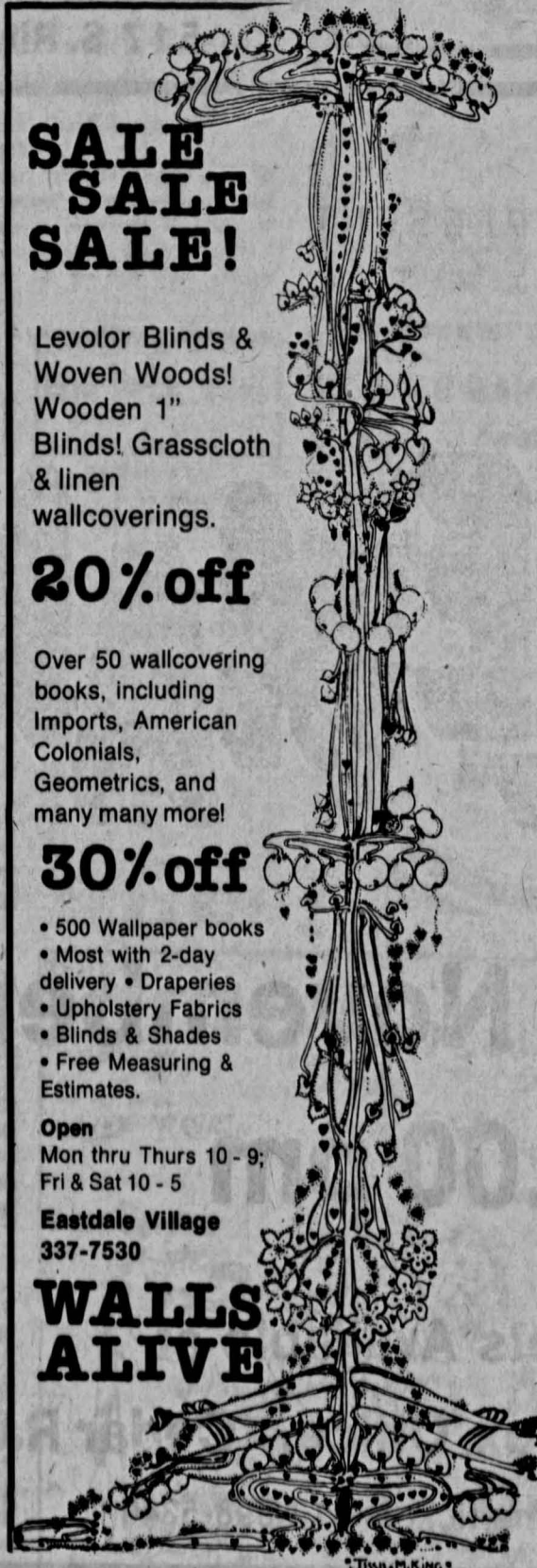
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## WALLS ALIVE





## West German artist Kahlen concludes video show at UI

By Gary Reynolds  
Staff Writer

Current work by West German video and performance artist Wolf Kahlen will be shown in the Corboree Gallery of New Concepts tonight as the concluding segment of his four-day workshop for the UI School of Art and Art History. Included in the exhibition are two video installations called "I Can Do Whatever I Want" and "Video Ice," five video sculptures and a photo performance, "Coming and Going No. 3."

Kahlen's pioneer work in video and performance began in 1969. He has also worked in virtually all the visual art media — drawing, painting, printmaking, sculpture, design, architecture, text and sound pieces, photography and film, theater with dance (currently in progress). He is a self-taught archeologist, architect and sinologist, and his work reflects these influences.

"I Can Do Whatever I Want," a central piece in tonight's show, is a closed-circuit installation in which both viewer and image will be active participants. This reciprocal relationship between spectator and object is important to Kahlen. Viewers are photographed by a video camera; then their images, looking as if they are crawling with flies, appear on a monitor. The piece's title is ironic, because spectators are often involuntarily irritated by the insects on their faces: They take the illusion for reality.

THE PIECE is a critique of the video image's illusionary character, questioning our reaction to the image and demonstrating the limitations of what is, after all, no more than a shadow of the substance of the world. Kahlen describes his feelings for the photographed image as "love-hate"; he believes it should be understood for what it is and not taken for the real world.

He is also concerned with the way people approach objects. "One is a partner with the object, rather than the possessor of it," he said. "I create situations which are process-oriented: One is made aware of the process of meeting with an object."

This concern goes back to the mid '60s, when Kahlen made sculptures called "Segments of Space," in which the piece was always part of something else — of the environment, even of the viewer when he touched it. His circular paintings, which completely surround the spectator, express the same idea. Everything is connected, to Kahlen, but not necessarily in a linear fashion.



The Daily Iowan/N. Maxwell Haynes

**Wolf Kahlen:**  
One is a partner with the object, rather than the possessor of it.

KAHLEN combines these interests in his video sculpture. He uses images of ordinary objects (rocks in "TV Rock," for example) in an extremely spare manner, cool to the point that he's been called "the Mondrian of the medium." "The piece should be like a thing," he said. "Being there is enough. One shouldn't try to improve the object."

Kahlen dislikes repeating his work — hence his interest in performance (he prefers to call it "action") art. He was forced to recreate several pieces, however, when some earlier works were lost in a shipwreck off the Galapagos Islands in July.

Since 1962, the artist has exhibited in more than 40 one-man shows in Europe, Japan and the United States. He currently directs and teaches an art education seminar in Berlin.

Kahlen's exhibit begins at 8 p.m.

### Patron St. Francis to be Super Hero of Marvel Comics

NEW YORK (UPI) — St. Francis of Assisi has made the comic books.

He joins The Amazing Spider-Man, The Incredible Hulk and Captain America at Marvel comics with a special issue entitled "Francis, Brother of the Universe."

The 48-page comic book depicts in full color action the life of the patron saint of animals whose followers, the Franciscans, will mark his 800th "birthday" in 1982.

### Swedish police report disappearing hitchhiker

EKENASSJON, Sweden (UPI) — The "hitchhiking ghost," reported in Arkansas this year, has turned up in southern Sweden where he is making reckless drivers out of local folk.

Police said Thursday many drivers have reported picking up a young man who talked about the Second Coming of Christ.

Then, without opening the door, the hitchhiker suddenly disappeared without a trace, drivers said.

As a result of these reports, drivers are speeding down roads without regard to traffic signals, police said.

Or, they go miles out of their way to avoid a spot they call the ghost's favorite intersection for catching a lift.

Police have been flooded with calls asking about the mysterious traveler, but have yet to start an official probe.

However, local priests are taking it seriously and pursuing investigations.

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## On the line

Iowa's 24-6 loss to Minnesota has found a few loyal Hawk fans turn colors in this week's On The Line contest. Of the 250 entrants, 124 believe Wisconsin will beat Iowa Saturday while 123 stayed true to their school and picked the Hawks. Three readers opted for a tie.

The other Big Ten games appear to be fairly clear cut. Illinois has an edge over Minnesota as does Michigan over Indiana. Purdue should cruise to its fifth straight win in the league over hapless Northwestern. Ohio State is the overwhelming favorite to beat Michigan State.

In other games: Pittsburgh over

Syracuse, Oregon over Washington State, Nebraska over Missouri, Penn State over Miami (Fla.) and Kansas over Kansas State.

Guest picker this week was Mombo of the Dr. Max Show on Channel 2. In real life, Mombo goes by the name of Fred Petrick. He admitted he wasn't a hard-core football fan, but relied on his "extrasensory perception" to aid in his choices. He said his crystal ball saw "Iowa winning big over Wisconsin."

The winner of this week's contest will be awarded a quarter-barrel of beer, courtesy of the Deadwood. The top picker will be announced in Monday's Daily Iowan.



Mombo the Clown

## Pekar to start at tackle for Harty

Iowa Head Coach Hayden Fry said Jim Pekar, a junior from Cudahy, Wis., would start at the No. 1 right tackle position Saturday in place of John Harty. Harty suffered a high ankle sprain in last week's game against Minnesota.

"We've had longer practices all week than in the past," Fry said. "I sure hope it helps."

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## Iowa City Marathon gun sounds Sunday

By Mike Kent  
Staff Writer

Runners of every skill level will come out of the woodwork this weekend for the Fourth Annual Iowa City Multiple Sclerosis Marathon. The starting gun will sound at 9 a.m. Sunday.

There will be three age divisions for both men and women: 29 and under, 30 to 39, and 40 and over. For those who don't think they can handle the full 26.2 miles, there will be two shorter races: the half marathon (13.1 miles) and the 10 kilometer (6.2 miles) race.

Awards will be given to the top three finishers in each division.

Proceeds will go to the research in multiple sclerosis. MS usually afflicts young adults between the ages of 20 and 40. Half a million Americans have MS and suffer from paralysis, extreme weakness, loss of coordination and other handicaps.

THE RACE COURSE is basically flat with the exception of one small hill located 1½ miles from the start. The starting and finish line is at the intersection of College and Gilbert Streets.

Runners will head south on Gilbert and cross Highway 6 onto Sand Road. Marathon runners will turn west on Highway 22 and after two miles, head back the same way. The running surface is mainly asphalt, with only four of the 26 miles concrete.

Race organizers will be taking good care of the runners. Aid stations will be located at almost every mile on the course. Runners will be able to pick up a quick drink of water or tea at the stations. There will also be medical teams on the course and at the finish to attend exhausted runners.

## Houston group buys ad hitting Smith dismissal

HOUSTON (UPI) — Five automobile dealers bought a half-page advertisement in a Houston newspaper Thursday telling Houston Astros owner John J. McMullen "We Want Tal Smith Back!"

The ad, which appeared in the sports section of the Houston Chronicle, was the latest negative reaction to McMullen's abrupt replacement Monday of Astros President and General Manager Tal Smith with New York Yankees ex-President Al Rosen.

Smith, who became an Astros' employee when the team joined the National League in 1961, has been credited by many observers and fans with building the team into a World Series contender. He said Thursday he had seen the ad and was appreciative.

"I am very appreciative of the sentiment and the support of so many people," he said. "It's very, very touching. I would prefer that the issue had never developed. There was great satisfaction for me. But now it has become a very difficult thing to handle and to cope with."

The ad, sponsored by five Chrysler-Plymouth dealers, asked fans to clip a letter included in the ad and to mail it to an address for delivery to McMullen.

The letter read: "Dear Mr. McMullen, We the sports fans of Houston are greatly upset by the firing of Tal Smith. It was greatly uncalled for in our view."

McMullen has given no reason for the firing. The letter also commented on Smith's assessment that he was fired because McMullen's ego would not tolerate Smith receiving credit for the team's success. McMullen bought the team in July 1979.

The letter said: "If the team continues to be successful we will remember Tal as the one who deserves most of the credit. If the team should stumble we will also know who is to blame. YOU." Several of 21 limited partners who put \$3.5 million with McMullen's \$1 million-plus and a \$10 million loan to buy the club have said they were studying the ouster of McMullen as managing partner.

Organizations donating time to the event include the Bicyclists of Iowa City, ROTC, REACT, Red Cross, National Guard and the Tri-Delta Sorority.

JANE TOMPKINS, race organizer, believes the Iowa City Marathon to be the best-managed race in the state. She said a professional timing group from New York will provide accurate finishing times with three "hour computers." There are just 11 of these computers in existence, Tompkins said.

Tompkins said the same timing group has helped at the Boston and New York marathons.

Saturday, the Wednesday Optimist Club will sponsor a pancake dinner at 5:30 p.m. for the runners at Regina High School. Tompkins said the pancakes will serve as a "good source of carbohydrates — essential for long distance runners."

DR. PETER CAVANAGH, associate professor of biomechanics at Penn State, will be the guest speaker at the dinner. Cavanagh is the leading authority on running shoe technology. Under the direction of Cavanagh this year, Runner's World magazine spent more than \$40,000 in its annual running shoe test survey.

Other speakers will be Tod Miller, a Nike Representative, and two runners sponsored by Nike: Sue Lupica, runner-up in the 1979 marathon, and Hal "Iron Man" Gabriel.

This year the contestants will be given a special incentive to attract more sponsors. Hawkeye Medical and Eby's Sporting Goods will award exercise bikes to the top two money earners.

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1 "Two Years Before the —": Dana  
5 Tessie from London  
10 Any — in a storm  
14 Brightly colored fish  
15 Reaches across  
16 Inner: Prefix  
17 "Many brave hearts are —"  
20 Took the trouble  
21 Rope-trick item  
22 Tankards' contents  
23 — around (fail to queue up)  
25 Actress Kelly from Brooklyn  
27 Behind schedule  
28 Moslem potentate  
31 Seafaring Viking  
32 Juan of Argentina  
33 Bit of an iceberg  
34 "They that go down —": Psalm 107  
38 Mil. helper  
39 Adjective for 31 Across  
40 Lord High Everything —, in "The Mikado"  
41 "Not a word, now!"  
42 Item for the hold  
43 Addicted to beer drinking  
45 No longer green  
46 Housing at O.S.U.  
47 Aegean gulf  
50 Demagogues  
54 "Sailing, sailing, over —"  
57 Lloyd's rating for a fine ship  
58 "— ho, me hearties!"  
59 Pet of Nick and Nora  
60 Used henna  
61 Renowned  
62 Lowest high tide  
**DOWN**  
1 Biblical kingdom  
2 Lhasa — (breed of dogs)  
3 Ancient mariner  
4 "Down —!" (toast)  
5 Fish-hunting bird  
6 Hari et al.  
7 Deck worker  
8 Suffix with depend  
9 Rowan, for one  
10 Activate a bike  
11 Rest on — oars  
12 Sea lanes: Abbr.  
13 Venetian fishing boat  
18 Snaky fish  
19 Terry and Drew  
23 Dresser  
24 Lay — (flatter)  
25 Jabs  
26 Gee follower  
27 Let  
28 With one end raised  
29 Lehar's "— Love"  
30 Area in St. Paul's  
31 Greek vowels  
32 In itself or of itself  
35 He wrote the first Spanish description of America  
36 Source of suds  
37 He takes a course on a ship  
43 Behaved like a lovesick swain  
44 "... as a bug in —"  
45 Dressed for a ceremony  
46 Riverside in N.Y.C.  
47 Boer town  
48 Ship-to-ship call  
49 Painter Magritte  
50 Jack London's "Before —"  
51 Comfort  
52 Actress Moreno  
53 Word with ginger or cold  
55 Radio frequency initials  
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# Improved women's swimming team opens season against Wisconsin

By H. Forrest Woolard  
Staff Writer

A joke has been floating around the Iowa women's swim team, and even Coach Deborah Woodside is finding room to smile.

For the last few seasons the Hawks have had the talents of several high caliber swimmers, but haven't had the depth to secure winning records. This year, however, the combination of recruits and veterans has given Woodside a few alternatives for each event and she "doesn't know what to do."

The joke may just be on Iowa's opponents. The Hawks enter their season with one of the strongest teams in the program's history.

Iowa's first meet is at 5 p.m. today at the Field House pool against Wisconsin. Iowa lost to the Badgers last year in dual competition and placed eighth in the Big Ten meet. Wisconsin's was fifth the meet.

KERRY STEWART, who earned All-American status at last year's Association for Intercollegiate Athletics for Women nationals as a freshman, returns to lead the Hawks this season. Stewart placed seventh in the 50-yard breaststroke and ninth in the

100.

Another returning national qualifier is Adrienne Steger. The sophomore swam the butterfly leg of Iowa's 400 medley relay. Steger competed in the individual medley last year, but a knee operation last summer will prevent her from swimming the event this season.

Unfortunately, Iowa's three other 1980 national qualifiers did not return to the squad this year. Backstroke Karen Wilcox and diver Kelly Swanson are academically ineligible. Karen Wilcox, who anchored Iowa's 400 medley relay, "wanted to do other things rather than swim," Woodside said.

IOWA WILL look to several other veterans for depth including middle and distance freestyler Kay Kirkland. Margaret Morris and Liz MacBride, who sat out last season, are the only seniors on the Iowa roster.

A key to a winning season could be in the 17 freshmen.

"We have so many freshmen who we will be depending on that I consider at least 75 percent of them top athletes," Woodside said. "We will be a very young team this year, and most of them are still settling

into what's happening."

A newcomer who "should break all the Iowa records" in her events is Jodi Davis of Kailua, Hawaii. The freshman backstroke and freestyler saw snow for the first time Monday.

DANETTE KING will challenge Steger in the distance freestyle events and is also another top candidate for national qualification. Vying for a position in the distance events is Michelle Thomas. Both King and Thomas are from Tennessee.

Although Iowa loses Swanson, a diver, Ann Bowers has returned to the team after spending two years training at Mission Viejo, Calif. The Dubuque junior qualified for the 1980 Olympic Trials in platform diving.

Cheryl Wintz, a transfer from Purdue, should bolster the diving team with her past national experience. Jane Alexander will also dive for Iowa.

In the past, Woodside has maintained goals such as "being competitive" in dual and Big Ten action. But this year, Woodside said: "I care if we lose. I want a good dual meet record." The Hawks were 1-9 last season.

# Volleyball team set for DePaul tourney; golfers in sunshine

By Dick Peterson  
Associate Sports Editor  
and Dave Koolbeck  
Staff Writer

The Iowa volleyball team travels to the DePaul Invitational this weekend, beginning round robin play at 8:30 p.m. today against Western Illinois.

The Hawks, who have a 17-15 match record and a 44-41 game mark, have beaten Western Illinois twice this season.

Other teams in the tournament are Northwestern, Northern Illinois and Illinois-Chicago Circle.

Head Coach Mary Phyl Dwight said the tournament will be balanced.

"It's going to be a tough tournament," Dwight said. "Northwestern is the favorite and they are very good. They finished fourth in the Big Ten tournament last weekend. We've beaten Northern Illinois twice but they had a strong team and they were difficult matches. We must play well to win."

## Golf

The Iowa women's golf team is in Chapel Hill, N.C., for the three-day Lady Tarheel Invitational. The Hawks traveled with five healthy golfers,

## Women's sports

somewhat of a rarity for Coach Diane Thomason.

Injuries left the Hawks with only three golfers in the last two tournaments. But Thomason said she would not take the team to Chapel Hill without five golfers.

This is the first year the Hawks have competed in the 27-team, three-day tournament. The trip is part of Thomason's plan to make the Iowa golf schedule more competitive.

The tournament attracts many top Southern golf teams, including Auburn, Georgia, Louisiana State and Wake Forest. Big Ten teams competing are Minnesota and Purdue.

Elena Callas and Sonya Stalberger will lead the Iowa golfers in the tournament. Callas finished fifth in the Missouri Invitational with a 164.

Other Iowa golfers in the Chapel Hill meet are Anne Pinckney, Cookie Rosine and Robin Lohse. The tournament begins Saturday and ends Monday.

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SUSAN SARANDON-STEPHEN COLLINS  
"LOVING COUPLES"  
Produced by RENEE VALENTE. Directed by JACK SMIGHT.  
Written by MARTIN DONOVAN. Music by FRED KARLIN  
PG PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN  
Weekdays 5:30-7:30-9:30  
Sat & Sun 1:30-3:30-5:30-7:30-9:30

# Martin selected AL top manager

NEW YORK (UPI) — When Billy Martin accepted the job last winter to manage the Oakland A's, he had one major goal in mind — to restore pride to the green and gold uniform which had once been worn by champions.

Using all of his skills as a teacher of fundamentals and a master tactician, Martin succeeded in achieving his goal by turning the A's from doormats to contenders in the American League West.

For his efforts in bringing about a renaissance of the A's, Martin was named Thursday as the AL's Manager of the Year by the United Press International.

Martin, who took a team that went only 54-108 in 1979 and turned it into an exciting club that posted an 83-79 record, was an easy winner over Kansas City's Jim Frey in a survey conducted by UPI of 50 baseball correspondents. Martin received 31 votes to 13 for Frey, who guided the Royals to the West Division title in his first season as a manager.

Dick Howser of the AL East Division champion New York Yankees finished in third place.

THE DAILY IOWAN

**NOW SHOWING! IOWA**  
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"ONE OF THOSE RARE FILMS THAT RADIATES LOVE AND AFFECTION."  
— Kathleen Carroll, N.Y. DAILY NEWS  
★★★★  
"BEST BOY" IS A MIRACLE OF FILMMAKING."  
— Richard Freedman, NEWHOUSE NEWSPAPERS  
"A BRIGHT, SENSITIVE, REVITALIZING EXPERIENCE... IT WILL OPEN YOUR HEART."  
— Rex Reed  
"FINE, UNUSUALLY MOVING."  
— Vincent Canby, N.Y. TIMES  
"AN UNFORGETTABLE FILM FOR EVERYONE!"  
— Judith Crist  
"ONE OF THE YEAR'S BEST FILMS..."  
Gene Siskel/Roger Ebert, PBS SNEAK PREVIEWS  
GERALD J. RAPPOPORT / INTERNATIONAL FILM EXCHANGE PRESENTATION  
**Shows Daily 1:30-3:20-5:20-7:20-9:20**

**NEW GERMAN CINEMA\*HALLOWEEN HORROR\*DICKENS**

**BIJOU Weekend**  
**THE LEFT-HANDED WOMAN**  
Bruno Ganz, Edith Clever  
Edith Clever and Bruno Ganz, partners in Rohmer's *Marquise von O*, appear together again in the stunning directorial debut of German literary figure Peter Handke (*The Goal-Keeper's Fear of the Penalty*). *Left-Handed Woman* charts the struggle of a suburban housewife who leaves her marriage to confront months of loneliness, near breakdown and adjustment. Color. In German with subtitles.  
Fri. 8:30, Sat. 7:00  
**FEAR EATS THE SOUL**  
R.W. Fassbinder (*Marriage of Maria Braun*) makes films for couples in trouble. Throughout his prolific career he has turned his camera on relationships that are unworkable by society's standards, but are made to work by the goodness and courage of the characters involved. *Fear Eats the Soul* is the story of a love affair between a black Arab mechanic and a much older German woman (a reworking of the Jane Wyman-Rock Hudson love story in Douglas Sirk's *All That Heaven Allows*). It is one of Fassbinder's simplest and most popular films. Color. In German with subtitles.  
Sun. 7 & 8:45  
**WAIT UNTIL DARK**  
Audrey Hepburn plays a blind woman terrorized by a psychotic gangster seeking the return of his heroin-filled dolly. Alan Arkin is the merciless trick or treat. Color.  
Fri. & Sat. 10:45  
**DEMENTIA**  
Francis Ford Coppola (*The Godfather*, *Apocalypse Now*) menacingly manipulates the haunted castle genre in his first film, produced by Roger Corman. Shot on location in Ireland, *Dementia 13* uses terrifying visual details to make its low-budget quackie origins. With William Campbell and Luana Anders. B&W  
Fri. 7, Sat. 9:15

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Friday & Saturday 5 to 10:30 pm  
Sunday 12-8 pm



## Indians to be sold to theater magnate

CLEVELAND (UPI) — The general partners of the Cleveland Indians Thursday agreed in principle to an offer from New York theater tycoon James Nederlander to buy controlling interest of the American League club.

The agreement is subject to drafting and approval of written documents and approval of the American League, the club said. No purchase price was given.

In a prepared statement, the club said, "Shareholders of IBC Corp., the general partner of the Cleveland Indians Co., and the directors of the club, were advised of an offer to purchase the shareholders' interest in the Cleveland Indians."

"The shareholders of IBC have agreed in principle to accept the offer of the Nederlander-Papiano group to purchase control of IBC."

Under the agreement, F.J. O'Neill and Gabe Paul, chairman and president of IBC respectively, will remain as IBC shareholders.

Tribune Vice President and General Manager Phil Seghi was elected a director. "This reward goes to Phil Seghi for the many fine things he has done to help our ballclub," O'Neill said.

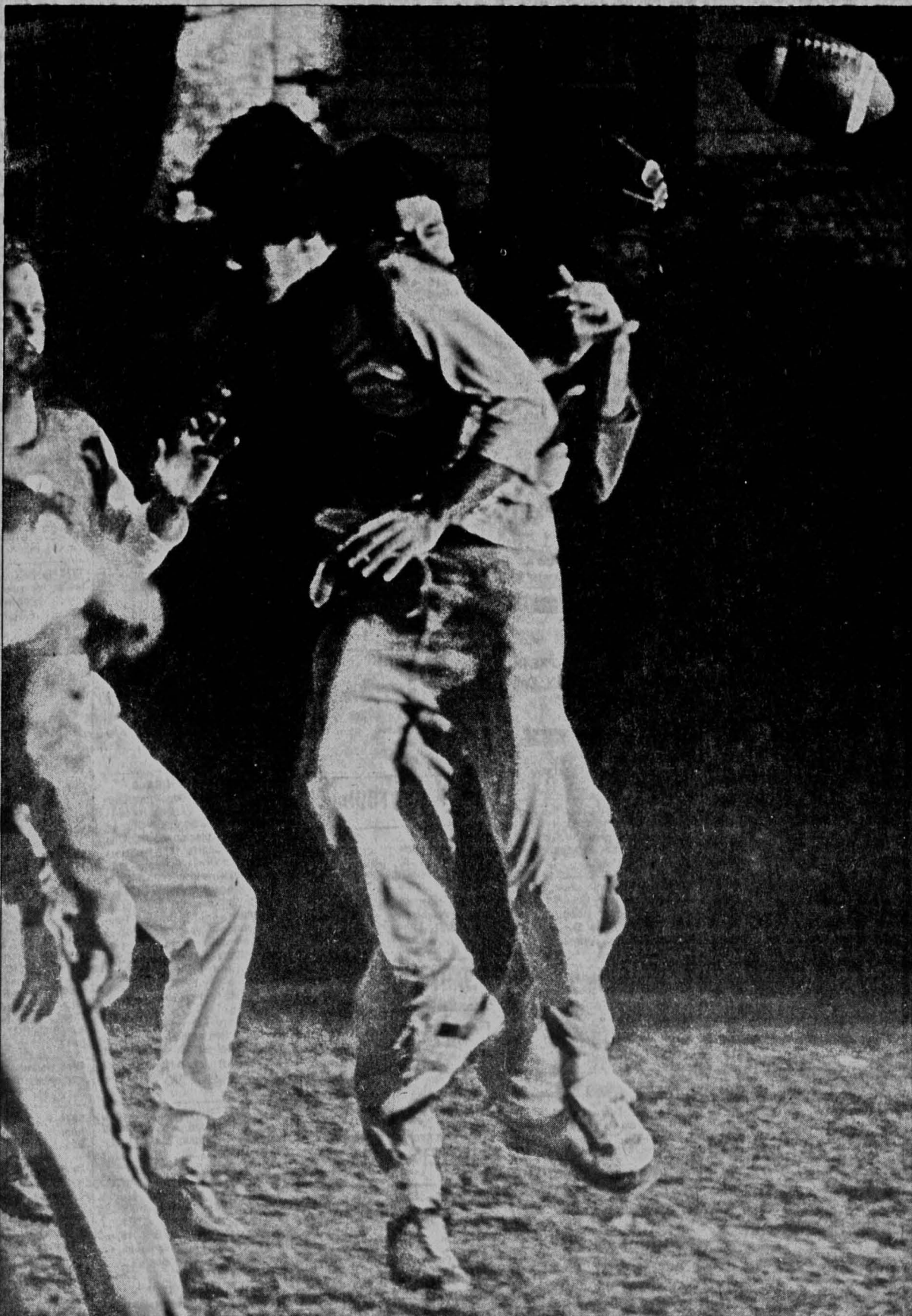
Paul said he will remain in charge of the day-to-day operations as president.

About the club's future in Cleveland, he said the new owners are not thinking about moving the club.

"They are thinking positive how to make a go of it in Cleveland. Mr. Nederlander is a theatrical genius. Some of his sales methods and ideas will be helpful. There wasn't any hint of moving the club. It never was indicated."

"Mr. O'Neill came into save the club, and he accomplished it. He put the club in a stable condition ... to the point where someone will come in and takeover on a long-term basis," Paul said.

Part of Nederlander's syndicate includes Los Angeles attorney Neil Papiano. Papiano represents Nederlander, and he was recently involved in the sale of the Oakland A's.



Alpha Kappa Kappa II's Kelly McCarty, foreground, collides with Cannery Row's Tom Stub in intramural playoff action Thursday. Cannery Row, ranked No. 2 in the men's flag football rankings, won 13-12.

## Chi Omega defeats No. 3 sorority team

By Mike Hlas  
Staff Writer

No. 3 Pi Beta Phi, the highest rated intramural sorority flag football team, was upset by No. 5 Chi Omega in the IM playoffs Thursday, 25-0.

And four more IM teams fell by the wayside, leaving only 16 teams to battle for the chance to play at the All-University championships Nov. 9 at Kinnick Stadium.

No. 4 Delta Gamma earned its seventh straight win, beating No. 6 Alpha Phi, 21-12. Delta Gamma meets Chi Omega in the sorority championship Sunday. Delta Gamma beat Chi Omega earlier in the season, 7-6.

In men's play Thursday, No. 2 Cannery Row edged Alpha Kappa Kappa II, 13-12. No. 3 Blue Motorcycle stopped The Riders, 20-14, and No. 10 Seventh Rienow beat Rienow Brut II, 25-12.

Besides the sorority showdown, two other interesting rematches are slated for Sunday.

IN THE women's dorm/independent title game, it's a rematch between the No. 1 Ringers and No. 2 Dauminoes. In an early season match, the Ringers came out ahead, 14-6. The Dauminoes have won the women's All-University title the past two years.

The winners of the two women's games will square off Nov. 9 to determine this year's All-University champion.

Among the four men's games Sunday is the fraternity championship. The game will match the same two teams that slugged it out for the frat title last year, No. 4 Delta Upsilon and No. 6 Pi Kappa Alpha.

The two teams have met twice this

### Intramurals

season, each squad winning once. Delta Upsilon was the men's All-University champion last year, defeating Mudville in the final game.

NO. 1 MUDVILLE should face a stiff challenge Sunday in No. 5 Tikes. It will be a battle of unbeaten. Both teams have won in overtime to get this far in the playoffs.

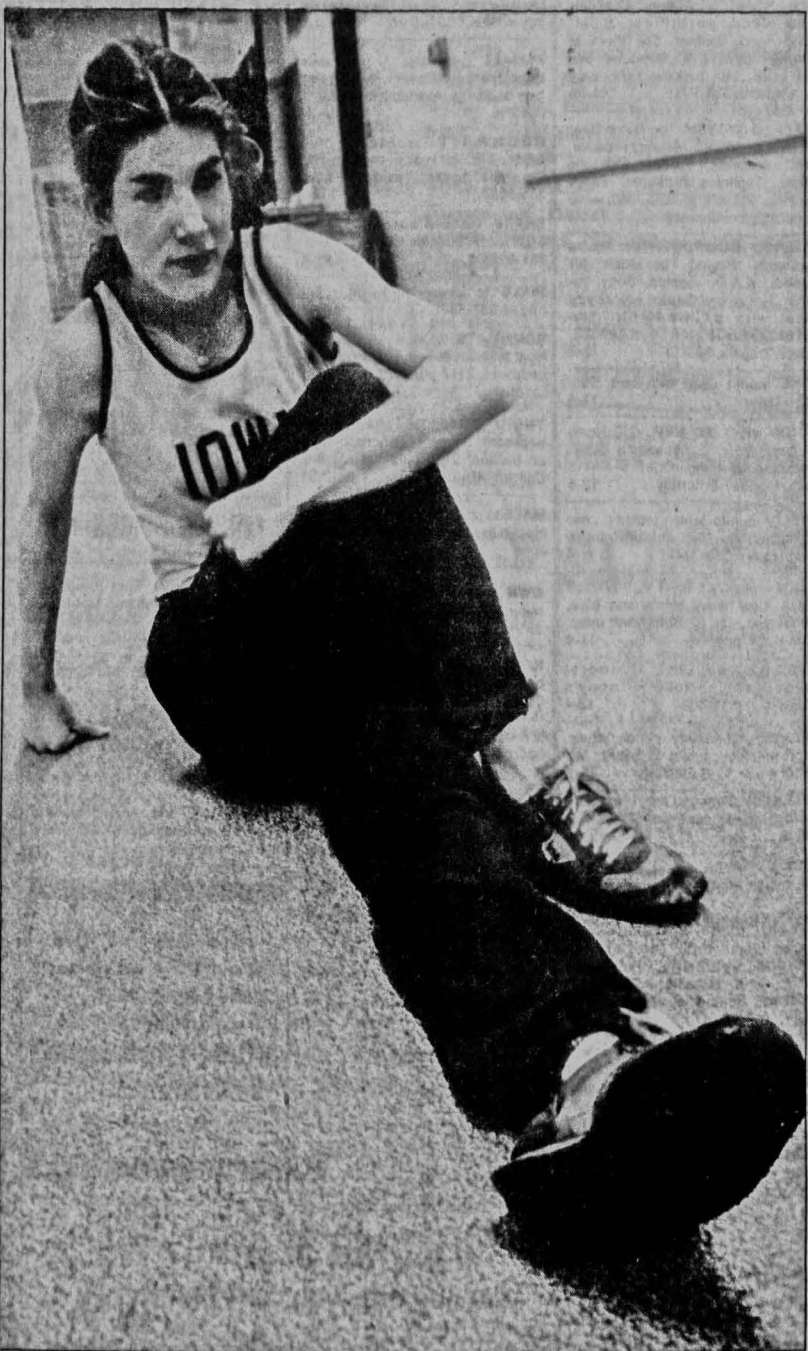
For the second consecutive Sunday, the No. 2 and 3 men's teams will play each other. Last week it was Mudville versus The Big One. This week it's No. 2 Cannery Row against No. 3 Blue Motorcycle. This is another game featuring two unbeaten clubs.

The men's dormitory championship will be settled Sunday. Tenth-ranked Seventh Rienow meets unranked North Tower. Both teams have been beaten once in regular season play, but have come on strong in the playoffs. In its last two games, North Tower has scored 61 points. Seventh Rienow has scored 55 in its last two contests.

COED SEMIFINALS are Sunday and the winners advance to Kinnick Nov. 9 to decide the champion. Mudville won the title last year, but did not field a coed team this year.

No. 1 Roadrunners must beat No. 6 Slater 7&8 to earn a berth in the finals. The Roadrunners have proved they can score, but Slater 7&8 has not given up a touchdown in the playoffs, winning by scores of 2-0 and 6-2.

No. 2 1200 Quad is unscored upon in the playoffs. The dorm team faces No. 3 Poofs. Poofs have scored 56 points in two playoff games.



Freshman Judy Parker stretches before women's cross country practice Monday. Coach Jerry Hassard said Parker should contend for the individual title at the Region VI cross country meet today in Ames.

## Women runners aim for nationals berth

By H. Forrest Woolard  
Staff Writer

Only one thing will be on the minds of Iowa women's cross country Coach Jerry Hassard and his team today — qualifying for nationals.

All season long Hassard has taken pride that the Iowa runners have become competitive with their national caliber opponents. Today, at the Region VI championship on the George Veeker Memorial Golf Course in Ames, the Hawks get their last chance of the season to prove just how talented they are.

Three teams and the top fifteen finishers will advance to the Nov. 15 Association for Intercollegiate Athletics for Women national championship in Seattle, Wash. Hassard said he believes Iowa is capable of qualifying as a team for the first time ever. And, he is equally certain several Iowa runners will place in the first 15.

PERENNIAL powerhouse Iowa State is favored for the team championship, Hassard said. The Cyclones have won the Region IV title four straight years and have also won four national crowns.

Kansas State and Missouri should also contend for the team title. Both teams competed in the AIAW championship last season after placing second and third, respectively, in the 1979 regionals. Iowa finished fifth last year.

So far this season, Iowa has lost to Iowa State and Missouri. The Hawks have, however, beaten Drake. The Bulldogs beat the Cyclones earlier this

year.

Iowa will be represented by the youngest team Hassard has ever taken to regionals. But the line-up of four freshmen and three juniors is also of the highest competitive caliber, he added.

FRESHMAN Nan Doak has already proven herself on the Iowa State course. She finished third in the Cyclone Invitational this season. Hassard said he believes Doak will challenge Iowa State's Deb Vetter, who took first at the Cyclone meet, and Drake's Leatha Davis for individual honors.

Zanetta Weber and Judy Parker should also contend for the individual title. Weber placed 26th last year, but had been plagued with illness a week before the meet. Parker, a freshman, has "assumed a major competitive role" for Iowa this year. Hassard said.

Rose Drapcho will also run for Iowa. Drapcho, who placed 22nd in the region last year, is the highest finisher to return from the 1979 regional team.

CO-CAPTAIN Kay Stormo will lend her running experience to the team and is joined by freshmen Jodi Hershberger and Penny O'Neil.

The 5,000-meter course "separates the good and mediocre runners," Hassard said. Acknowledging the course difficulty and the importance of the meet, the Hawks were in Ames Thursday to go over the course one last time. The regional meet will be the last event of the 1980 season if Iowa fails to qualify for nationals.

## Cars, and more cars, jam I.C. for football

By Tom Moore  
Special to The Daily Iowan

On the surface, directing traffic before and after Iowa home football games could be comparable to herding the cows in and out of the barn at milking time. But it's a much more complicated process.

Parking 4,000 cars requires two airplanes, a command post, six different law enforcement agencies, more than 100 people and thousands of dollars.

Oscar Graham, UI Campus Security captain, is a primary figure in coordinating the traffic flow on football Saturdays. "This has been a unique year with the sellout of all the games," Graham said. "It's also the first year since 1942 that we have had four home games in a row."

CAMPUS SECURITY has about 45 officers on traffic control for home football games and hires 19 additional employees from the Cedar Rapids-based Two Star Security agency, Graham said.

Between 15 and 20 ROTC cadets act as parking lot directors. The Iowa Highway Patrol sends in 16 troopers for aid and the local police departments lend between 10 and 15 officers to police the heavily used intersections.

Graham directs the traffic control operation from his command post in a trailer on the east side of the Kinnick Stadium tennis courts. Most officers begin duties at 6 a.m. on game days, but some traffic jobs must be taken care of Friday

night.

Parking lots near the stadium are closed on Friday night to make sure there is room for fans the next day, Graham said.

"We empty these lots by having University Hospitals' personnel park elsewhere," Graham said, "but human nature being what it is, we have to physically guard those lots to keep them empty until 9:30 a.m. (Saturday)."

TWO AIRPLANES aid in the traffic operation. The planes circle the stadium area, Graham said, looking for traffic jams. The planes keep Graham posted and, if jams do occur, instructions are then sent to officers on the streets to reroute the traffic flow or hold up a line up cars.

Graham said Melrose Avenue and Grand Avenue see the worst jams on game days.

Naturally, drivers are bound to complain about the delay created by traffic jams. "We move traffic as fast as humanly possible," Graham said. "But you are always going to find someone who thinks that he is more important than everyone else."

Graham's biggest worry is bad weather. If it would rain or snow before a game, cars could not be parked on the green areas across from the stadium.

THE IOWA CITY officers aiding in traffic control are paid from the city's general fund, Graham said. This costs the city about \$1,000 per home game.

### HOUSING CODE PUBLIC HEARING

The City Council of Iowa City has set November 4, 1980 as the time to hear public discussion concerning the adoption of the proposed Housing Code which, if adopted, would repeal and replace the existing Code. The hearing will take place at 7:30 p.m. in the Council chambers at the Civic Center. All interested persons may obtain a copy of the proposed Code from the City Clerk.

### VOTE "YES" FOR THE IOWA E.R.A.

Here Is How You Vote on the Iowa Equal Rights Amendment on November 4.

The amendment will appear on the top right hand corner of your voting booth. This is the actual ballot wording:

#### SUMMARY OF IOWA CONSTITUTIONAL AMENDMENT

To ensure that the state shall not deny or restrict the equality of rights under the law on the basis of gender.

SHALL THE ABOVE AMENDMENT BE ADOPTED?

YES NO

☒ ☐

Paid for by the Johnson County ERA Coalition, Vicki Solursch, chairperson

Continue Experience  
Continue Hughes  
Sheriff Nov. 4

students for gary hughes, deb petersen, chair  
republican





**Deba and Jim Leach**

#### **Jim Leach**

Elected to the 95th Congress, 1976  
Reelected to the 96th Congress, 1978

#### **Committee Assignments**

House Committee on Banking, Finance and Urban Affairs  
House Committee on Post Office and Civil Service  
House Select Committee on Committees

#### **1975**

Headed family business in Bettendorf, Iowa.

Member of U.S. Advisory Commission on International Education and Cultural Affairs.

Member of U.S. delegation to the United Nations Conference on Natural Resources in Tokyo, Japan.

Participant, Aspen-Berlin Institute Seminar on U.S.-European Relations, Berlin, Germany.

#### **1971-72**

Foreign Service Officer assigned to the Arms Control and Disarmament Agency. Delegate to the Geneva Disarmament Conference. Delegate to the United Nations General Assembly.

#### **1969-70**

Administrative Assistant to Donald Rumsfeld, Director of the Office of Economic Opportunity.

#### **1968-69**

Foreign Service Officer assigned to the Department of State. Languages: Russian and German.

#### **Background**

London School of Economics: Post-graduate research in Economics and Soviet Politics.

School of Advance International Studies, Johns Hopkins University: Master of Arts degree in Soviet Politics.

Princeton University: Bachelor of Arts degree (Cum Laude) in Political Science. Member of lightweight football, wrestling and rugby teams. Vice-president of class.

Elementary and secondary education in the public school system in

### **Your help is Important!**

Yes, I want to help re-elect Jim Leach

Name: \_\_\_\_\_

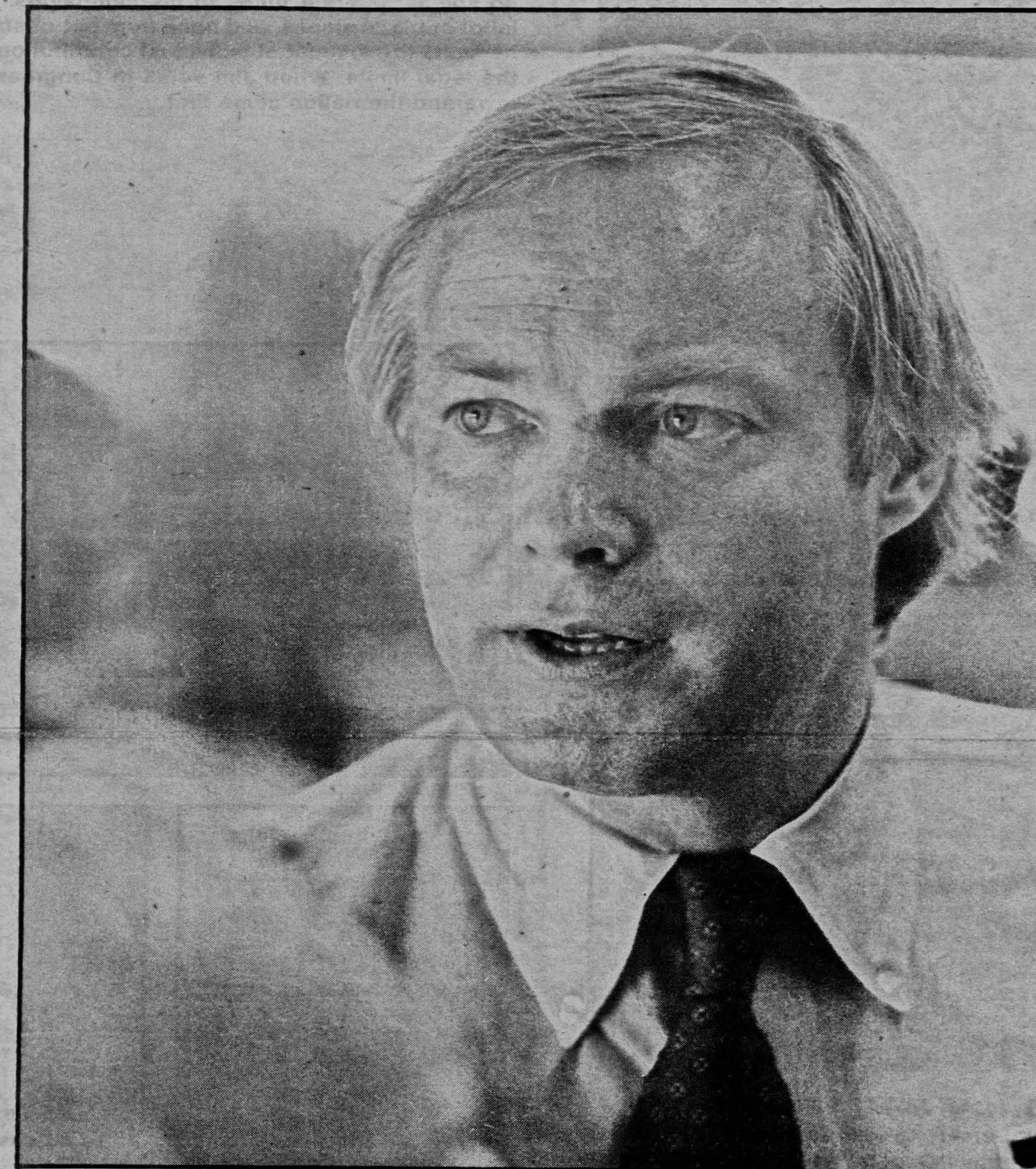
Address: \_\_\_\_\_

Phone: \_\_\_\_\_

#### **I can help by:**

- ☐ Voting for Jim Leach on November 4, 1980
- ☐ Telephoning
- ☐ Registering Voters
- ☐ Working at the Polls on November 4, 1980
- ☐ Distributing Materials
- ☐ Helping at Headquarters
- ☐ Putting a bumper sticker on my car/dorm door/back pack
- ☐ Serving as an Area Captain
- ☐ Making a financial contribution to Jim's campaign.

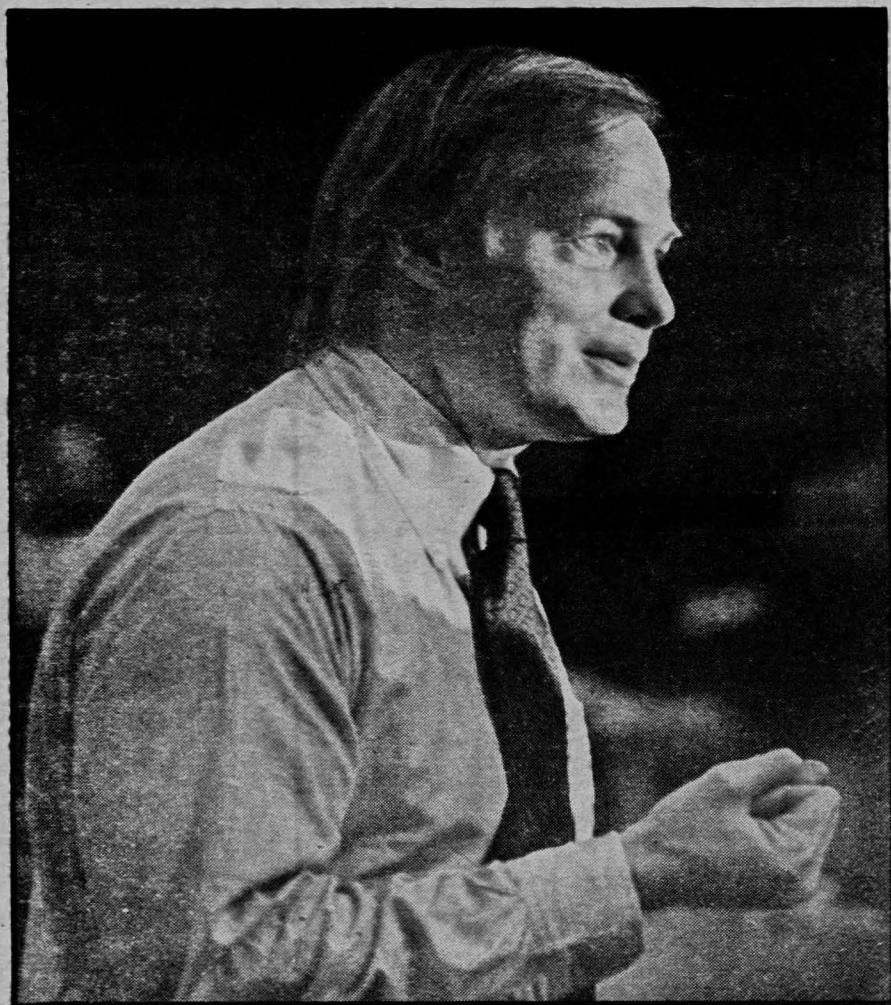
Return to: Iowans for Jim Leach, 132½ E. Washington  
Iowa City, Iowa 52240



**Jim Leach**  
**...a congressman**  
**who makes sense.**



# Jim Leach makes sense.



In his two terms, Jim has compiled an impressive record of strong and effective leadership, which Iowans can view with pride. Jim has established an honorable tradition. He accepts no special interest funds in his campaigns. None from big labor or big business, and none from out-of-state. In addition, he limits the amount of individual contributions to well below the legal limits. When Jim votes in Congress, it is because Iowa and the nation come first.



## Defense policy and the draft.

As a former Foreign Service Officer and United States Delegate to the United Nations General Assembly and Geneva Disarmament Conference Jim understands the need for strong national defense. But he realizes that arms control can play an important part in national security and that defense programs must meet their objectives at a reasonable cost. For these reasons Jim voted against development of the neutron bomb and the MX missile system.

By the same token, he believes we have no choice except to upgrade significantly our volunteer army and conventional weapons capacities. Jim believes recruits as well as career military personnel must be more realistically compensated to bring military pay in line with that of the private sector.

Jim voted against draft registration and the joint resolution which effectively implemented it. He believes a strong volunteer army is a viable alternative to reinstatement of the draft.

Jim has taken the lead in Congress in pointing out the dangers of chemical warfare and in revealing the recent outbreak in usage of lethal chemical agents in Afghanistan and Southeast Asia by the Soviet Union and its Vietnamese surrogates. The need for a treaty regulating the production, stockpiling, and transfer of chemical weapons cannot be underestimated.



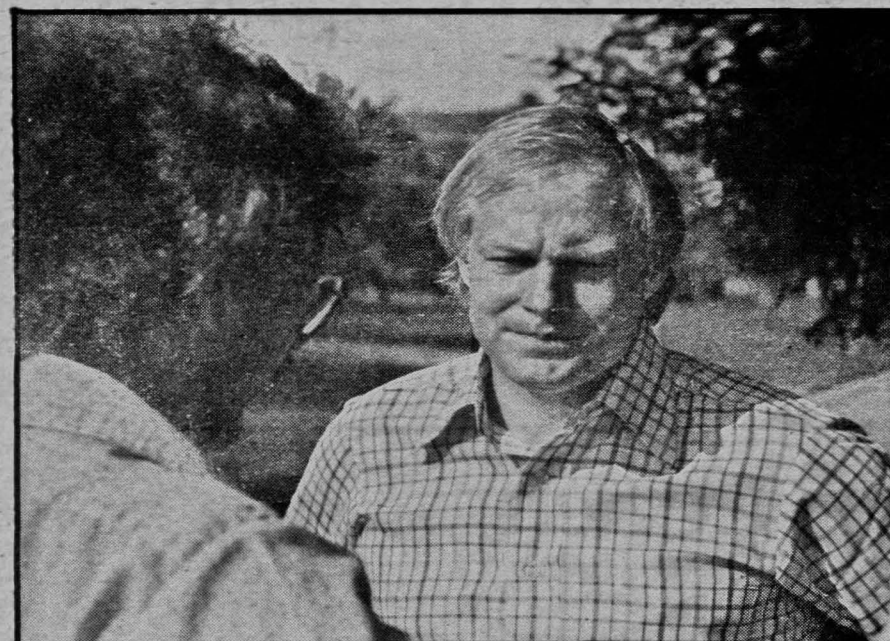
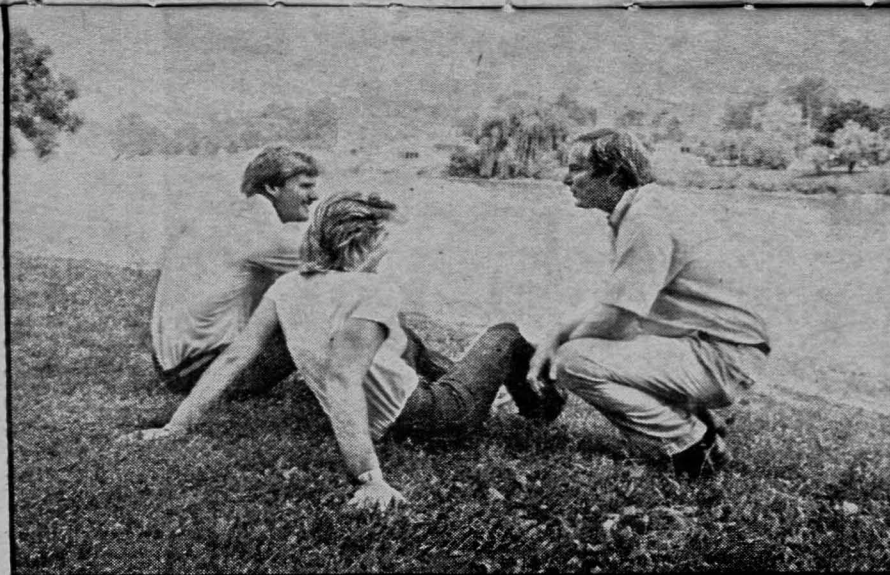
## Education

Jim Leach has established a strong record of support for federal education programming. Jim voted to expand financial assistance to students and institutions of higher learning while opposing administration efforts to eliminate essential appropriations to the nation's health colleges.

Jim strongly favors proposals to establish tuition tax credits.

If you think one person makes little difference, Jim cast the crucial vote for legislation creating the Department of Education and against efforts to increase defense spending at the expense of educational funding.

The federal government must insure equal educational opportunities in the 1980's and Jim Leach will continue to support the necessary legislation which will make this a reality.



## Environment/Energy

Jim Leach is a strong advocate for the development of alternative energy sources. He has consistently supported programs for solar energy and gasohol research while opposing further funding of the Clinch River Breeder Reactor.

Jim also values the irreplaceable nature of the natural environment. He co-sponsored Boundary Waters Canoe Area and Alaskan Wilderness legislation — two of the most important park and recreation bills of this decade.



## Human Rights

Jim Leach supports passage of the Equal Rights Amendment at both the national and state levels. And he has the courage of his convictions. In a speech before pro-ERA marchers at the Republican National Convention he was one of four Republican Congressmen to publicly criticize his own party's platform.

Jim's position is backed by record as well as rhetoric. As a Member of Congress he voted to extend the ERA ratification deadline and against an amendment which would have allowed states to rescind ratification.

Jim's commitment to equal opportunity is clearly reflected in the composition of his Congressional staff where four of the five top managerial positions are held by women, and on his campaign staff where the majority of paid workers, including his campaign manager, are women.

Jim favors increasing the tax credit percentages allowed for day care expenses and opposed strongly special interests when he voted to modify veteran's preference in federal hiring to minimize a long standing obstacle to the hiring of women. He is a co-sponsor of legislation to allow homemakers to establish independent retirement accounts and has pushed forcefully in Congress for model legislation to recognize more fully the rights of spouses in federal retirement accounts.

But human rights are not exclusively domestic issues. Jim has taken the lead in Congress in speaking up for human rights concerns in Argentina where a military government has instituted anti-Semitic policies including torture and murder, and in Taiwan where the native Tiawanese population has been relegated to second class status. And in perhaps the most important issue in U.S. African relations, Jim consistently voted to maintain United Nations sanctions on Rhodesia until a government reflecting the majority of the population could be established.

Finally, on what many labelled as the most consequential civil rights legislation in recent Congresses, Jim cast the deciding vote in favor of the Fair Housing Act Amendments of



# Country region

Hersberger was 15th (18:07), followed by Rose Drapcho's 18th (18:15). Kay Stormo was 22nd (18:26) and freshman Penny O'Brien was 29th (18:43).

"Everyone on the team played a part in the win," Hassard said. "They all put their minds to it and ran as hard as they could."

HASSARD SAID team captain Stormo provided additional motivation to the team. The junior "was so spirited that she got everyone going," he said. "She is quite the captain."

Even the fans aided the Hawks en route to their first regional crown. On the back hills of the Ames' George Veeker Memorial Golf Course, there was an Iowa fan every 50 yards to cheer the Hawkeye runners on to victory. Among those supporters were Stormo's parents who had traveled 12 hours from South Dakota.

The win for Iowa was an "organized, well-prepared effort to the top," Hassard said. Last season the Hawks finished fifth at regionals and placed eighth in the 1978 meet.

# Iowa offense sparks, while defense fires

By Jay Christensen  
Staff Writer

The fires of Iowa football optimism have been lit once again.

Using another strong defensive effort and a rejuvenated offense attack, the Hawks beat Wisconsin, 22-14, at Kinnick Stadium Saturday. It was Iowa's third win of the year.

The game was supposed to be a yawner, maybe even a scoreless tie. But Iowa freshman J.C. Love Jordan and Wisconsin's Thas McFadden started things quickly with long kickoff returns. Soon to come was a 52-yard fake punt run, a touchdown by the Iowa defense, a 54-yard touchdown pass by a quarterback making his first start of the year, a 50-yard interception return and a dispute about a late hit. By halftime, no one was snoozing.

THE SECOND HALF certainly didn't match the first, but frowns from a frustrating season turned to smiles for the players, coaches and the 59,995 fans in attendance.

"Nearly everybody on defense played a good game," Iowa Head Coach Hayden Fry said. "I was extremely pleased with Pete Gales. He's

batting 1,000 right now."

The defense had a tougher time turning in its usual fine performance thanks to Iowa's recent rash of injuries. With leader John Hart injured, names like Jim Pekar, Mark Bortz, Andre Tippett, Brad Webb, Mel Cole, Bobby Stoops and Todd Simonsen were forced to pull up the slack.

THE IOWA defense, which has been setting up possible scores all year, finally got a chance to earn a few points of its own in the second quarter. Wisconsin quarterback John Josten faded back to pass and was hit by Tippett, who had seven tackles for the day. The ball flew loose into the end zone and Bortz pounced on it to score.

"Making a touchdown has got to be one of the highlights of my career," Bortz said. "The secondary did a good job, we had a lot of time getting to the quarterback." Bortz was named Fry's player of the week.

Bortz and Pekar, both natives of Wisconsin, wore red shirts under their jerseys that said, "We weren't good enough."

"They (Wisconsin) looked at us real heavy," Pekar said. "But they told us See Wisconsin, page 13

# Back-up players star for injury-ridden Iowa

By Heidi McNeil  
Sports Editor

Iowa Coach Hayden Fry said before the 1980 season, "Whoever can get the job done, will play." But with Iowa's recent injury epidemic, Fry should have said, "Whoever is able to play, will have to get the job done — because there is no one else."

And the Hawks did get the job done in Kinnick Stadium Saturday against Wisconsin. But it was a team in which new faces were the rule rather than the exception. The desire to win,

though, was just as intense if not more so.

"We realized we had a lot of guys hurt and tried to work extra hard today," said Norm Granger, a freshman running back. "We wanted to win for those that were hurt. We knew we had to pick up the slack."

"IT WAS OUR mental frame of mind that helped," said Pete Gales, who made his first start of the season at quarterback. In earlier games, he had played backup to Phil Suess, who is out See Replacements, page 13

## DI Classifieds work

VOTE FOR DEMOCRATIC CANDIDATE:

# BILL KIDWELL



Experienced Law Enforcement Officer:  
• Eight years service with Iowa Highway Patrol  
• Seven years service with Iowa City Police Dept.  
• One year service, special investigator, U.S. Veterans Administration  
• Organizer and charter member, Johnson County Peace Officers Association  
• Organizer, past chairman, Iowa City/Coralville Vandalism Prevention Committee

Community Leader:

• Member, Iowa City School Board  
• Member, Board of Directors, Johnson County Juvenile Diversion Program  
• Member, Advisory Board, Mayor's Youth Employment Committee  
• Member, HACAP Advisory Board  
• Past President, Iowa City Boys' Baseball  
• President, Iowa City East Side Kiwanis Club

FOR JOHNSON COUNTY

# SHERIFF

PAID FOR BY KIDWELL FOR SHERIFF COMMITTEE  
Naomi Dvorsky, Dan Berry Co-Chairpersons; Noel Willis, Treasurer

The Music, Arts & Entertainment Magazine for College Newspapers

# & Anderson



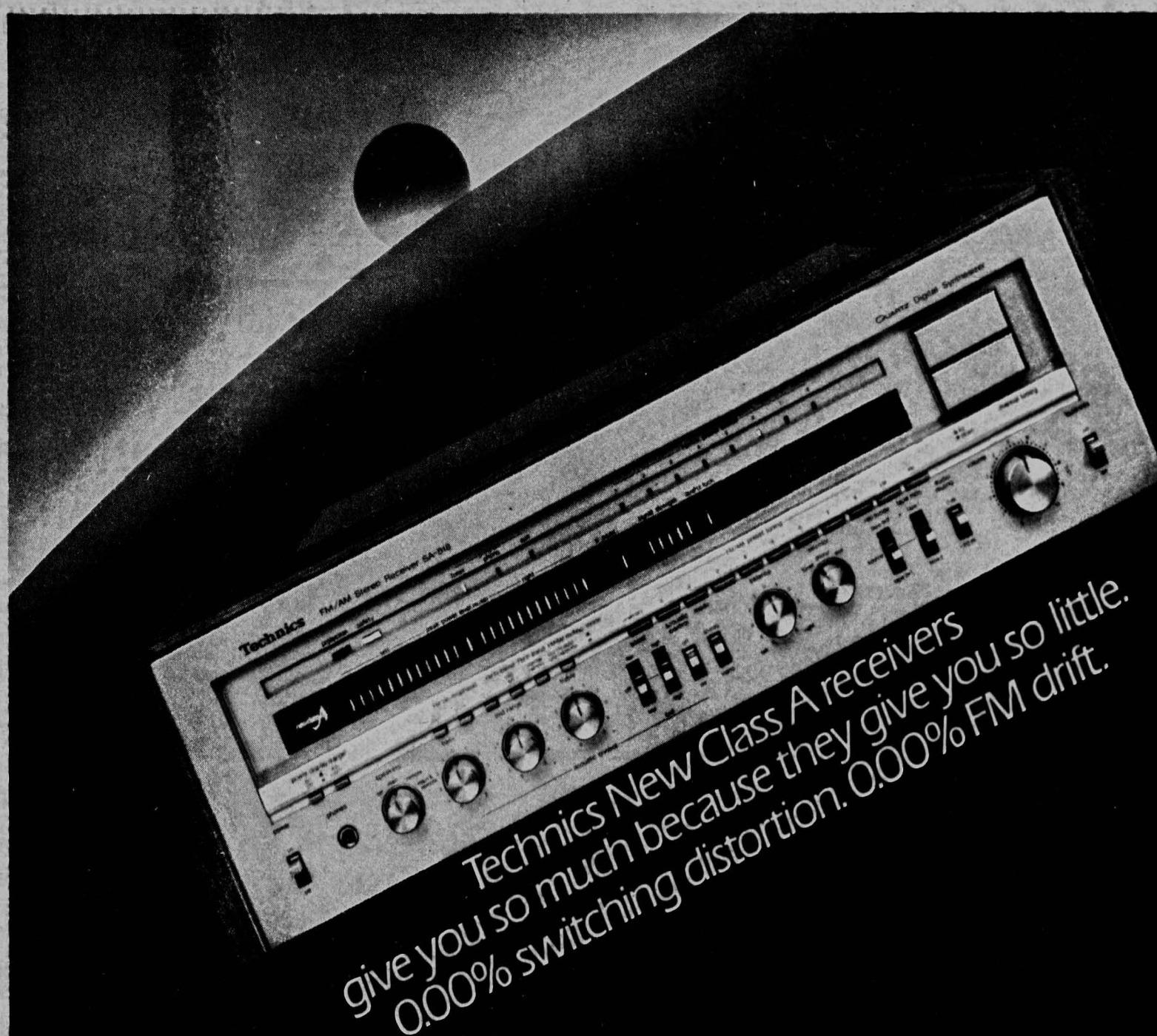
Henny Youngman:  
King of the  
One-Liners

Punks on Film

New Wave  
Success  
Stories

Into Orbit with  
**Steve Forbert**  
BEYOND THE "NEW DYLAN" TAG





Technics New Class A receivers  
give you so much because they give you so little.  
0.00% switching distortion. 0.00% FM drift.

Technics SA-616 and SA-818 (shown). Two uncommon receivers because of the two things they have in common: Technics synchro-bias circuitry and quartz-synthesized tuning. Together they give you that special something you've come to expect from Technics: sonic excellence.

Synchro-bias. What it does may seem complicated, but it sounds simply beautiful. With conventional amplifier designs, the output transistors constantly switch on and off as the input waveform goes from positive to negative. Technics synchro-bias eliminates switching distortion because it constantly sends minute amounts of current to the transistor not in use. And since the transistors don't switch on or off, distortion is eliminated.

So is FM drift because both receivers include our quartz-synthesized tuning system. With its quartz-crystal oscillator

both the frequencies broadcast and those received are quartz-synthesized so tuner drift is completely eliminated. So is the hassle of tuning because both models can be preset to receive eight AM and eight FM stations.

MODEL	SUGGESTED PRICE*	RMS POWER PER CHANNEL (RATED BANDWIDTH)	RATED THD MAX
SA-616	\$680	80 watts, 20 Hz-20 kHz	0.005%
SA-818	\$850	110 watts, 20 Hz-20 kHz	0.005%

\*Technics recommended prices. But actual prices will be set by dealers.

You'll also like Technics acoustic control because its high and low range boost and filter switches can attenuate or boost two different frequency ranges.

Technics New Class A receivers. They give you more of what you want and less of what you don't. Cabinetry is simulated woodgrain.

**Technics**  
The science of sound

By day they ran a motel

# MOTEL



"MOTEL HELL" starring RORY CALHOUN PAUL  
and **WOLFMAN JACK** produced by STEVE  
executive producer HERB JAFFE written by ROBERT

directed by KEVIN CONNOLLY

**R** RESTRICTED  
PARENTS STRONGLY CAUTIONED  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

ENTER THE SECRET GARDEN IN **DOLBY** DIGITAL

**OPENS NATIONWIDE**





Class A receivers  
cause they give you so little  
distortion. 0.00% FM drift.

both the frequencies broadcast and those received are  
quartz-synthesized so tuner drift is completely eliminated.  
So is the hassle of tuning because both models can be  
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You'll also like Technics acoustic control because its high  
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Technics New Class A receivers. They give you more of  
what you want and less of what you don't. Cabinetry is simulated woodgrain.

**Technics**  
of sound

By day they ran a motel...by night they ran amok

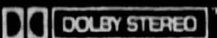
# MOTEL HELL



"MOTEL HELL" starring RORY CALHOUN PAUL LINKE NANCY PARSONS NINA AXELROD  
and WOLFMAN JACK produced by STEVEN-CHARLES JAFFE and ROBERT JAFFE  
executive producer HERB JAFFE written by ROBERT JAFFE and STEVEN-CHARLES JAFFE  
directed by KEVIN CONNOR music by LANCE RUBIN



ENTER THE SECRET GARDEN IN



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OPENS NATIONWIDE FRIDAY, OCTOBER 24



# 4 & Ampersand

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OUR COVER	
Little Stevie Orbit was captured in concert by New York Photographer Peter Cunningham.	
NEW CONTRIBUTORS:	
Harold Goldberg (On Tour) has written a novel and is now trying to raise enough money "to get the damn thing typed."	
Eric Jensen (On Tour) took Headwave Festival photographs, sharp ones. Jensen's work also appears on the last Boston album.	
David Lubkin (In Print) lives in East Lansing, Michigan, and says he "masquerades as a science fiction writer."	

Ampersand

## IN ONE EAR

I saw the ad in the September *Ampersand* for the Warner Bros. album *Troublemakers*. Do I have to send away for it or will it be available in the record stores? If it's in the stores, will it be the same price?

*Troublemakers is a mail-order-only sampler album—two albums, actually, for a mere \$3. Send WB the money, they need it. If you can't find last month's Ampersand, here's that address: Warner Bros. Records, Box 6868, Burbank, CA 91510.*

So what's wrong with my campus? I was down at Eastern Michigan University last year, visiting a friend, and saw *Ampersand*. Why aren't you distributed by Western Michigan? Prejudiced against westerners?

NO LESS THAN THREE projects based on the life of the late Mamas and Papas singing star Cass Elliot are currently planned. Cass' sister, Leah Kunkel (herself a singer/songwriter on Columbia and legal guardian of Cass' 14-year-old daughter, Owen Vanessa) announced plans for a film to be written by Carl (Jaws) Gottlieb, who will also direct (no title yet). Kunkel said she initiated the project simply because "I want an authorized, tasteful biographical film that would not exploit Cass' memory... like *The Buddy Holly Story*, something that would protect her privacy but also inform. Actually," Kunkel added, "I'd like to see no project done for a long time, but people were coming out of the wall at an alarming rate." Actress Michelle Phillips, once a member of the group with Cass, announced, while a guest on the *Merv Griffin Show*, that she's working on a screenplay about Cass; about the same time Mamas and Papas co-founder John Phillips (recently in the news for his drug-peddling bust) said he would write a screenplay (a TV movie, reportedly) on Cass' life, collaborating with New York actor-director-writer Tamara Wilcox. It is this Phillips-Wilcox project to which Kunkel objects, passionately, which could lead to a serious collision... in court.

### Surprise Musical Partnerships of the Year

"WE'RE NOT AT LIBERTY to discuss it," say Tom Waits' managerial forces, and also a few of his close friends, but we have it on good authority that the ultimate saloon singer has wed Kathleen Brennan, an employee of 20th Century-Fox Studios. This would explain why Waits made several nervous phone calls to *Ampersand* before our September cover story hit the presses with the information that he was looking for "A white girl, with bad teeth and big tits." We wish him every happiness.

NEW WAVE JOHN HIATT, will play guitar on the upcoming Ry Cooder album.

It's not our fault. Ask your campus newspaper's business manager.

I enjoyed your article about Murray Langston, alias the Unknown Comic. Could you tell me how to get one of those "centerfold" posters of Murray? I have an empty space on my wall, and I think it's just what I need.

An address and the cost would be most helpful. Thanks.

*Alas, Mr. Langston tells us the original Unknown Comic poster is no longer available, but he promises a new one soon. We'll stay alert.*

*You too may have your wise and wonderful words printed in this letter section, but first you must write us a letter. Simple! Send those kudos, complaints and comments to In One Ear, Ampersand, 1680 N. Vine Street, Suite 201, Hollywood, CA 90028.*



The witch cat on the pumpkin, October's Halloween Ampersand of the Month, is by Karen C. Copeland of Hillsborough, NC. This is her third appearance in this slot (no, she is not related to any staff member). But anyone may submit an Ampersand of the Month; art must be original, in black ink on sturdy white paper, with artist's name clearly printed on the art. Send the goodies to Ampersand of the Month, 1680 N. Vine, Suite 201, Hollywood, CA 90028. Each chosen Ampersand of the Month earns its artist \$25.

## & OUT THE OTHER

### Too Many Mamas

Cooder is best known for re-arranging blues and folk and ethnic musics into intriguing mosaics, most recently on the R&B-flavored *Bop Till You Drop*. Furthermore, Hiatt and his band will tour Europe as Cooder's backup band, a position once held by the legendary Chicken Skin Revue. "This Is the Way We Make a Broken Heart," a Hiatt tune, is scheduled for the next Cooder album, possibly with Rickie Lee Jones.

### R. Hood & K. Arthur

SEAN CONNERY, Shelley Duvall, David Warner, John Cleese and Michael Palin (the latter two of Monty Python) will star in *The Time Bandits*, about which we know little except that the film takes place in Robin Hood times, was filmed on location in Morocco (that looks like Sherwood Forest?), was written by Pythons Palin and Terry Gilliam (the animator) directed by Gilliam, and executive-produced by Dennis O'Brien and George Harrison (who did the same for *Life of Brian*). Meanwhile, John Cleese starred in a BBC version of *The Taming of the Shrew*, directed by Jonathan Miller, which, if we're lucky, will eventually appear on American TV. The long awaited new Python album, released September 17, is titled *Contractual Obligation Album*, probably because it fulfills the group's commitment to that label. One of the tracks: "Life is Fine When You're 69," and they don't mean age.

GEORGE ROMERO, the director who gave us *Night of the Living Dead* and *Dawn of the Dead* (and featured in the September '79 *Ampersand*), has just finished shooting *Knightriders* (filmed in Pennsylvania, where Romero lives). Due for release next spring, *Knightriders* is a modern-day King Arthur legend on wheels, about a circus troupe in medieval drag that features twelve "knights" who joust (brutally, no doubt) on motorcycles. By December or January Romero will begin *Shoo-Be-Do-Be Moon*, a science fiction fantasy about Fifties rock & roll in the future (say what?), after which Romero still has to film two Stephen King works, *Creepshow* and *The Stand*. Then, maybe, we'll get

the final installment in Romero's trilogy, *The Day of the Dead*.

ANIMAL HOUSE and *Blues Brothers* *Movie* director John Landis, the man of a thousand camera angles, is off to England, there to direct *An American Werewolf in London*. Landis wrote the script in 1969 while eighteen and "a flunky" on the set of *Kelly's Heroes*. "It's definitely not a comedy," says a Landis associate, "but it happens to be very funny." A Landis re-make of *A Connecticut Yankee in King Arthur's Court* is also tentatively planned. The Mark Twain satire has been filmed five times—Will Rogers did both a silent and a talkie version—but, so far, none has ever been faithful to the original. Landis was recently married to his long-time sweetheart Deborah Nadoolman, a costume designer.

### Hit & Miss

ALien, 1979's hit film about the bloodlust, ratchet-jawed people eater hiding in a spaceship, is semi-officially the first "hit" in the home video market, a segment of show business many observers believe will be worth tremendous bucks in the years to come. Released on videocassette in June, *Alien* has remained the industry's biggest seller ever since, expected to do \$2 million by the end of the year. Suggested retail price is a horrifying \$55.

WITH NO ONE HERE GETS OUT ALIVE, the Jim Morrison biography, high on best-seller charts, Elektra/Asylum will repack several of the Doors' greatest tracks as *Famous Radio Songs*, due in early October.

### TV or Not TV

YOUNG AND RESTLESS SUDS stars David Hasselhoff and Wings Hauser, who play the Foster Brothers on the daytime weeper, have formed their own rock group called, yep, the Foster Brothers. Hasselhoff is the singer, Hauser the writer and player of guitar and keyboards (he had an RCA album in 1977 titled *Wings Hauser*).

The Brothers are one of the first acts

(continued on page 22)

October, 1980

Ampersand

high back sport bucket seats, the feel of a leather-wrapped sport steering wheel and the visual interplay of the instrumentation.

Fire up the 2.2 liter overhead cam engine and feel the power surge around you. A smooth four-speed manual transmission gets the show on the road with help from a 2.7:1 overall top gear ratio, cast aluminum wheels and wide steel-belted radials. Front-wheel drive, a four-wheel independent sport suspension, rack-and-pinion steering and front disc brakes help Dodge De Tomaso shrug off the corners, smooth out the bumps and snap to a stop, quickly and precisely.

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BUY OR LEASE AT YOUR DODGE DEALER

## Introducing the Italian sports car from Detroit.

We gave Alejandro De Tomaso one of the most aerodynamic

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Outside, you are dazzled by a front air dam, rear air spoiler, wheel-house flares, rear quarter louvers and a distinctive brushed metal roof band.

Inside, you are tempted by the comfort of the black cloth and vinyl



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an empty space on my wall, and I  
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ful. Thanks.

Darlene Rife  
Charlottesville, VA

Mr. Langston tells us the original Un-  
n Comic poster is no longer available,  
he promises a new one soon. We'll stay

too may have your wise and wonder-  
words printed in this letter section, but  
you must write us a letter. Simple!  
those kudos, complaints and com-  
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Street, Suite 201, Hollywood, CA  
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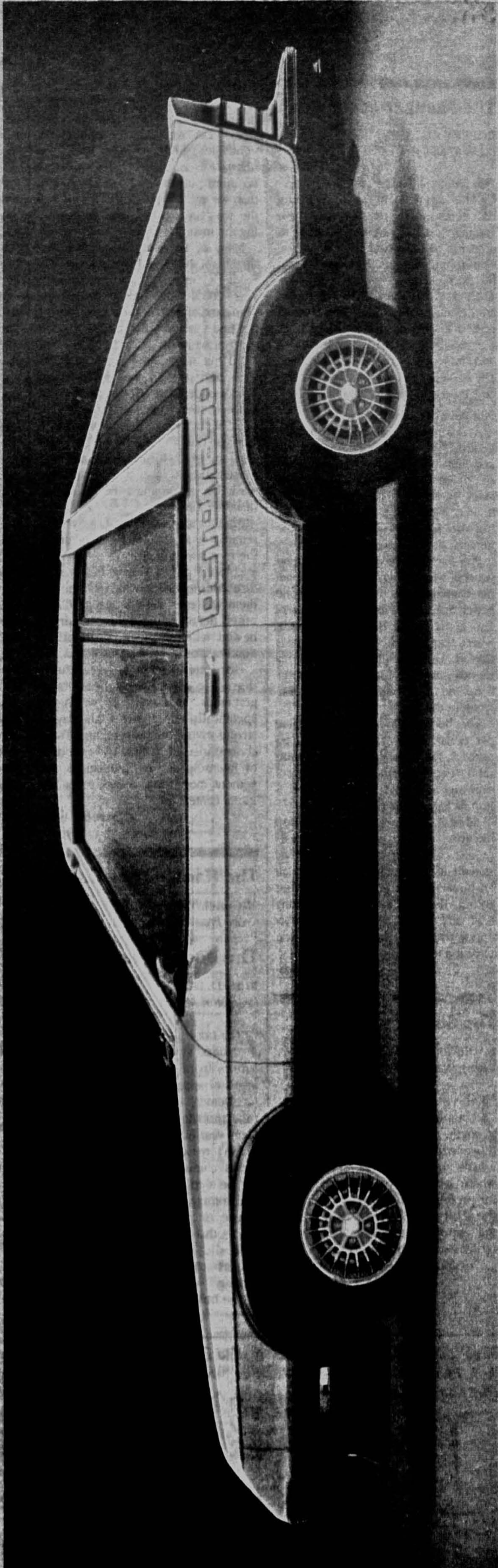
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It's the one exotic Italian sports car that's made in America for the American road.



BUY OR LEASE AT YOUR DODGE DEALER

# De Tomaso. De Dodge.









individual immersion culture and sub- together two pulped by de- (prospective ing headed for and waged a culminating in a we-won't-bother- ish circa 1739). isn't very good ks has tackled a andary facing a no sympathy for of his own race arated by color others" he feels n tune with. It's ally rich theme

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tribution is an the events and he grows up in provides the nec- the emotional as of life in the also wisely av- rich Jamaican about 50 pages neophytes) to d phrasing, ma- ly more authen-

me is that Ivan unaware of the outside his own particularly the old rural home- nderland that olitzkreig hop ghetto. Still, *The* is an excellent enjoyment of a and the informa- out Jamaican so- up.

Don Snowden

100,000 a (Sad Tales)

not be an astute but he is funny ming when he ting always.

E WILL GATHER OPEN, GIVING ETTING LOVE UT PLAYIN' GAMES- DIRECT, SINCERE! ME LOVE IS DA F DA BO'S!

RILLY!

SO WHADDA YA SAY WE MERGE SOULS?

NOT THIS DECADE; I HAVE A HEADACHE.

33

*Getting by* is a collection of his articles published in various magazines in the Seventies, including interviews with Paramount Pictures' Frank Yablans, a fabulously wealthy New York building tycoon, a blind investment broker, and several others. In one brief chapter, "Household Finance," Tobias writes simply and pithily about buying his co-op apartment in New York City, an episode that had me not laughing, *bowling*. "Darts" tells us what we've always suspected—if we throw darts at a list of stocks and then buy those stocks that we impale, we'll come out equal to or ahead of the knowledgeable brokerage houses. The book's title piece is written with just the right balance between the tongue in Tobias' cheek and the concern in his heart for a friend who can't live within his \$100,000 income.

In his introduction, Tobias explains the pitfalls of owning stock in a small Ohio oil company (the wells don't gush, they ooze—slowly): "I don't think of my oil as the batch in the tank of a speeding ambulance. I see it as the batch chauffeurs use to keep the motor running, air conditioning going, and windows rolled up when it is 70 degrees outside and they have two hours to kill while their passengers are in watching *A Chorus Line*. Mine is the oil that generates the electricity it takes to heat the water that's left running while the nation shaves."

A man after my heart. For years I've been ignoring Tobias' articles in *Esquire*, *New York*, et. al., reasoning that since I had no money, what did I need with financial advice? Now I know: I'll invest in Tobias. I'm on my way to find copies of his previous books, *The Only Investment Guide You'll Ever Need*, *The Funny Money Game* and *Fire & Ice*.

Judith Sims

#### Collected Poems (1944-1979)

KINGSLEY AMIS  
Viking, \$10

#### The Punished Land

DENNIS SILK  
Penguin, \$7.95

#### Water and Stone

R. G. VLIET  
Random House, \$5.95

#### Poetry East

Periodical, \$3.

Kingsley Amis, the author of *Lucky Jim*, *The Anti-Death League*, and a host of other smart, stylish and occa-

sionally quite silly novels, writes wise and vaguely stodgy poetry, full of long gentlemanly metaphors but without much crispness of language. His *Collected Poems 1944-1979* is, as any bag of 35 years' worth of anything has every right to be, a bit of a hodge-podge. There are some prematurely-greying early works of some elegance, rather reminiscent of early Philip Larkin or John Wain ("Belgian Winter," "Retrospect"); there is some doggerel ("Fair Shares for All"); there is some sophomoric drivel ("Toys," "Report"); there are fine things ("Science Fiction," "A Song of Experience"—the latter with witty, well-crafted verses like "He tried all colours, white and black and coffee/Though quite a few were chary, more were bold/Some took it like the Host, some like a toffee/The two or three who wept were soon consoled."). Amis is an able versifier, but he seems dispassionately distant, the outsider looking through the window—noticing death behind the carnival mask of sex, say, then strutting smugly and moving along the sidewalk.

An English-born poet only slightly younger than Amis, Dennis Silk writes with an air of distance, too, but of a very different sort. In *The Punished Land* the author, who has lived in Jerusalem since 1955, seems to feel more strongly than most the spiritual implications of the ordinary, the deep religious possibilities of the merest object or encounter; these feelings seem to awe him. He is like, not a prophet exactly, but a philosopher (in the older sense), passing (invisible) through a "punished land," "too beautiful for its inhabitants"—but passing, at the same time, far too readily from the real world to the spirit world. Hardly getting his feet dusty he writes of "... the toes that attack me/because I am with them so seldom." His is the distance of riddle from truth.

R. G. Vliet's *Water and Stone* is a deceptively quiet collection of neat, image-rich work, largely what might be described as observations ("In a Photograph by Brady") or aperçus ("The Shade," "Girls on Saddleless Horses"). There is also, incidentally, some particularly chilling cancer imagery in various places ("... cobalt's basilisk stare, the destroyed blood"; "the crab/under the heart, the thickening node"); and the death-soaked title work, a sort of Japanese No drama, is frighteningly memorable.

*Poetry East* (paperback, \$3) is a new periodical, edited by Richard Jones and Kate Daniels. This debut edition offers an eclectic, mostly finely-wrought bunch of verse, including a section of Swedish poems, from the imagist miniatures of Harry Martinson to the brusque commonplaces of Soren Akkeson ("There is an interest in Swedish poetry here in America which is quite remarkable," says editor Jones, perhaps somewhat hopefully), a healthy chunk of presumably new American work (including a moving tribute to Cesare Pavese by David Wojahn and a backhanded one to the Irish poet Patrick Kavanaugh by the redoubtable Louis Simpson), and welcome translations of works by the Spanish poet Gloria Fuertes and the Hungarian poet Miklos Radnoti (who was executed in 1944 and some of whose works, including several represented here, were found on his body when it was exhumed two years later—a posthumous work if ever there was any).

Colman Andrews

(Cut along dotted line and place over eyes.)

## If you think you could pick your beer with your eyes closed, here's your chance.

Probably just one beer drinker in 3 can pass this test.



All three major premium beers are distinctly different in taste. After all, they're made by different brewers using different ingredients and different brewing processes. Still, it takes a pretty educated tongue to tell them apart.

You may not win, but you can't lose.



This test requires a blindfold. That's so your eyes won't influence your mouth. Because taste is all that counts—in this test, and in a beer. Here's how the test works. You pour Schlitz, Bud and Miller into identical glasses. Have a friend label them 1, 2 and 3 and switch them around. Now, taste. The one you pick may not be your beer, but it's the beer with the taste you want. See? You can't lose.

What is that taste you're tasting?

Maybe beer tastes so good because you're really tasting each sip more than once. First, the lively, refreshing character of beer comes from the aroma and flavor of the hops. Next, as you swallow, you sense the richness—the body—that barley malt adds. Finally, the finish. Now the balance of tastes becomes clear. No one taste should intrude on your total beer enjoyment.

How do Schlitz, Budweiser and Miller compare on taste?

That's for you to decide. Simply rate each beer from 1 to 10 on the flavor characteristics below. When you're finished, try to guess the brands by name. Very, very few people can do this.

Does the taste of a beer ever change?

Yes. All beers have changed over the years. One example is Schlitz. Two years ago a master brewer named Frank Sellinger came to Schlitz. He came to be president. And to brew a Schlitz that was smoother than any other beer. Taste that beer for yourself. Because taste is what it's all about.

The best beer is #

	Refreshing	Faintly sweet	Full bodied	Smooth	Mellow	Mild	Full flavored
10							
9							
8							
7							
6							
5							
4							
3							
2							
1							
	Flat	Too bitter	Watery	Bitting	Too strong	Overly carbonated	Bland

Place beers' numbers on each scale from 1 to 10

Beer #1 is \_\_\_\_\_ brand  
Beer #2 is \_\_\_\_\_ brand  
Beer #3 is \_\_\_\_\_ brand



Today's Schlitz. Go for it!



# PLAYBOY MUSIC POLL



**VOTE!**

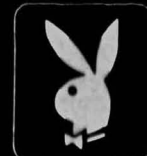
The Real Election Is Now! You could win big! See nominees and ballots in November **PLAYBOY WIN!**

Superscope  
AM/FM Cassettes  
Marantz  
Stereo Systems  
Cheap Trick  
Concert Tour

Cheap Trick's new album, *All Shook Up*, is available on Epic records and tapes.

Listen to these stations, beginning October 6, for details about the contest and prizes!

Boston—WBCN  
Chicago—WLUP  
Cleveland—WMMS  
Denver—KAZY  
Detroit—WABX  
Los Angeles—KWST  
New York—WNEW-FM  
Philadelphia—WYSP  
San Diego—KPRI  
San Francisco—KMEL



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In November **PLAYBOY** On Sale Now!

## ON SCREEN

### Willie and Phil

with Margot Kidder, Michael Ontkean, Ray Sharkey. Written and directed by Paul Mazursky.

Paul Mazursky makes movies the way Californians are accused of embracing fads—tasting everything but digesting nothing. *Willie and Phil* is a primary example of this slippery superficiality. It's as tedious and condescending as a smirk, but it sure does hit all the high points of the late Sixties and Seventies. Mazursky can't pass up any trend, philosophy or argument that may have made the cover of *New York* magazine.

*Willie and Phil* is inspired by Francois Truffaut's classic love story, *Jules and Jim*. Two men, Willie, a Jewish intellectual (played by Michael Ontkean) and Phil, a streetwise Italian scrapper (Ray Sharkey) meet at a Greenwich Village revival house and decide that because they both love *Jules and Jim* they can be friends for life. In a life-follows-art progression they both pick up a free-spirited girl in Washington Square (Margot Kidder) and spend the next fifteen years of their lives trying to live with and without each other.

Paul Mazursky has always had a propensity for eulogizing the ordinary, but never before has it seemed so defeating. Willie, Phil and Jeanette are simply not interesting enough to hold our attention; each lacks complexity, drive and passion. Their ambitions are out of a Werner Erhart training manual while their parents, who unfortunately play a major role in the movie, are out of a Norman Lear sit-com.

Those who enjoy Mazursky movies say he's the poet of the middle class, raising the banal to the level of art. Nonsense. What he does is bring a medium which has the potential for greatness down to a level of mediocrity that renders it fit for K-Tel marketing. *Willie and Phil* picks up and discards issues as if they were nothing more meaningful than Bloomingdale's latest baubles.

Mazursky is a director without ideas and without visual style, leaving nothing for the audience but his characters. And here, Mazursky defeats his interesting cast completely. It's impossible to figure out what

these three people see in each other, the connection they make is so cursory we can't imagine why it holds together over years. In the wake of this vacuum the actors are left struggling. Michael Ontkean is an extremely charming actor, but by the time his Willie runs off to India to find the meaning of life, we're ready to drown him in the Ganges. Sharkey is a fine character actor but he can't conjure up the magnetic chemistry needed for a romantic lead. Oddly enough neither can Margot Kidder, an intelligent lovely actress who unfortunately lacks the mystery to make her "love object" seemable.

Ultimately what destroys this movie is Mazursky's lack of heat as a director. He has all surface smoothness: he has the means but he doesn't have the depth. He's got a lot of people with his movies because they all have an "au courant" veneer, but we strip away the tinsel of this movie, and we're left with nothing. By the end, when Willie and Phil are back together as best buddies and Jeanette has found herself a Russian dancer (what else?) as her new lover (also making a documentary in New York City), we feel totally bloated, even though we have a sneaking suspicion we've missed the meal.

The advertising for *Willie and Phil* tells us, "What is this thing called love?" *blanca* has an answer; so do *Notorious*, *Annie Hall* and *Jules and Jim*. *Willie and Phil* doesn't even have a clue.

Jacoba

### Hopscotch

starring Walter Matthau, Glenda Jackson, Watson and Ned Beatty; written by L. Garfield and Bryan Forbes; produced by and Ely Landau; directed by Ronald Neame

After their amusing and successful partnership in *House Calls*, Matthau and Jackson back together—but not very amusingly—thau plays a CIA agent who, when forced out of the field and into a desk job by mean boss Beatty, decides to wreak revenge by writing his memoirs. Said memoirs

(continued on page 10)

Willie & Phil's Margot Kidder & Michael Ontkean





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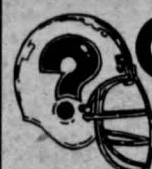
(continued on page 22)

Willie & Phil's Margot Kidder & Michael Ontkean



## COLLEGE GAMES

A not-for-credit mind-bender fiendishly devised by the editors of GAMES magazine to drive you bananas.



## CONFERENCE BOWL

A College Football Nickname Quiz

In our continuing effort to enhance the college experience, we at *Games* have devised this little item to keep your brain warm during those long halftimes. (We're sure that you already have a few methods of keeping the rest of your body warm.)

Below are the names of twelve major college football conferences. The object of the quiz is to identify the school and nickname of each 1979 conference

title holder. Since few of you have the time to sit down and memorize a sports almanac, we've provided you with cryptic clues for each nickname. If you're still stumped, the letters *italicized* in each clue provide an anagram of the team's college.

If you savor competition, try playing against your buddies with a ten minute time limit. You might even be able to round up some cheerleaders Go team!

1. IVY LEAGUE: (Their *play* exalts their founder's spirit)
2. BIG TEN: (A Woody *ran this* chestnut tree)
3. MID-AMERICAN: (A *once mighty* Indian *tribal* sect)
4. SOUTHEASTERN: (*Moses and Aaron* turned water into *blood*)
5. ATLANTIC COAST: (*Large group* of lobos *attacking on* the field)
6. SOUTHERN: (*Tangy apache footwear*)
7. BIG EIGHT: (Quicker, faster, *more rapidly than now*)
8. SOUTHWEST\*: (The rear of a Shick when *shaving*) \*TIE  
(No southern pussycats)
9. MISSOURI VALLEY: (These were *almost extinct across* the plains)
10. PACIFIC TEN: (*Their horse caught ancient folk* by surprise)
11. WESTERN ATHLETIC: (Try *pumas belonging* in Utah)
12. PACIFIC COAST: (*Just the best and most* courageous)

For correct answers, see this space in next month's *Ampersand*.

GAMES magazine. A Playboy Publication. 515 Madison Ave., NYC.



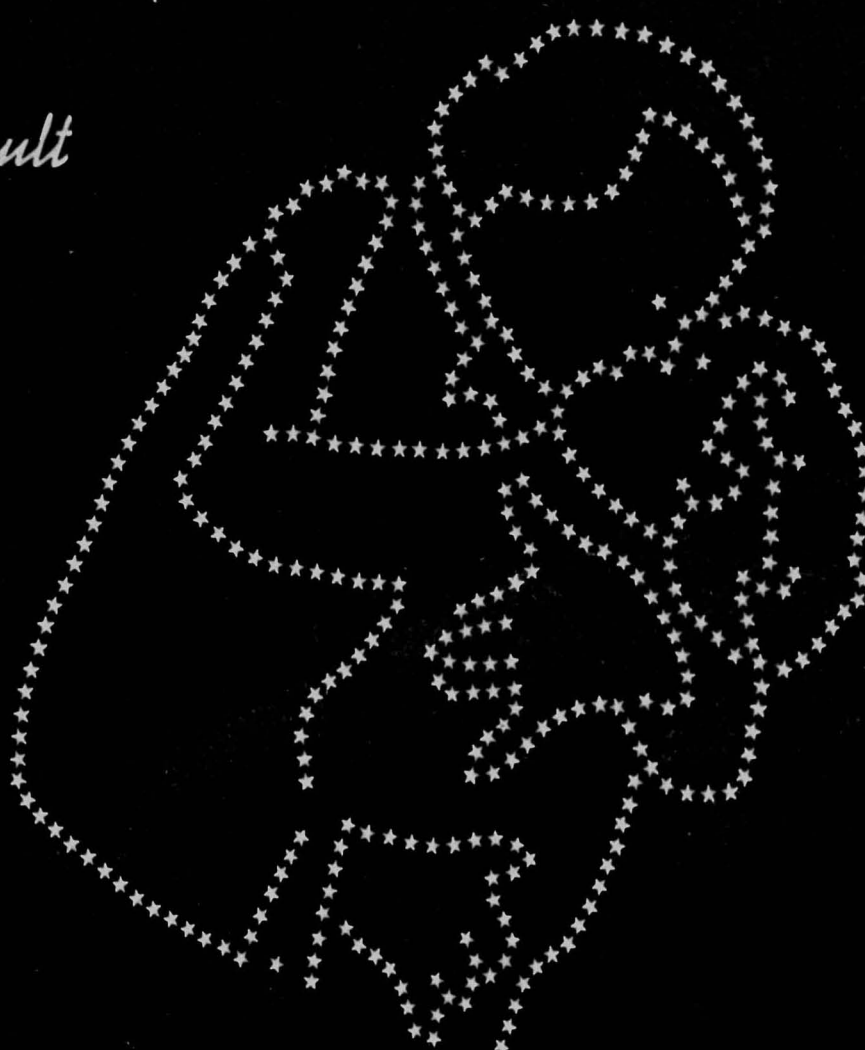
Woody Allen

Charlotte Rampling

Jessica Harper

Marie-Christine Barrault

Tony Roberts



# Stardust Memories

A Jack Rollins - Charles H. Joffe Production "Stardust Memories"

Producer Robert Greenhut Written and Directed by Woody Allen Executive Producers Jack Rollins - Charles H. Joffe

Director of Photography Gordon Willis Production Designer Mel Bourne United Artists

PG PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Opening Friday, Sept 26th in New York, Los Angeles and Toronto. Opens Nationwide in October.

# THE FORB



*Don't Call on Me, I'll Call You*  
by Byron Laursen

**L**ike his songs, Steve Forbert has plenty of surprises beneath the surface. Sure, the diffident 25-year-old Mississippian has his modest ways: "I'll have a go at talking," he says, wrapping up a thuddingly difficult New York interview on the eve of his first Japan tour and third album, "but what I do is write songs and sing them." Nonetheless, inside that denim-jacketed heart, behind those covertly smiling eyes and that radical pug nose, one senses big ambition. *Alive on Arrival*, his heel-kicking 1978 debut, moved zealous writers to compare Forbert with classic heartland American music makers the likes of Gram Parsons, Bob Dylan, Elvis Presley, Hank Williams, Woody Guthrie and Jimmie Rodgers. Then came *Jackrabbit Slim*, the 1979 follow-up, a helping of string and chorus-sweetened love songs, and the critics scooped their superlatives back again.

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Though the public embraced *Jackrabbit* and its hit single, "Romeo's Tune," 600,000 copies worth, Forbert remains glaringly suspicious of the

media. Many reporters, early on, stereotyped him as "the new Dylan." The comparison was inevitable, given Forbert's harmonica and guitar-driven, folk-flavored style, but the singer resented being written into a corner. Moreover, with an eye on the kind of tragedy that came to Presley, Parsons, Williams and others in his line of work, Forbert seems terrified of the psychological fallout of fame.

"I'm obsessed with the idea of the loss of innocence," Forbert told a *Newsweek* reporter a year ago. An innocent quality certainly suffuses the country boy-meets-New York City material of *Alive on Arrival*. As I watch Forbert rehearse his road band, that innocence sparks again. Every time they run through *Arrival's* "Goin' Down to Laurel," the singer breaks into an exuberant, cowboy-booted shuffle. Music, including his own, is Forbert's obvious delight. A Meridian, Mississippi guitar teacher recalled him as "... an average player, but all fired up." In 1976, Forbert left home and a truck driving job to play Greenwich village coffeehouses.

"I tried for months to get him as a client," says Danny Fields, Forbert's manager. "He was always wary. But then one day he called up and said he was 'behind schedule.'" Soon Nemperor Records executive Nat Weiss saw the singer open a show at Trax. Then *New York Times* critic John Rockwell predicted "huge success, and soon." Both Nemperor contract and public acclaim came shortly thereafter. Forbert made his schedule.

*Ampersand's* interview, which followed the rehearsal session, culminated

(continued on page 22)



# Take Henny Youngman...Please

By DALE WHITE

Surely those old gags would have gasped their last. How long can a comic repeat the same wife-ethnic-sex jokes and secure a strong laugh? If the comic is Henny Youngman, the answer is—a lifetime. "The King of the One-liners" has used the same schtick for almost 50 years—and it still works.

The advances and ads in the press for his recent University of Florida appearance were few and brief, though occasionally tagged with a boastful "Take your wife—please." Nearly 2,000 students appeared to hear his 40-minute routine; noted poets, playwrights and politicians have failed to attract so large an audience at the campus.

When the comedian finally lugged his 6-foot-2-inch frame across the gymnasium floor with his famous short-step gait, the audience immediately granted him a standing ovation.

At 74, Youngman seems to be as enduring as his jokes. His hair has thinned, his back and shoulders are perhaps more noticeably hunched, the bags beneath his eyes darker and deeper. But time hasn't altered him much: The black suit with the silk lining, the stiff bow tie: the image is intact. And so are the jokes.

"I got an offer to do a movie with Bo Derek—you know, that 10 girl." Some male members of the audience hooted and whistled. "Producer called me up. Said, 'How about \$50,000?' I said, 'I'll think about it.' He called again. Said, 'We'll make it \$20,000.' I said, 'I'll pay it.'"

"Derek and I got dressing rooms next door to each other. I noticed there was a little hole in the wall. I thought, 'What the hell—let her look.'"

Years ago he may have used the name of Racquel Welch or Ursula Andress, but the joke would have been the same. It hasn't changed and neither has its response, an almost unified laughter that comes right on cue.

In an interview after the program, Youngman admitted his "biggest thrill is playing colleges such as this—seeing a couple thousand students come out to hear my stuff."

From a generation that usually identifies with the humor of a George Carlin, Gabe Kaplan or Richard Pryor, Youngman extracts laughs without reference to drugs or four-letter words.

"I try to keep it clean. I don't think it has to be filthy. But it

doesn't bother me when younger comics do dirty stuff. They're doing their own thing."

Youngman's style is what grants his humor a lasting quality. It's a rapid-fire technique that hasn't changed since he mastered it in the Thirties. He'd been working as a night club comic, employing a cigar instead of a violin as his prop, when he signed (without an audition) to do a six-minute spot on the Kate Smith radio show. He was an instant hit and the producer extended his routine to 10 minutes. With a \$250 check in his pocket for 10 minutes of work, Youngman realized he was a sudden success. Since his time was so brief, he decided to stick to jokes that could be delivered quickly. Youngman's jokes not only had punch lines, they had punch words.

"The 'take my wife—please' thing started kinda by accident when I was on the Kate Smith Show. About 15 minutes before it was supposed to go on my wife can up to me with several ladies. They had tickets but she didn't. So I asked them to take my wife—please. It struck." The wife in all those jokes is Sadie Youngman, who sold sheet music at Kresge's when they first met. They've been married 52 years.

Wife jokes have become a Henny Youngman trademark and he relied on them heavily with his college audience.

"I'm bow-legged. My wife's knock-kneed. When we stand beside each other we spell OX."

"My wife is on a diet of coconuts and bananas. She hasn't lost any weight—but can she climb trees!"

"Man walking through a cemetery sees a funeral procession. A hearse with two caskets, then a line of men following this guy with his dog. He asks the guy with the dog, 'What happened?' 'My dog bit my wife and my mother-in-law.' Man asks: 'Can I borrow the dog?' Guy says: 'Get in line.'"

Then, of course, a few ethnic cracks:

"A Polish terrorist was sent to blow up a bus. He burned his lips on the exhaust pipe."

"A Polish rapist is in the police line-up. They bring the woman in. He points at her and yells 'That's her!'"

The key for Youngman, though, is to incorporate those well-worn gags with some audience participation:

"Any of you out there Italian?" Scattered voices in the crowd yelled in the affirmative. "Okay then—I'll talk slower."

"Two men are talking. One says, 'I just lost my third wife.' 'What happened to the first?' 'She died from eating poisoned mushrooms.' 'And the second?' 'She died from eating poisoned mushrooms.' 'What happened to the third?' 'Cracked skull.' 'How?' " Youngman lifted his hands toward the audience. "'She wouldn't eat-the-poisoned-mushrooms,'" chorused 2000 people.

Youngman raised his 19th century Italian violin and his audience cheered, encouragingly. "There are two ways I play the violin. For pleasure and for revenge."

Few of his jokes are originals, he admitted. "I don't create. I gather. I have writers." Joke collecting occupies a great portion of his time. He has estimated that he has spent more than \$250,000 on his four-hour repertoire. (His writers have included Morey Amsterdam, Norman Lear and many others.) He knows more than 1500 jokes, but the jokes themselves aren't what makes him successful, he said. "It's the way I do it."

Youngman thinks of his jokes as cartoons. They have the same impact; a simple image and a simple punch. His method is hit-and-run. If a joke flops, it doesn't matter. He's already into the next one.

An avid student of such glib greats as Eddie Cantor, Al Jolson and George Jessel, Youngman incorporated everything he could learn into an act that is strictly his own, and it works so well, he can't give it up.

"I try to be on the road as much as I can. Last night I was at a convention in Chicago. The night before that I was in—." He sorted out the dates and places in his mind. "Let's see, I was in Philadelphia. I'm always working." He acts as his own agent, sometimes booking more than 200 shows a year.

His silly joking and sour technique with the violin have guaranteed Youngman a steady six-figure income. It makes him glad he'd never pursued a career as a concert violinist as his Russian father intended.

"If I played the fiddle any better, I'd be making \$125-a-week."

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## MOST CAR STEREO'S NEVER LEAVE

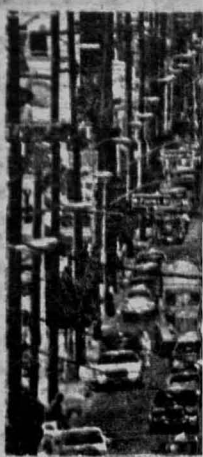
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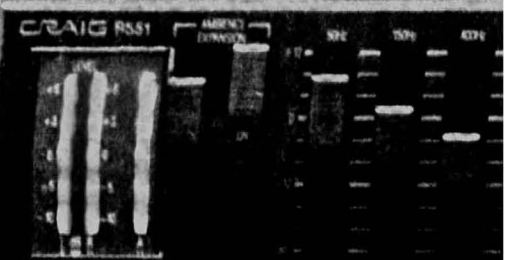
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The road—but the



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While the Road-Rated Receiver is protecting your music from the outside world, add a Road-Rated Equalizer and you've got control over the inside world.

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## ON TOUR

### The Flying Karamazov Brothers

OREGON COUNTRY FAIR, EUGENE

Having synthesized themselves into juggling siblings four years ago while attending the University of Santa Cruz and Stanford University, the Brothers Karamazov decided that performing and traveling the country in their converted school bus marked "Weird Load" was more fun than using their degrees. The Karamazovs have since performed at colleges, theatres, on national television, and even placed second in the World Team Juggling Competition.

On stage in wooded fairgrounds, the foursome, clad in black velvet berets and gypsy balloon pants, expertly juggled sickles and meat-cleavers and then displayed their musicianship during "Percussion Quartet for Jugglers" as they tapped out 5/4 rhythms with flying tenpins.

Later, the Brothers proclaimed a contest in which Ivan would attempt to juggle for 10 counts three objects produced by the audience. If he met with success, he would receive a standing ovation—if not, his face would be met with a cream pie. Ivan failed in his first two attempts at keeping a music stand, gas mask and disposable diaper airborne, but finally the cheering crowd was obliged to rise.

Perhaps even more impressive than their feat of juggling nine objects—including loosely-corked champagne bottle, torch, skillet and egg—which landed neatly in the pan at its conclusion—was the finale performed for fair merchants at a special midnight show. The four doffed their clothing and fearlessly juggled 12 flaming torches—a foolhardy feat for anyone less skilled.

And just for the record, the Karamazovs once juggled a chainsaw in their act, but didn't do so at the Fair.

Laura Kaufman

### The Heatwave Festival

MOSPORT PARK, BOWMANVILLE, ONTARIO

Avid festival goers arrived believing they'd see the Clash, the Ramones, Graham Parker, Dexy's Mid-



The Flying Karamazovs: Timothy Daniel (Fyodor), Randy Nelson (Alyosha), Paul Magid (Dmitri) and Jay Patterson (Ivan)

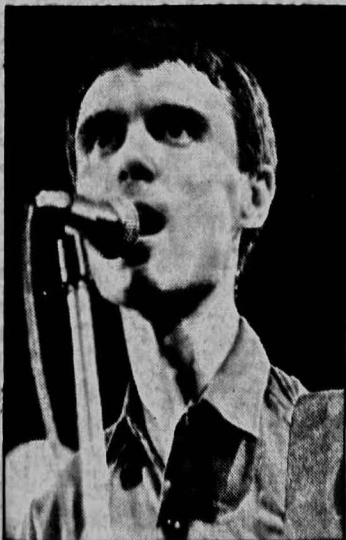
night Runners, Third World, Rockpile, Holly and the Italians, Teenage Head, the Pretenders, the B-52's, Talking Heads, Elvis Costello, the Kings and the Start—but the first five in that lineup didn't perform. Even so, most in attendance seemed to agree that Heatwave was just fine.

This big New Wave bill wasn't a Woodstock, a Monterey Pop Festival or any of those powerful old things. Mosport Park was plagued by millions of genuine locusts jumping to the music and on the crowd. This formed the ambience for rock adventure: we were all on a wagon train rolling somewhere rugged and unknown.

The morning events were like a late Seventies stadium gig. The Canadian Teenage Head ram-rocked rockabilly numbers at the horde, but few danced. Then Rockpile spouted pop music with wit; the crowd leaped to its feet, but only those near the stage danced: a man with a safety pin earring, a woman draped in imitation leopard-skin, lots of folks with painted hair—the hard core folks finally woke up. When would the mass dance?

Chrissie Hynde and the Pretenders know what to do. When they played rock with reggae, blowing it through the giant speaker stacks, the bodies begin to bob. Hynde flung off her satiny blue jacket and turned on the

Chrissie Hynde of the Pretenders (below left) starts Canada's Heatwave Festival dancing while David Byrne of Talking Heads (below) unveils a nine member ensemble. New Wave goes funky.



PHOTOS BY ERIC JANSEN

power in her independent, pouty voice. "Private Life" was like a rhythmic transfusion; the bobbing became quicker. The B-52's, with their white child rhythm and blues, rescued everyone's childhood with the beach party movie-ish "Rock Lobster," the festival's first real showstopper. The dressed up New Wavers, the jeans and tee-shirt people, the drunks, the urban cowboys all jumped and the locusts scattered.

The Talking Heads hit the stage, enlarged to a nine-member funk ensemble with Nona Hendryx singing backup. The result was a sort of space disco—primal dance music without a particular time frame. The rhythm was rubbery during "Life During Wartime," the tone elastic during "Take me to the River."

Elvis Costello pumped in with an uncharacteristic happy expression. With the original Attractions, Costello

crooned the new popper, "Clubland," enhanced the reggae in his older songs and romped in his exaggerated stage presence. Finally, in a reversal of his usual stage tactics, a five-song encore of "Radio, Radio," "Pump It Up," "What's So Funny 'Bout Peace, Love and Understanding," "Mystery Dance" and "I Can't Stand Up for Falling Down."

Harold Goldberg

### Janis Ian

THE ROXY, LOS ANGELES

It's always been easy to feel sorry for Janis Ian. Fifteen years ago, she gained notice as a persecuted teenager condemned for interracial dating with "Society's Child." In the mid-Seventies, she won public attention again for her melancholy recollection of high school, "At Seventeen." In those cases, at least, her sorrows were transformed into moving artistic statements. These days, though, she's in a sorrier state yet: attempting to conform to the musical tastes of the moment.

Ian's appearance at the Roxy seemed to reflect her worries over her place in the record marketplace. Having failed to sustain a comeback effort, she is currently striking out in a rock direction, punching up her usually restrained style with almost New Wavish touches. At least at this concert, her tougher stance was not convincing. There were some impressive moments in her performance, to be sure—but they did not come when she stepped out as a born-again rock and roller.

The show's opening minutes were promising. Striding into the spotlight with guitar in hand, Ian offered "When

the Party's Over," one of her best upbeat songs. Next, her three-piece band joined her for a tastefully-rendered, diverse selection of tunes, including the brooding "From Me to You" and the breezy, samba-tinged "I Would Like to Dance." When Ian again took a solo spot for the plaintive "Jesse," the pacing and atmosphere of her concert couldn't have been better.

Unfortunately, Ian was intent on proving that even "sensitive" songwriters can rock and roll, and ran through several tepid compositions from her last LP, *Night Rains*. Worse, Ian turned over the spotlight several times to her guitarist, Scott Zito, whose clichéd rock star showboating was difficult to endure. Ian went through a few of the motions herself, essaying an awkward leap or two in her high heels.

It was sad to see Ian laboring in a style inappropriate for her, because she proved herself capable of handling so many other musical genres that night. She ventured into European cabaret balladry with "Party lights" and "In the Winter," singing with a Continental touch of theatrics over her melodramatic piano work "Silly Habits," a warm supper-club blues tune, was equally charming. Her encore, the bitersweet show business ode "Stars," presented her at her finest, revealing great songwriting craft while ringing true emotionally.

Apparently, these qualities are not enough to score points in the music biz right now, and Ian feels she needs to refashion her sound and image. At the Roxy, these attempts brought few positive results. Ian wants to rock out in front of audiences rather than win their sympathy—and that's the real pity.

Barry Alfonso

## ON DISC

### DAVE DAVIES

AFLI-3603

(RCA) Staunch Kinks fans have been predicting/anticipating a Dave Davies solo LP ever since his solo single "Death of a Clown" soared to the top of the British charts in 1967. There are dashes of wry Kinksian humor in the packaging—AFLI-3603 is named after its catalogue number and Davies' head is replaced by a computerized bar code on the front cover portrait—but the music is a bit slight for those who've been waiting 13 years.

It's strictly a one-man operation, save for four songs with an outside rhythm section, and the chief villain is producer Davies. He's chosen a simple, hard rock sound dominated by multi-layered guitars, but lead singer Davies winds up badly buried in the mix. And producer Davies should spring for a rhythm section next time; the rudimentary nature of musician Davies' bass and drums work leaves it to the guitar licks to create melodies and hooks.

Songwriter Davies has contributed some absolute gems in the past but the neo-Nugent power rock of "Nothing More to Lose" and the simple

keyboard melody to "Doing the Best for You" are the best things he comes up with here. The lyrics tend towards little - people - against - the - impersonal - modern - world - but - we'll - still - beat - 'em-in-the-end sentiments that are altogether admirable and practical in normal conversation but sound cloying and a mite naive coming out of stereo speakers.

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### PAUL SIMON

One-Trick Pony

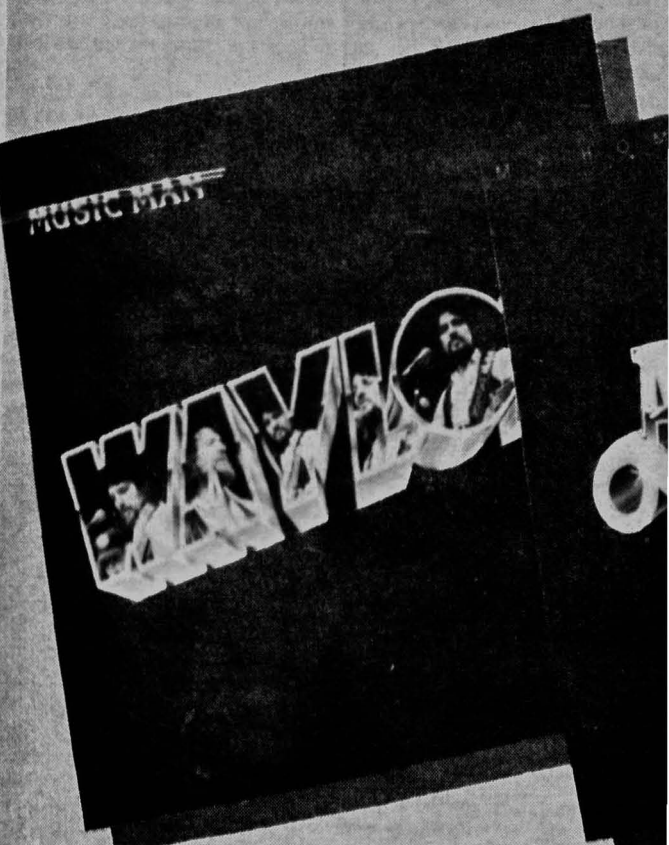
(Warner Brothers) "Mature," "tasteful," "polished"—not the most exciting accolades with which to praise a pop musician, I'll admit. Yet it's Paul Simon's gift to turn moderation into a virtue. As a solo artist he's recorded quietly charming music that's soothing without being dull. His talents have grown over the years, and *One-Trick Pony*, his first all-new LP since 1975, is evidence of his sure touch.

As befits the score for an upcoming film, *One-Trick Pony* has a consistent musical mood, sustained by a glossy studio sound which refines Fifties rock and R&B styles into a sophisticated whole. While Richard Tee's shimmer-

ing electric piano is overused and Tony Levin's bass lines are muddy at times, the overall sound mix is lovely, highlighting Simon's understated vocal manner to good effect. The basic tune-writing is strong—"Nobody" gently rocks to one of the prettiest melodies I've heard in ages. Simon put a lot of care into the composing, arranging and recording of this album, and it shows.

If craftsmanship were the LP's only virtue, it would be a superior record. But Simon has too much poetry in him to let arranging skill carry his songs alone. Offbeat, ambiguous images pop up in "That's Why God Made the Movies," "Oh, Marion" and "God Bless the Absentee," adding color to the vaguely melancholy feel of the verses. Simon has his occasional missteps—"How the Heart Approaches What It Yearns" is an awkward hook line no matter how cleverly it scans. But the album is more than redeemed by compelling lines like "Who was the witness to the dream/Who kissed my eyes and saw the scream... Nobody."

*One-Trick Pony's* theme is of an aging rock star trying to cope with his confused lifestyle. In Simon's own case, though, he's playing the role of pop elder statesman quite well. He's a genuine rarity: a veteran singer/



### WAYLON JENNINGS

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RCA



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# Honky Tonk Heroes



## Waylon Jennings

Waylon's incomparable style, and songs written by Steely Dan, Jimmy Buffett, J. J. Cale, along with some of the finest players all combine to make the music album, by the MUSIC MAN ... WAYLON.

## Alabama

They're a little country, a little rock'n roll & R&B—they're RCA's hottest new group debuting with the #1 single "TENNESSEE RIVER" and great new album *MY HOME'S IN ALABAMA* that also includes the hits "I WANNA COME OVER," "MY HOME'S IN ALABAMA" and latest single, "WHY LADY WHY." The south shall indeed rise again with *ALABAMA*!

## Gary Stewart

Years spent prowling honky tonks and clubs with his growling guitar have lit the fuse exploding GARY STEWART into a major star. Gary's stompin' steamin' new album extends his reign as the rockin' king of Honky Tonk, while he shares the stage and studio with the southern rock elite, coming up with such destined-to-be-classics as "CACTUS AND A ROSE," "ROARIN'," "GHOST TRAIN" AND "HOW COULD WE COME TO THIS." It's Rock'n Roarin' GARY STEWART at his untameable best!

RCA



## ON DISC

songwriter who's developed rather than burned out.

—Barry Alfonso

### THE CARS

Panorama

(Elektra) When the Cars first broke

through anti-New Wave biases of radio programmers two years ago, their sound was a refreshing change. Their brand of rock was crisp and catchy, an easy-to-like backdrop for Rick Ocasek's more challenging verse. But yesterday's innovations can become today's status quo, and it's clear from *Panorama* that the Boston-based quintet are standing pat for the moment.

The elements that made the Cars' debut so much of a kick to hear in '78 remain—Elliot Easton's jangly guitar licks, the slamming-door drum bashes of Dave Robinson, the keyboard blips and tweets of Greg Hawkes. What's missing is any real sense of change or growth on the group's part, any sign of a desire to build on past accomplishments. Truth be told, the melodic content of *Panorama* is somewhat lower than earlier efforts—there's no inspired cut like "My Best Friend's Girl" or "Let's Go" that leaps out as a natural hit. It's all formula, formula.

Ric Ocasek's lyrics retain their Op Art evocativeness, though their intriguing qualities lessen a bit with each album. As before, some of what he writes is gibberish ("I get rhythm/I get cornflakes"), but on occasion his flair for imagery is arresting ("The peeping keyhole introverts/With the monkeys on their backs..."). Again, no major complaints, but no exceptional praise either. Ocasek is in a creative holding pattern on this album.

In this lean period for the music biz, a group can't really be faulted for playing it safe. Still, the Cars always had the air of *artists* about them, and it would've been nice to have seen them stretch their talents. As it is, their *Panorama* exhibits a rather limited musical horizon.

Barry Alfonso

### SPLIT ENZ

True Colours

(A&M) Australia's Split Enz presented themselves as sort of Down Under Mothers of Invention on their first two Chrysalis LPs. Like a house band at the Laughing Academy, the group relied heavily on strange hairdos, clown makeup and other loony props to make their point. *True Colours*, their first album for a new label—A&M—reveals Split Enz for what they really were all along—a lightweight pop band whose delusions of whimsy were ill-suited to the septet's musical skills. Neither as outrageous as the Bonzo Dog Band nor as wicked as Deaf School, Split Enz belonged in the harmless ward. Be that as it may, *True Colours* is their most engaging effort to date. Stripped of the heavy-handed nuttiness that marred both previous efforts, the Enz have concocted a pleasant enough collection borrowing heavily from the Anglo-pop bag of licks. The Hollies ("I Got You"), Sweet ("Shark Attack") and the Beatles ("What's the Matter with You") are all quoted with shameless aplomb. The ballad "I Hope I Never" that closes the first side pretty much sums up the band's reliance on threadbare formulas, yet it still manages to make its point with some hand-me-down hooks and a performance that could be described as consummately mediocre.

As forgettable a hit-making unit as Split Enz may be, one can only be grateful that they have left their former excesses behind, perhaps realizing that emulation, in their case, is the better part of valour.

Davin Seay

### CONTRASTS

Sam Rivers

(ECM) ECM is a label with two differ-

ent streams: the ephemeral Euro-techno sounds and the more earthy American and African black sounds. In Sam Rivers' first ECM release as leader, the music definitely falls into the latter category.

Rivers restricts himself to tenor and soprano saxes and flute (no piano ramblings here) and renders seven miniatures with ensemble. The profound bassist Dave Holland and AACM drummer Thurman Barker are old friends, but trombonist George Lewis is the kicker in this lineup, the wildcard quadrant. Lewis adds a dimension of tones, colors, shapes and textures that complement Rivers' corporeal hornwork.

"Solace" illustrates what an illusive structuralist Rivers can be as a composer. His soprano and Lewis' trombone are phantoms flickering across a de Chirico landscape provided by Holland's arco bass and Barker's dramatic marimbas. This coagulates into a traffic jam where all four face off and deliver epigrams to each other.

Living up to the title of the album, "Verve" is an engaging funky stew served up by Rivers' Caribbean-flavored flute. He is one of the few jazz artists who has made the funky beat interesting as well as danceable. On a cooler like this, Dave Holland isn't about to be relegated to ostinatos—his bass lines are just as mobile and pithy as Rivers'.

Rivers is revered for his tireless explorations on his instruments, especially the tenor sax. The complex tenor lines on "Dazzle" alternately bring to mind a fervent Baptist minister and an aural chess game. Lewis comps in a detached manner and then takes his most personal and evocative solo on the al-

bum. On "Images," Lewis punctuates with accents that suggest the colorful rectangles in a Mondrian painting.

Rivers has enlarged the language of the tenor saxophone in many different contexts, covering new ground each time. *Contrasts* is a welcome addition to his already impressive discography.

Kirk Silsbee

### ART ENSEMBLE OF CHICAGO

Full Force

(ECM) The Art Ensemble of Chicago (Lester, Bowie, trumpet; Roscoe Mitchell and Joseph Jarman, reeds; Malachi Favors, bass; Don Moye, drums, and all members play various additional instruments) is the current darling of contemporary music, garnering fervent critical acclaim and a growing popular following. *Full Force*, a substantial offering, clearly shows that the band's success is warranted. In these performances—which combine elements of jazz (though the AEC is by no means strictly a jazz band), chance music and drama—there are many moments of charm, wit, fun, and good music.

The group's strong suit is surprise, the compositions, structured with adventure in mind and played with verve, lead the listener (this isn't background music) on the most unpredictable aural voyages. The prime example is "Magg Zelma," a 20-minute work which begins with a forest of blended sounds—oriental bells, sitar, noisemakers imitating ducks and babies crying, flutes, saxes, whistles, et al.—interspersed with patches of si-

lence. The intensity grows to a tumultuous climax that mimicks the roar of a human crowd. Then Favors plays a tidy bass figure, getting a rotund, pleasant sound, and Mitchell lends some full-bodied statements on his tenor, though the louder he plays, the weaker his intonation becomes. Suddenly, Moye sets up a pattern in 6 and an African-based chant, reminiscent of Randy Weston's "African Cookbook," which itself was an African derivative, ensues, with the saxes barking out a three-note centering figure while Bowie's dripping-at-the-edges trumpet spouts crackling phrases. A free-for-all, with the reedmen madly playing one horn after another, is finally superceded by a short, colorful ensemble passage—part swing, part mariachi—that closes the piece. "Old Time Southside Street Dance" and "Full Force" are also in the who-knows-what-next vein but the subdued "Charlie M," which we surmise is for Charles Mingus, is in contrast to the others, evoking a feeling of unfettered Thirties swing, with Favors' bouncing notes underpinning a brash, flutter-tongued Bowie solo, as the saxes contribute support. In the manner of the great Cootie Williams, the marvelous trumpeter who played with Ellington for decades, Bowie whispers, growls, sings, shouts and expounds during this winsome outing. In his solo, Favors exhibits simplicity, a sure sense of pulse, and an honest, woody sound.

The only disappointment with this recording, given the mixed musical bag the band assumes, is the absence of strong reed soloists (neither Mitch-

ell nor Jarman are technically versed), but since most people buy this album to hear the per elegance of a Count Basie or superb line playing of a Sonny Rollins, this drawback is hardly noticeable. AEC, which won this year's *DownBeat* critics poll, is touring extensively the end of November.

Zan Ste

### MARTHA AND THE MUFFINS

Metro Music

(Virgin) Funny names do not the Wave make. It's a point proved by Toronto's Martha and the Muffins, along with Pearl Harbor the Explosions, Scott Wilk and Walls, Pam Windo and the Shades, a distressing collection of others. In the mid-Seventies frenzy of Punk spent itself, groups of this ilk faced with a crisis of direction. In binary world of rock, the choice obvious—go progressive. What witnessing here is the birth of a generation of Yes, Genesis and Giant. That the vaunted new wave become the repository for such niggling obsessions is an indication of limited rock horizons have re become.

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Rockabilly Romeo

One of the newest Hopefuls on the L.A. club scene is Keith Joe Dick, Rockabilly Romeo, who—in the process of reprising some of the best of Elvis, Gene Vincent, Eddie Cochran, et al.—often does a sort of reverse strip tease. The first few numbers are delivered in white socks, strap-style t-shirt and jockey shorts. After gradually adding pants, shirt and sports jacket, all of them appropriately Fifties-ish cat clothes, Mr. Dick checks an imaginary wristwatch, exclaims "You just caught me getting out of the shower, I've got to leave," and vanishes.

Byron Laursen





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ors or Bram Tschalkovsky and chugs along unobtrusively under its own steam. The Marthas, on the other hand, dredge up a lead-lined vocal style so laden with pretense and humorless profundity that the listener is tempted to take the next flight to Toronto and cut their wrists for them. These girls make Nico and Marianne Faithfull sound like the Andrews Sisters. It's toneless, emotionless and hopelessly unmusical singing that utterly bogs down the proceedings. On and on they drone, ruminating at length over "Saigon," "Indecision," "Terminal Twilight," "Monotone" (perhaps their theme song?) and "Revenge Against the World." When it's all over the question left begging is—who cares? Martha and Martha need an expectorant, an enema and a blood transfusion without delay. Then they should look for another job.

Davin Seay

## THE ROOTS OF ROCK & ROLL

Various Artists

(Savoy) "We give away more copies than we sell," moans a Savoy publicist. Too bad, because these nine double discs should be anything but the best-kept secret in Rock & Roll.

The *Roots* was begun in 1977 and a fresh volume has emerged every three months since, more or less. The first, titled simply, *The Roots of Rock and Roll*, presents an amalgam of early styles to

which later volumes are entirely devoted. Wild Bill Moore, a Texas tenor sax player, kicks off side one with a 1947 recording of "We're Gonna Rock, We're Gonna Roll," one of the earliest references to R&R; in it, boogie woogie piano, screaming sax and uproarious vocals meet an immovable backbeat, and rock & roll is born. Other noteworthy artists introduced in this set are sax legend and wild man Big Jay McNeely, pianist/writer extraordinaire Sam Price and the little known but immensely talented and important blues singer from the Fifties, Big Maybelle. For the variety included, from very early Do-Wop to some of Rock & Roll's first shouters (Nappy Brown, etc.) to straight ahead boogie woogie rock, this LP is a perfect cross example of roots music. And as with all *Roots* volumes, the extensive and well-written liner notes are invaluable.

Volume 5, *Ladies Sing the Blues* (featuring Big Maybelle, Little Esther, Albinia Jones, Miss Rhapsody and Linda Hopkins) is a must-have primarily because of an entire side by Big Maybelle (eight tracks), one of the most explosive singers of all time. Born Mabel Smith in 1924, she reduced the 1958 Newport Jazz Festival to ashes with her performance. Unfortunately she died after a long bout with heroin in 1972. She is sorely missed.

*Honkers & Screamers* (vol. 6) is perhaps the most definitive Rock & Roll album in the series. This instrumental LP of very early (mostly around 1948) sax-led rock features Paul Williams (not the short blond mutant), Hal Singer, Big Jay McNeely (the main

argument for this set) and other important sax screamers. McNeely's ferocious sax attacks coupled with some of Rock & Roll's earliest arrangements are powerful statements indeed. In a sense, this record hints at a very primitive form of jazz rock: highly improvised yet controlled-by-the-arrangement sax playing is set against Jazz's traditional "walking bass" and pounded home with a solid 4/4 beat. Uplifting stuff.

Also uplifting (to say the least) are four sides of *Sam Price & the Rock Band* (vol. 7). Backed by some of the most important players of the day—sax legend King Curtis and jazz guitarists Mickey Baker and Kenny Burrell, Price is a wonderfully versatile boogie woogie piano player and writer (he wrote or co-wrote all 25 tunes). This set, mostly from 1956-57, features Curtis at his absolute best; his stutters, yowls and screams on sax constitute the perfect Rock & Roll instrumental voice. When Sam Price and friends hit their boogie woogie stride on tracks like "Roll 'em Sam," "Bar B-Q Sauce" and "Honky Tonk Caboose," nothing else seems to matter.

*The Shouters* (vol. 9), just released, presents frontmen like H-Bomb Ferguson, Nappy Brown and Gatemouth Moore in their earliest and most passionate incantations with performances showing the evolution-to-come of R&B-based rock singers.

Each release in this series is an important one and several are of the Highest Order of Rock & Roll importance. May it never end.

Steve Weitzman



BYRON LAURSEN

### Rockabilly Romeo

One of the newest Hopefuls on the L.A. club scene is Keith Joe Dick, Rockabilly Romeo, who—in the process of reprising some of the best of Elvis, Gene Vincent, Eddie Cochran, et al.—often does a sort of reverse strip tease. The first few numbers are delivered in white socks, strap-style t-shirt and jockey shorts. After gradually adding pants, shirt and sports jacket, all of them appropriately Fifties-ish cat clothes, Mr. Dick checks an imaginary wristwatch, exclaims "You just caught me getting out of the shower, I've got to leave," and vanishes.

Byron Laursen

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# Punk Flicks (Old Tricks)

## Clash in the Cannes (Film Fest)

BY P. GREGORY SPRINGER

It took almost too long to squeeze the punk rock rationale through the multi-million dollar movie needle.

When punk finally did raise its little pointed head on the whole-worn streets of the Cannes Film Festival this year, most of the new rock movies arrived outdated, blaring examples of being in the wrong place at the wrong time.

Hopeful eyes were fixed upon Dennis Hopper's new film, *Out of the Blue*, expecting it to do for punk what Hopper's *Easy Rider* had done for communes and cocaine. Unfortunately, *Out of the Blue* keeps slipping back into country flowerhead basics with New Wave trim. It takes its title from Neil Young, dresses up Linda Manz (*Days of Heaven*) as a rebellious punkette who alternately sings Supertamp songs and punches safety pins through her face, and it glaringly dates the death of Elvis Presley incorrectly, somehow linking him with Sid Vicious.

Hopper also stars in the film as Linda's father, whose alcoholism and sexual perversion have contributed to Linda's spiraling decline, obviously. Linda, suited for the part but laboring under the random references to last year's chart listings and a script that forces her to embody a homicidal punk metaphor, finally snuffs her folks while singing "Teddy Bear."

Although it was filmed in Vancouver, someone at Hopper's flippant press conference had to ask where the film was supposed to take place. Was it a contemporary Western, an urban melodrama in cowboy drag, or just another Canadian tax shelter project?

*Breaking Glass* was given tuxedo reception at Cannes, confidently announced as a "post-punk" tale, with stereo Dolby treatment, and followed by a blow-out reception, dubbed "event of the year" by some hyperbolic press bulletins. The film details the rise and fall of a London band (bearing many resemblances to X-Ray Spex), with street-found star Hazel O'Connor as leader of the idealistic group. She self-promotes on subways, takes on gigs at skinhead pubs and political rallies, and ends up with record contract and sold-out laser light shows. Phil Daniels, star of last year's *Quadrophobia*, plays the little manager who gets squeezed out by the big label but retains his integrity. *Breaking Glass* gets the dynamic concert finish, with electric costumes and tight-tuned music (penned by O'Connor), but it is unfortunate that the flashiest, most appealing part of the picture comes at the narrative moment of the heroine's greatest moral and psychological decline, casting doubt on the purpose

and impact of primal rock's message. The movie also charts the rise and fall of the original punk movement, if one allows some metaphorical leeway. It's *The Rose* of a revolution.

An even greater contradiction is *Telephone Public*, the hottest ticket among French locals in Cannes. French New Wave group Telephone, in stark contrast to the espoused ideals of the band in *Breaking Glass*, relishes its role as supergroup, spreading itself thinly across the Cinemascope screen. The members give opinions on any and every subject, frequently flaunting their new wealth. Female bassist Corine Marienneau even lets her mother be interviewed. The "what is your favorite toothpaste?" dialogue is interspersed with the roguish posing and extended amplification of this lightweight heavy metal band in New Wave drag.

Although director Paul Verhoeven (*Soldier of Orange*) has a certified hit with *Spetters* in his native Netherlands, this Dutch version of *Saturday Night Fever* would have to cross many cultural barriers to be accessible to American youth. Riding motorbikes with glee, munching french fries and mustard, and wrangling with Calvinist consciences, the Spetters (translated Aces) are rebellious youth who "live like there's no tomorrow." The soundtrack consists of second-rate juke box numbers from the Johnny Rotten timevalet, but it is probably the flaunted flesh in *Spetters* which has made it a box office success. There are masturbations, erections, girl-swappings, older women, and a penis-measuring contest, all apparently dear to international punks.

*Cha Cha*, another Dutch film, combines phoney detective dramas with comic violence and political protest, but impromptu performances by Lene Lovich and Nina Hagen more than compensate for lapses in the story. When they sit together at a bar, spontaneously crooning up lost melodies

and inhuman sounds in deadpan seriousness, they win the "Lucy and Ethel of the Eighties Award" hands down.

On the spare aesthetic side are *Radio On* and *Union City*, two story films with rock references. *Radio On* (title signifying the primary mechanical function for properly operating a motor vehicle) was financed by Road Movies, the Wim Wenders film company. It comes as no surprise that the film is the British equivalent of the early Wenders movies, *Alice in the Cities*, *Kings of the Road*, and others. Punctuated by songs of David Bowie, Kraftwerk, Ian Dury, Lene Lovich and more, the black-and-white film follows the odyssey of a man in search of his brother's house, where an unexplained suicide has just taken place. After a confrontation with a psychotic lower-class hitchhiker, an encounter with a German woman searching for her daughter and asides for pinball and pool, the conclusion of *Radio On* strands the roving philosophical boy on a precipice where the car refuses to budge. Dedicated to the electronic age and Fritz Lang, the film also offers Sting, the Police singer, in a brief cameo, crooning tearfully as a garage attendant in love with Gene Vincent.

*Union City* has the chic punk sensibility of New York fashion. Starring Deborah Harry in a non-singing role, the story is based on a cheap thriller, *The Corpse Next Door*. With garish Fifties sets and color, astutely overacted in Eisenhower-era soullessness, the psychological disintegration of a jealous husband is slowly depicted. The husband thinks he has accidentally murdered a milk thief and hides him in the empty apartment next door, a plot mechanism which allows the actors and actresses to camp up their roles to the limit, while dressing up in fashionable rags as well.

Debbie Harry's performance is an analogue for the psychological violence of the cold war days, all pouty and conformist. She invests her love in new shoes and a blonde bleach job.

The soundtrack is credited to Chris Stein, the other Blondie personage, but his electronic accompaniment resembles a melodramatic mix of Robert Fripp and Bernard Herrmann, not the band's dance beat.

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Joe Strummer, Mick Jones, Paul Simonon, and Topper Headon are shown living their day-to-day lives, doing things like standing trial for shooting pet pigeons and discussing the Red Brigade ("It's a pizza parlor, isn't it?"), while their fictitious counterpart, played by Ray Grange, wanders from concert to concert, drinking heavily and prying comment from the band. More than once, it seems that the filmmakers have intruded upon Clash concerts in order to beef up the action in the film, including the taunting of an unruly Rock Against Racism crowd. Late into the rambling film, a racial element is pasted on, but the real meat of it is in the (spontaneous?) dialogue coming from Strummer, as he talks politics or introduces the song "I'm So Bored with the USA," dedicating it to Freddie Laker, "the man who made it all possible." Later, Strummer sings lyrics a cappella on a studio dub of "All the Young Punks," undermining his own lyrics with harmonic "c--s" on the final rhyme. One senses validity and importance in this early version of the Clash; one also imagines Clash Muzak in some future elevator.

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# Punk Tracks (New Acts)

## Record Biz Success The New Way

BY DON SNOWDEN

The so-called "Big 6" record companies (CBS, WEA, Polygram, EMI/Capitol, RCA and MCA) control the distribution of 85 per cent of the records released in America and the radio airwaves still cater to their tried-and-true favorites plus the occasional newcomers. Yet the two most influential musical forces of the late Seventies, Disco and Punk-New Wave, developed outside of established channels, Disco, originally the province of Latinos and gays, was wholeheartedly embraced by the industry, but the New Wave has spawned an alternative, underground network of small record labels, distributors, clubs and publications convinced that the music business is hopelessly out of touch with the musical times.

"Record companies are still conditioned to the late Sixties style of breaking new bands," charges Greg Shaw, "their whole approach to underground music is completely outdated." Shaw's independent Bomp label and distributorship was formed in 1969. "The most effective marketing strategy today is to go through import channels. Elvis Costello, to name but one, was broken in this country through imports."

Inspired by the do-it-yourself ethic of the British new wave scene, independent labels and imports are exerting an increasingly powerful influence on the American music industry. Devo, Pere Ubu, the Shoes, the Romantics and 20/20 all parlayed self-financed and independently distributed singles or albums into major label deals. Several majors have attempted to keep abreast of the times by striking up distribution deals with leading British independents—Polydor with Radar, CBS with Stiff, Atlantic with Virgin and A&M with the recently formed International Record Syndicate (IRS).

The Clash's first American release, *Give 'Em Enough Rope*, barely nudged the lower reaches of the Top 200 album charts but import sales of its debut LP and singles were so strong that the British punk quartet was able to sell out a 12-date tour of 2-3,000 seat halls in February, 1979. English new wave bands 999, Magazine, Gang of Four, Penetration, Ultravox and Sham 69 toured America without the benefit of a Stateside recording contract—acts of unprecedented chutzpah and optimism—and found enthusiastic crowds already familiar with the music packing their club dates. The Gang of Four and 999 subsequently landed domestic label deals.

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The Police story is a blueprint for a

successful alternative approach to making it in the record industry. Formed in the wake of the British punk uprising, the band released one single on its own Illegal label before signing with A&M. They shattered precedent by undertaking a short East Coast tour in late '77 without any record company support—flying Laker Airways and carrying drums as hand baggage to cut down on costs. When the Police concluded their first proper American tour in Los Angeles in May, 1979, they turned down a \$12,000 offer to play a second night at the 3,300-seat Santa Monica Civic in order to perform at Madame Wong's, a small restaurant in LA's Chinatown which only months before had changed its entertainment policy from Polynesian dancers to local unsigned bands.

"There was a lot of resistance to my ideas, initially," reflects the Police's intense, bespectacled manager Miles Copeland. "A&M didn't want to release 'Roxanne' as a single. They told me the way it was done in America is you release the album and take the single when the DJs tell you what to play. I said we know what we want as the single and we don't want a DJ at some s---tass AOR station telling us what we know is right."

"The other secret ingredient we had was the Paragon (booking) Agency. My brother Ian was there and he gave us the license to bring unsigned bands over here. American agencies just don't do that because they don't want

to know about you until you're on the charts. You can't even get 'em on the phone unless you've got a hit act."

"When I first started bringing the English bands over, I had to turn over rocks to find something," admits Ian Copeland. "I'd almost have to trade promoters an Allman Brothers date just to do me a favor and give me a date for this band."

"We found a kind of circuit, the Rat in Boston, CBGBs in New York, the Hot Club in Philly and the Edge in Toronto. That was it, those four clubs. Each tour got bigger and bigger as the word spread and we were able to add cities to get us further across America. Since then, every little town in



The Police: Sting, Andy Summers, Stewart Copeland

America suddenly has a New Wave room."

Ian now heads the Frontier Booking International (FBI), an agency specializing in New Wave performers. Miles created the International Record Syndicate (IRS), an umbrella organization of seven young, aggressive independent labels which are distributed by A&M while retaining complete artistic control over their releases.

Independent labels have traditionally served as a renegade force within the record industry. Fifties labels like Atlantic (then an indie), Chess, Specialty, and Sun brought the black blues and Rhythm & Blues (previously classified/stigmatized as "race" music) and Rockabilly of such artists as Chuck Berry, Elvis Presley and Ray Charles

into the pop mainstream. The first British invasion in the mid-Sixties launched a stream of American one-hit wonders released on small independent labels such as Soma, Laurie, Tower, Bang and Crescendo.

The American music business has since evolved into a multi-billion dollar industry aimed largely at an expanding older audience. It now takes about \$250,000 to establish a new band, so the major labels, their sights firmly locked on platinum-plus sales figures, are less and less willing to take a chance on adventurous music, the new independents are stepping into the breach.

"It seems the majors have gotten to the point where they're only interested in selling millions of copies," contends Bob Say, the head of the west coast branch of Jem Records, the largest distributor of import records in America. Jem started in 1971 as a three-man operation pushing a catalogue dominated by progressive rock albums out of a house trailer in New Jersey. Their business mushroomed dramatically when the major American labels turned their backs on the Punk bands emerging in England three years ago.

"The New Wave definitely gave Jem Records more prestige in the United States," Say relates. "It created a lot of news, both good and bad, and we were bringing in 80 per cent of the records at the time and we're still bringing in the majority of them."

Currently, Jem operates with a staff of 60 employees and approximately 50,000 feet of warehouse space in the States in addition to a small London office. The company now has two labels of its own (PVC and Visa) and handles those Stiff, Radar and Virgin artists not picked up by a major label.

Fans agree that the quality of import pressings and the total packaging are superior to the domestic editions. Import singles frequently contain songs that never appear on an album and the LPs often feature different tracks. American albums are often a collection

(continued next page)

# Punk Mags (New Rags)

If you're interested in sampling some of this new music, write for information to: Jem Records, P.O. Box #362, 3619 Kennedy Rd., Plainfield, New Jersey 07080 or: Jem Records West, 18615 Topham St., Reseda, California 91335.

Here are a few publications you might find interesting, but bear in mind that the list is heavily slanted towards the major metropolitan centers. There should be fun magazines of some sort in most areas of the country—if you're interested, seek them out and support them. If there aren't any in your neck of the woods and you think one should exist, find some like-minded friends and start one.

**New Musical Express** (for subscription information write to NME By Post, c/o Jim Watts, Room 2613, Kings Reach Tower, Stamford St., London, England SE1 9LS.) Easily the most interesting, entertaining and informative music publication in existence. You'll have to get used to having some of your favorite American artists trashed unmercifully, but NME will certainly keep you posted on the English and underground American music world.

**New York Rocker** (166 5th Avenue, New York, NY 10010) The *Rocker* was giving the Ramones, Talking Heads and Blondie major coverage well before the mainstream press caught on and covers the English, West Coast and Midwestern scenes as well. Lots of typically arty, New-York-is-the-center-of-the-universe attitudes, but it's well worth it.

**Slash** (P.O. Box #48888, Los Angeles, CA 90046) Abusive, abrasive, often profane, hard-core Punk ideologues and proud of it, *Slash* combines enthusiastic coverage of the local LA punk scene with interviews with visiting dignitaries.

**Trouser Press** (147 W. 42nd St., New York, NY 10036) The most mainstream of the American fanzines in style and content, *Trouser Press* focuses on English artists from the Pistols to Genesis and underground American artists as well as mainstreamers like Cheap Trick and the Cars.





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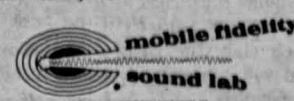
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## Tracks

(continued)

of the best songs from two import albums (the Fabulous Poodles' *Mirror Star*) or a combination of album cuts and singles (*The Clash*).

Major labels sneer at import sales figures: only one of 50 import singles sells more than 500 copies and a good-selling import album does about 2500, compared to the 100,000-plus sales needed for a Big 6 group just to stay afloat, just to earn the chance to make another album.

But import sales can sometimes exert a marked influence on major labels. Warner Bros. was forced to rush-release Dire Straits' *Communiqué*, fearful that imports would out heavily into domestic sales figures. Both Deep Purple's *Live in Japan* and Bob Marley & the Wailers' *Live* earned domestic release as a result of their enormous import popularity. Cheap Trick's *Live at Budokan* was Jem's fastest-selling import earlier this year. Epic took heed, rushing a domestic release that finally established the band's long-predicted stardom.

"We sold 25-30,000 of *At Budokan* in 26 months and that was selling for \$12-\$15 in stores," reports Say. "Epic wasn't planning to put it out here but it got so huge they had no alternative."

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The chief obstacle remaining for

new music in America is radio. In its early days, FM was an important outlet for artists who didn't fit into the context of Top 30 AM programming. Now FM is mostly computerized formats staffed by "air personalities" more concerned with getting their egos stroked, buying that new Porsche 914 GT and making their condominium payments than exposing the music of the young performers who will set the standards in the Eighties.

"American radio has gotten to a tremendously stagnant situation because they're afraid to take a chance," Miles Copeland complains. "I personally can't listen to any station in this country for more than five minutes without tearing my hair out."

"We want to help those stations that will play new stuff and that's college radio because they're not caught up in the commercial necessity of playing the hits. We hope college radio can do to radio today what FM did ten years ago."

"I think it's time the world buries the likes of Foreigner, Aerosmith and Boston. It's time they begin to see real bands again, get back in the clubs and see the new generation because that's where the real excitement is. I think kids ought to wake up and stop listening to forty-year-olds and their clones."

"Sitting back and crying about it and saying you're bored isn't going to do anybody any good. In ten years we'll expect a new generation to come along and move us out, just like that."

Cheap Trick's Rick Nielsen: following the new import route to success.



## IN BOTH EARS

### Portable Radios

The earliest portable radio was the most portable ever made, the lightest, the least expensive and completely solid state. And this was almost 60 years ago. It consisted of a galena crystal detector mounted on a necktie stickpin and had four connections, for antenna, ground and headphones.

It required no batteries, could work forever, had no moving parts except for the detector. It had its problems, though. It picked up all broadcasting stations but could not separate them and its sound volume was barely noticeable.

When vacuum tubes came along the popular approach was "the bigger the better." Portables were the "in thing" in the thirties, but since they were battery operated, they demanded a strong back. The batteries alone, and each portable needed three different types, weighed much more than about a dozen modern units. These portables were popular for beach use, but to prevent physical exhaustion had to be carried there in a car.

The solid state semiconductor transistor changed all that. Capable of being powered by tiny batteries and of delivering loudspeaker volume, transistors revolutionized the portable receiver. They were made so small they fit easily into shirt pockets or dangled by a chain from the wrist. Some could be worn like wrist watches.

Early portables were AM only. FM became possible by making the circuits do double duty. For AM reception a built-in loopstick antenna is used; for FM, a telescoping antenna which recesses into the case of the portable.

When cassettes showed they had music reproducing abilities, the portable became the popular unit it is today. The portable became more functional and it wasn't too long before short wave bands were added. All this meant price increases, so today it's possible to buy a portable for as little as \$10, or several hundred.

The \$10 and under portable sounds too cheap to be any good, but at one time the cost of a single transistor in these radios sold for much more. Mass production and low labor cost in Hong Kong and Taiwan has brought these down to where they are highly affordable. They cover only the AM band but they have a tuning control, combined on-off switch volume control, and a lightweight "in your ear" headphone is supplied. The battery is a single 9-volt type and the overall weight, with battery, is 10 ounces or less. Many portables, including the least expensive, are supplied with a wire type built-in metal stand so they can be put in a tilted position.

The name of the portable game is features, but these bring up the cost. The first of these is the two-band unit, covering both AM and FM; it has a carrying strap and a rear mounted switch for selecting AM or FM, a telescoping antenna and a jack for an in-the-ear headphone. It's possible to pick up stereo FM stations but these portables are designed for mono only, and have just a single small speaker. The power source is a single 9-volt battery. Total weight, including the battery, is about 10 ounces.

Portables can be quite sophisticated.



One unit is not only AM/FM but is equipped with a liquid crystal diode (LCD) digital clock. A separate lithium battery with a service life of one year is used for the clock and three AA penlight batteries for the radio. The clock is equipped with a beep wake-up alarm that will run for about four minutes after the selected alarm time has been reached and it will then turn off automatically. Unlike analog clocks, the digital in the radio has an AM and FM indicator. The clock has an hour switch, minute and second display switches.

Some of the larger portables are designed for stereo FM and use a pair of 4" to 6" speakers. But because the speakers are separated by a few inches, all sound, whether stereo or not, will be heard in mono only.

The sound quality of portables is nothing to get excited about. Many of them distort seriously, particularly when the volume control is advanced. There is less distortion with headphone listening since less sound power is required.

Portables with a built-in cassette tape facility are heavier and larger than the AM only or the AM/FM types and

weigh about 4 lbs., including the batteries, usually four size C cells. In some portables the cassette is for playback only and these are less expensive than those that have a playback/record facility. Those that can record have a condenser microphone built into the case. An interesting feature is that these units generally have a tone control, not found in less expensive portables. The cassette tape section is operated by switches, either piano keys or pushbuttons. The cassette section includes fast forward, play, rewind, record and a button that is a combined stop and cassette eject.

With a portable of this kind it is possible to take along cassettes recorded at home, or commercially prerecorded cassettes, and to record any external voices or sounds. Portables are also available that are cassette recorder/players only, but aren't radios.

Portables now range from a few ounces in weight to a few pounds or more. Size, weight, features, styling—all of these affect the cost. But no portable manufacturer emphasizes sound quality—or its lack.

Martin Clifford

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## ON SCREEN

(continued from page 9)

very embarrassing to his superiors (and his inferiors), so the rest of the film is simply the CIA chasing Mathau and his book. Mathau is aided in his cat-and-mouse game by Jackson, whose astringent looks and acerbic wit are here exaggerated to butch effect. Their few scenes together have none of the wit or underlying sexual currents present in *House Calls*.

Mathau, lovable in his curmudgeonly way, is not convincing as a superspy, and though there are lots of plot twists and a requisite amount of action, none of this intrigue is very intriguing. It isn't even mindlessly diverting fun because it's slow and unattractive; the whole film looks as if it were photographed with second-hand film stock, washed out and grainy. Even the far-flung locations, from Salzburg to London to Washington, D.C., are ho hum. If there's nothing to delight the eye or the mind and very little to nudge the funny bone, what's the point? I spent most of the time wondering why Sam Waterston isn't a leading man instead of a second banana.

Judith Sims

## Those Lips, Those Eyes

starring Frank Langella, Glynis O'Connor, and Thomas Hulce; written by David Shaber; produced by Steven-Charles Jaffe and Michael Pressman; directed by Pressman.

For some of us, Frank Langella's face on screen is enough to ensure two hours of rapt attention, but *Those Lips, Those Eyes* offers even more: a sweet, nostalgic look at a third-rate summer stock company in Cleveland, 1951, plus the sentimental (but not maudlin) coming-of-age of a stage-struck young man (Hulce).

Like so many stories about The Theater, this one believes that a life devoted to the stage (or even behind the stage) is infinitely more rewarding than any mere job, and certainly more fascinating than the life of a doctor. This group narcissism is forgivable only because the film's characters emerge as people and not just set decorations. Langella is complex, a helpful co-conspirator in Hulce's sexual pursuit, nasty when he's hurt, but generally all too aware of who and what he is. O'Connor is one of the company's dancers who makes Hulce's summer memorable in more ways than one. Hulce (remembered as the man who unhooked a bra in *Animal House*) is the most predictable character, bumbling at first, eager to learn, who abandons his medical studies because he's "hooked" on the magic of the theater.

And what magic: garish, painted sets, and those dreadful/wonderful musicals that have been "thrilling" (or perhaps just numbing) audiences for generations, like *The Desert Song*, *The Vagabond King*, *Rose Marie*, all done up with corny choreography and energetic overacting. This is a valentine to Broadway-in-the-Boondocks, and it's completely charming.

Judith Sims

## The Great Santini

starring Robert Duvall, Blythe Danner, Michael O'Keefe, Lisa Jane Persley, and Sam Shaw; based on the novel by Pat Conroy; written and directed by Lewis John Carlino.

Santini isn't his real name; it's the *nom de guerre* (literally) of "Bull" Meecham, Marine colonel, pilot extraordinaire, drunk

and practical joker, outrageous egomaniac, and father of a large family which he likes to run like a boot camp. Ben, his oldest boy, is a gentle soul who's beginning to chafe under the discipline, to say nothing of his father's determination to mold him in his own macho image.

This is the stuff of classic (not to say old-hat) family drama, and Carlino makes it work primarily by putting Duvall and O'Keefe in front of the camera as father and son and letting them have at each other, with Danner, the long-suffering mother and

wife, as occasional reluctant referee. Since all three are tremendous, it comes off beautifully. Duvall, in a full-voiced extension of his Kilgore character in *Apocalypse Now*, is one of the recent movies' great eccentrics, and O'Keefe foils him by showing more range than an actor his age deserves to have.

What is most likely to upset people who see *Santini* is the refusal, as in life, of its volatile mix of comedy and tragedy to fall into a convenient narrative pattern. That and the lack of superstar names probably

explain the film's failure in six test markets, prompting Orion to sell it to cable before they could be persuaded to give it a New York opening. Thanks to the huge success of that engagement, you may at last get your chance to see it in a local theatre.

Sol Louis Siegel

## OUT THE OTHER

(continued from page 4)

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## Families

GILDA RADNER, who plays a U.S. President's daughter in the soon-to-be-released *The First Family*, will next star in a Broadway play, *Lunch Hour*, written by Jean (Please Don't Eat the Daisies) Kerr, directed by Mike Nichols. Gilda's role: the Other Woman.

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## Fall Waxings:

RETAILERS IN YOUR VICINITY should soon have *Hawks and Doves* by Neil Young, *Dirty Mind* by Prince, *The Wanderer*, by Donna Summer, who just wandered from Casablanca Records to Geffen Records, with million dollar lawsuits and counter-suits trailing in her wake; *Heart* by Heart, a mix of live hits and new studio-recorded songs by Seattle's contribution to womanly rock & roll, *All Shook Up* from Cheap Trick, who recently left baseball-stadium-sized audiences in Japan in just that condition; a new album from indomitable bluesman Muddy Waters; another from state-of-the-art New Wavers Talking Heads (see On Tour for coverage of their Heatwave Festival appearance); *New Directions in Europe*, a live one from Jack DeJohnette; *Triumph* from the Jacksons; plus new albums from Rickie Lee Jones, Paul Butterfield and George Harrison, not to mention a reunited George Jones and Tammy Wynette, a partnership responsible for some of the best duets in recent Country & Western history.

## THE FORBERT SAGA

(continued from page 11)

a two-year pursuit. In it, Forbert flashed between a pained, quasi-articulate attempt at honesty and abrupt stonewalling.

"Are you still on schedule?"

Forbert faces sullenly forward on the naugahyde couch, a kid called once more into the principal's office and sick of it.

"On schedule . . . Yeah, I'm on schedule."

"Well, I was wondering what other milestones you see ahead for your career?"

"Milestones . . . Well, I plan to keep doing what I'm doing."

"You were on the road a long while with the first two albums. Now you've had a chance to stick in New York for a while. How has your life been going?"

"About the same as it's been going the last few years."

Minutes pass. The phrase "folk music" appears in one of my sentences. Forbert launches a gravelly monologue on the theme "What is folk music, really?" Then we find safe, pleasant ground in a mutual admiration for Mississippi novelist William Faulkner. Somehow, that subject takes an uncanny turn toward Forbert soliloquizing about how people need direction and motivation, how—if they haven't found it yet—they should continue to search. For the first time, eloquence of a sort enters the room. Out of the mud, the lotus flower blooms. I extend a handshake, happy to have what few notes I have, catch an L.A.-bound plane and spend the next three days and nights pondering how to frame this gaunt communication into a story.

Monday afternoon brings a call from a New York publicist. "Steve sat up in bed the night after he talked to you and realized there was more he had to say."

One and a half hours past midnight, the phone rings again. (ring) "This is Steve . . . I wondered if you realized that what I said last Friday was all nonsense."

"Didn't realize it. I'm sorry to hear it was nonsense."

"How do you *know* it was nonsense?"

"You just said so."

Ten or fifteen minutes more of this verbal frolic and I essay a politely inane closing riff. "Well, good luck on your Japan tour. I'm sure it'll be a good shot for you."

"A good shot for me . . . I mean, what am I after? It doesn't matter. I mean, that's why I'm calling. I don't want to be nominated for . . . youth leader or anything."

"I understand that. But you want to be heard, don't you?"

"Well, I wanna be heard, yeah. But what is *being heard*, really? What does it mean to be heard?"

"If we could turn things around, what kinds of questions would you want to be asked?"

"I'm not trying to create any new questions. I'm trying to destroy older ones."

Finally, come Thursday afternoon, an important artifact arrives: an advance cassette copy of *Little Sterie Orbit*, Forbert's third album to feature a coyly self-referential title. "Can't tell what something's like 'Til you've been there yourself," says "Laughter Lou," a blast at critics that's sandwiched between two disarmingly open-hearted love songs to two different women. "Sailed around the world alone," says a song to an emotionally isolated rich girl. "Too bad it took ya nowhere."

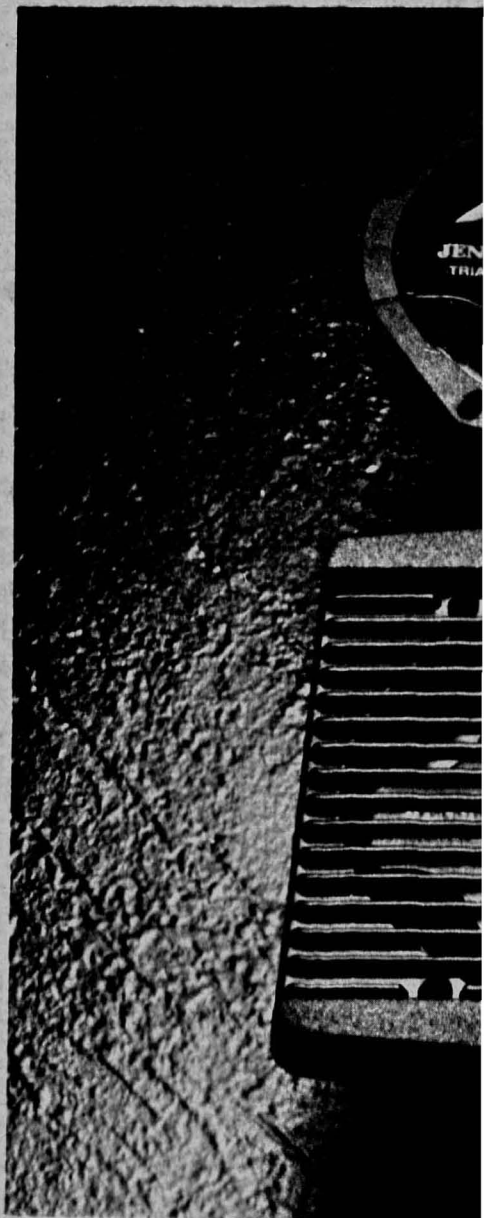
Throughout the album, as on the two before, several basic styles merge—a sea-chanty-like instrumental called "Lucky" precedes "Rain," which kicks off with a vintage Nashville feel. Then "I'm an Automobile" features a hard rock thump and a lighthearted come-on called "Schoolgirl" arrives with a skipping, folksy tempo. True to the ways established on the first two LPs, Forbert's melodies are catchy and his lyrics hang around to provoke rethinking. The songs not so much demand attention as engage it, sidling up to a listener's imagination with payloads of humor, observation and, sometimes, frustration. Whatever other items may be on the singer's imaginary schedule, whatever psychological armor he thinks he needs to wear, it's still a privilege to hear the fresh blends Forbert has to offer. His unspoken ambition—to be really worthy of the flattering comparisons he's inspired—just might come true.

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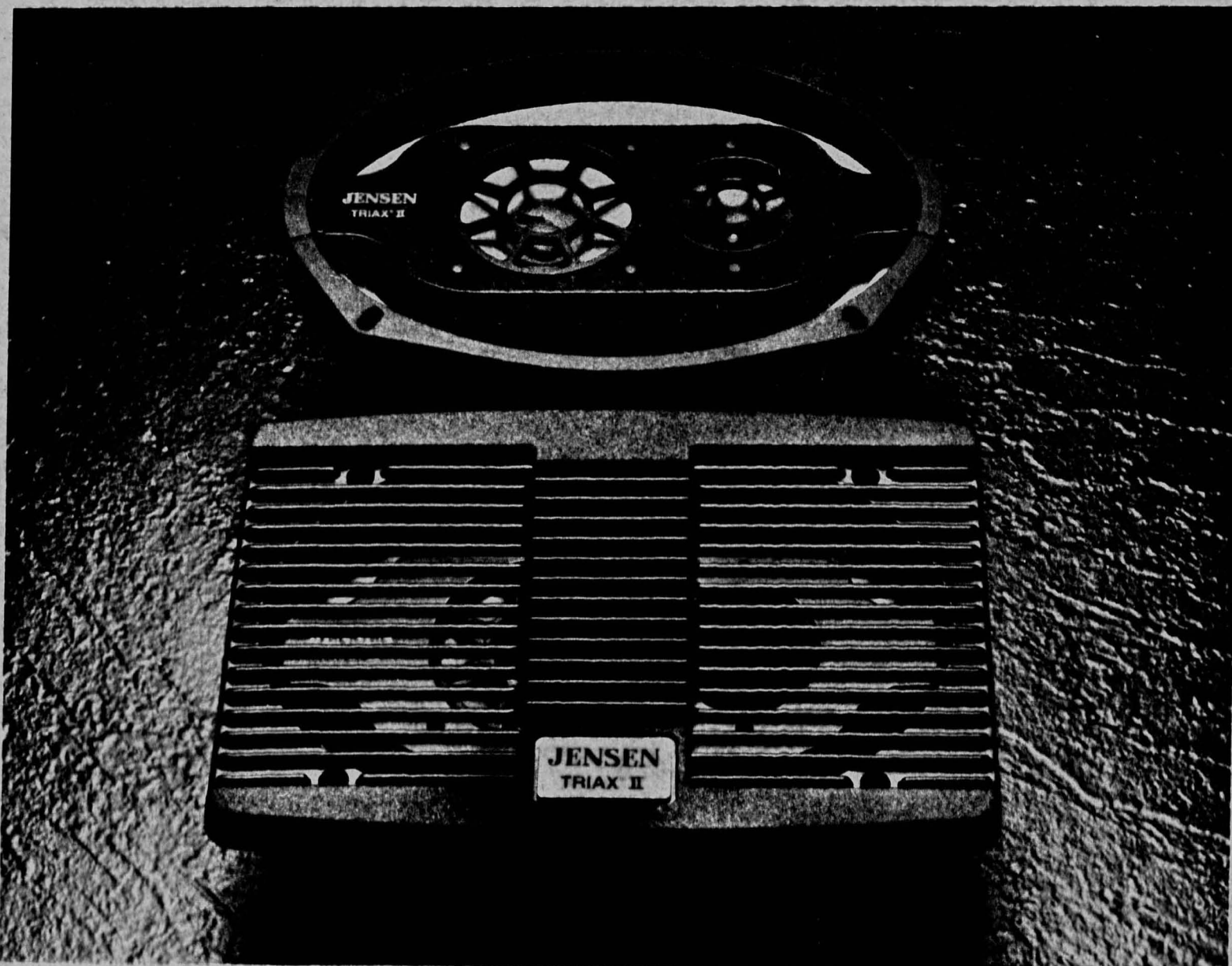
The Triax II is also fully compatible with the advanced bi-amplified power sources for outstanding clarity and separation.

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# tech talk:

Synthesized quartz lock tuning

# explained.

Staying tuned. Simply put, it's what the tech talk above is all about. To be precise, our tech talk describes incredibly accurate tuning technology. Technology that's yours in the amazing new MCS Series® 3260 60-watt\* Synthesized quartz phase lock receiver.

That's quite a mouthful, so we'll take it one step at a time.

Synthesize means to bring together or combine. And that's just what MCS has done. They've combined quartz crystal precision with microelectronic circuitry to create a tuning system of incredible precision.

The quartz crystal vibrates at an incredibly accurate frequency. When you select a station, a device called a comparator compares the receiver's frequency with that of the quartz crystal, continuously correcting for deviation. This complete circuit is called a Phase Lock Loop and is managed by a miniature computer called a microprocessor.

To make sure there's no doubt about what stations you're locked in on so securely, the 3260 provides you with a large, clear, digital readout of the station frequency.

But that's just the beginning. You also get

fully electronic touch tuning, a memory function that lets you program up to six stations on AM or FM, LED wattage meters, LED signal strength meters and much, much, more.

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## Profile

# Ex-running back doing fine as top Hawkeye cornerback

By Mike Hlas  
Staff Writer

There has been plenty of complaining about the Iowa football team recently, but little of it has been directed at the defense. The pass defense has been stingy all season, and one player responsible for it has been Tracy Crocker.

Crocker, who was Iowa's player of the week following the Hawks' 24-6 loss to Minnesota last Saturday, is a junior cornerback from Cedar Rapids. He is the only Iowa defender that has intercepted more than one pass this year. He intercepted a Tim Clifford pass in Iowa's 16-7 win over Indiana, and a pass from Tim Salem against Minnesota.

To date, Crocker has 38 tackles, 28 of them solos. He has one tackle for a loss of four yards. Crocker also recovered a Minnesota fumble Saturday.

CROCKER, recruited by former Iowa Coach Bob Commings, came to Iowa as a running back. He was an All-State running back at Kennedy High School.

Crocker excelled in other high school sports. He was also an All-State basketball guard and an All-State outfielder. In addition, he set a Kennedy track and field record in the high jump. Crocker earned nine varsity letters.

Last year, Crocker received the most votes in a Cedar Rapids Gazette readers' poll to select the city's greatest athlete ever.

"I think the readers paid more attention to the athletes of the last few years," Crocker said. "It was an honor just to be mentioned."

CROCKER WAS recruited by Iowa, Iowa State and Illinois, and was offered a chance to be a walk on at Nebraska.

"I wanted to stay in the Midwest," Crocker said. "So I figured I might as well stay close to home. I was born in Iowa City, and was raised on Iowa football. When it came time to sign the national letter of intent, there was no question where I wanted to go."

Crocker played wingback his first year as a Hawkeye, getting a lot of playing time for a freshman. When Iowa Coach Hayden Fry took over, Crocker was offered an opportunity to switch to defense.

"I played a little defense in high school, but there was a big difference learning a sophisticated college defense as opposed to just going out and tackling people," Crocker said. "I had a lot to learn and had to really discipline myself."

THE COACHES said playing defensive back was his decision and if he ever wanted to return to offense he could.

"The more I played it, the more I liked it," Crocker said. "I have no second thoughts."

As for the Hawks' 2-5 season, Crocker manages a positive attitude. "Certainly it's been frustrating from any viewpoint. But I see a lot of good coming out of this year, not only for next season, but for the rest of this season."

"Everybody has been finding out about something inside them that can only help," Crocker said. "We've all been learning a lot about bouncing back."

The Iowa pass defense has been among the best in the Big Ten all season, so perhaps Crocker doesn't have much bouncing back to do.

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## Capsule

### Plain view booze not allowed

There are no rules prohibiting alcohol in Kinnick Stadium, although beverages in bottles, cans or jugs are not allowed. But botas and wine skins are one way to get around the rule.

By Claudia Raymond

### Special teams: The rally makers

Players have to love to be tackled while running at break-neck speed to play on football special teams. They are special players who can make the "big play."

By Jay Christensen

### The man behind Iowa's defense

Bill Brashier calls the Iowa defensive plays from the press box at football games. He spent most of his coaching career in Texas, but came to Iowa with Head Coach Hayden Fry from North Texas State.

By Mike Hlas

### Hawks, Badgers look for pride

Iowa and Wisconsin are in similar positions coming into Saturday's football game. Both have 2-5 records, and both have had trouble generating offensive scoring drives.

By Jay Christensen

### Little Eight growing up

The Big Ten has been dominated by Michigan and Ohio State, creating the proverbial Big Two. This year Purdue may have something to say about that, and join the Wolverines and Buckeyes at the conference top.

By Heidi McNeil

### Eating wienees with the governor

The Iowa press box contains more than the news media on football Saturdays. On a given Saturday, it's possible to eat hot dogs with the most important people in the state.

By T. Johnson

### Iowa-Wisconsin player rosters

We promised complete game rosters, and you will get them for use at the football game Saturday.

### Moms and dads honored

Between 600 and 800 people are expected to attend the annual Parent's Day brunch Saturday. It's hats off to the parents this weekend.

By Steve Battersen

### Managers guard for spies

Iowa football managers help make games runs smoothly

The Daily Iowan, Pregame  
c 1980 Student Publications, Inc., Vol. 2, No. 5  
Friday, October 31, 1980

from the sidelines. Their duties vary from watching for spies to storing blocking dummies.

By H. Forrest Woolard

### Big Ten statistics

Iowa's Jeff Brown is second in Big Ten rushing, despite not starting the past two games. Calvin Murray of Ohio State leads the conference with 786 yards.

### NCAA statistics

Iowa's Keith Chappelle leads the nation in receiving with 558 yards. Purdue's Dave Young is close behind at 557 yards.

### Crocker is a stingy defender

Junior cornerback Tracy Crocker, Iowa's player of the week, switched to defense his sophomore year after playing wingback. He is now one of the Iowa leaders in the defensive secondary.

By Mike Hlas

Pregame is a football magazine published by The Daily Iowan on the Friday before home football games. Edited by DI Sports Editor Heidi McNeil and designed by Associate Sports Editor Dick Peterson. Cover by Steve Zavodny. Production by Dick Wilson and Bob Foley.

## Off the field

# Booze at games okay (per se)

By Claudia Raymond  
Staff Writer

Question: What regulations prohibit alcohol in Kinnick Stadium?

Answer: None.

None?

Question: You mean there are no rules forbidding alcoholic beverages in the stadium?

"Per se, that is," responded UI Campus Security Captain Oscar Graham.

There are rules prohibiting specific containers into the stadium such as bottles, cans, and plastic gallon jugs. The list of forbidden containers is posted on each stadium gate.

"Unless these types of containers are in 'plain view only,' there isn't much we can do about it," Graham said.

"Now if we can read the alcoholic label or see the cans, bottles or whatever, then the person has two choices: Either leave the stadium with the content, or take the content back to the car and then you can come back in," he explained. "Most people want to see the game, so they usually don't cause any trouble."

AS FOR CONTAINERS brought into the stadium that are not forbidden, "You can guess 75 percent of the time what the content is, but the search and seizure laws don't allow you to search," Graham said.

The Iowa Supreme Court ruled that a search is not allowed under these circumstances, Graham said. "That's the way the law is," he said.

With more than 59,000 fans crowding into Kinnick Stadium like sardines in a can for a Saturday football game, you can bet some alcohol will make it past security.

Some fans like their alcohol fresh from its original container. These people risk their chances that the alcohol may be confiscated by security officers.

"I just act like I came from the library and pick up cold six-pack for



The Daily Iowan/Steve Casper

Two Iowa fans enjoy a bota break at a football game. Botas are a popular refreshment container at games.

my back pack, right before the game," one UI student said. "They can't force me to open my pack. I just put a can by my feet where the cops can't see it, especially in between a bunch feet."

ANOTHER UI student makes the forbidden liquid his girlfriend's responsibility. "She has this big purse that comes in handy for carrying our bottle of wine. We just make sure the cops aren't around when we take a sip."

"Blankets are the the easiest way to load our cans of beer," one fan pointed out. "It even sounds reasonable for football weather and then we can just hold the can under the blanket in between drinking."

One fan admitted wearing overalls to every home game has aided him in smuggling in alcohol. "I own a number of hip flasks that fit real nice into my pockets on my rear end and sides of legs," he explained. "Then I can stuff one in each of my socks. I put one of those rain ponchos on and I'm in. You never know when it is going to rain."

The same fan recalled his shoes came untied at one game. "I was too scared to bend over so I just slowly walked up about two dozen steps — real slow and careful."

OTHER SPECTATORS don't want to take chances with the glass bottles or cans so they come up with their other forms of containers.

Botas, or wine skins, are frequent sights at games. They have been so

popular this season the drug stores in downtown Iowa City have sold out of their supplies and do not plan to make any re-orders.

The plastic-lined, leather-decorated containers, however, are still available in other area stores. They come in three different sizes, ranging from \$5 to \$7 in cost.

One fan was seen carrying six botas around his neck at the last home game. Some people carry in small coolers and thermos filled with ice and then hide them under a blanket.

There aren't enough security officers to scrutinize each spectator in Kinnick Stadium.

"We just hope people are discreet and don't get rowdy," Graham said. "Then that would make us all happy."

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## Statistics

### NCAA

Rushing				Scoring				All-purpose running			
Car	Yds	Avg	TD Yds/game	TD	XP	FG	Pts	Rush	Rec	PR	KOR Yds /game
Marcus Allen, Southern Cal	224	9.4	4.2	9	157.8			634	155	125	229 1143 190.5
George Rogers, South Carolina	169	10.8	6.4	10	155.6			947	168	0	0 1115 185.8
Stump Mitchell, Citadel	179	10.8	6.1	10	155.0			670	305	91	348 1414 176.7
Freeman McNeill, UCLA	128	7.0	5.1	6	141.8			887	53	40	226 1206 172.3
Dwayne Crutchfield, Iowa State	184	9.3	5.1	9	133.9			731	445	0	0 1176 168.0
James Brooks, Auburn	161	8.8	5.5	6	126.7			820	248	0	0 1110 158.6
Herschel Walker, Georgia	142	8.7	6.2	9	125.3			1085	8	0	0 1093 156.1
Charlie Wysocki, Maryland	235	9.7	4.1	7	121.6			1089	1	0	0 1090 155.7
Cyrus Lawrence, Virginia Tech	182	8.5	4.7	6	121.6			369	89	0	0 992 1050 150.0
Floyd Allen, VMI	222	9.6	4.4	4	121.1			487	107	160	146 900 150.0

Receiving				Punting				Interceptions			
No.	Yds	TD	/game	No.	Yds	TD	/game	No.	Yds	TD	/game
Keith Chappelle, Iowa	41	558	2	5.9	Ray Stachowicz, Michigan State	44	46.6	Jeff Hipp, Georgia	6	72	0
Dave Young, Purdue	41	557	5	5.9	Rohn Stark, Florida State	43	45.8	John Simmons, SMU	6	58	2
Mike Jones, Tennessee State	35	563	7	5.3	Jim Arnold, Vanderbilt	40	45.0	Bill Whitaker, Missouri	6	28	1
Cris Crisley, Princeton	35	374	3	5.8	Eric Kalles, SMU	48	44.3	Ricky Delgadillo, Harvard	5	129	1
Bart Burrell, Purdue	40	601	4	5.7	Bucky Scribner, Kansas	42	44.2	Ronnie Lott, Southern Cal.	5	88	0
Gerald Harp, Western Carolina	44	687	2	5.5	Mark Dickert, Florida	32	44.0	Clifford Toney, Auburn	5	23	0
John Mistler, Arizona State	33	452	7	5.5	Ralph Giacommaro, Penn State	34	43.7	Mike Richardson, Arizona State	5	13	1
Andre Tyler, Stanford	43	567	6	5.4	Curt Carlson, West Virginia	42	43.5	Felix Wright, Drake	6	51	0
James Murphy, Utah State	36	574	6	5.1	Rich Hanschu, Eastern Michigan	43	43.4	Mark McCants, Temple	5	151	0
Darrin Nelson, Stanford	36	445	4	5.1	Calvin Warren, N.C. State	35	43.3	Dennis Taborn, Duke	5	132	1

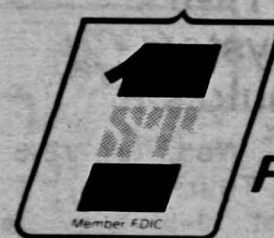
Scoring offense				Rushing defense				Pass defense			
Pts	Pts/game	Car	Yds Avg TD /game	Att	Cmp	Int	Pct Yds TD/game	Att	Yds	Avg	TD /game
Nebraska	294	42.0						Kansas State	97	47	6 48.5 491 2 70.1
Brigham Young	281	40.1						Southern Miss.	117	51	7 43.6 509 0 72.7
Alabama	257	36.7						Kent State	118	49	4 41.5 553 5 79.0
Oklahoma	215	35.8						Toledo	100	48	10 48.0 644 3 92.0
Nev.-Las Vegas	246	35.1						Iowa State	169	56	10 33.1 648 4 92.6
South Carolina	239	34.1						Cincinnati	87	49	7 56.3 651 6 93.0
Missouri	239	34.1						Appalachian State	140	69	11 49.3 756 2 94.5
UCLA	198	33.0						Western Michigan	170	70	9 41.2 765 4 95.6
Ohio State	227	32.4						Virginia Tech	156	60	6 38.5 775 3 96.9
Florida State	259	32.4						Dartmouth	120	52	11 43.3 584 3 97.3

Total defense			
Att	Yds	Avg	TD /game
Pittsburgh	467	1355	2.9 7 193.6
Nebraska	447	1355	3.0 5 193.6
Virginia Tech	504	1619	3.2 5 202.4
North Carolina	446	1509	3.4 2 215.6
Florida State	461	1730	3.8 6 216.2
Navy	443	1568	3.5 7 224.0
Rutgers	442	1568	3.5 7 224.0
Alabama	460	1582	3.4 7 226.0
Southern Mississippi	419	1646	3.9 14 235.1
Southern Cal.	341	1443	4.2 9 240.5

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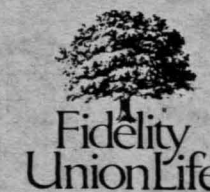
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## Inside football

# Special teams are game openers

By Jay Christensen  
Staff Writer

Remember Nebraska's Johnny Rodgers punt return for a touchdown against Oklahoma in 1971? It gave the Cornhuskers a 35-31 victory over the Sooners.

Or how about Anthony Davis of Southern California? His kickoff return for a touchdown rallied the Trojans from a 24-6 deficit to a 55-24 victory over Notre Dame in 1974.

The Iowa record for the longest punt return is 94 yards by Bob Longley against Oregon in 1949. The Hawks won that game, 34-31.

The Hawks have had two 100-yard kickoff returns. George "Dusty" Rice ran one back against Purdue in 1951 in a 34-30 loss to the Boilermakers. And Joe Williams' touchdown return against Notre Dame in 1961 led the Hawks to a 42-21 season finale victory.

AS YOU CAN see, it's important to know what a good kickoff or punt return can do in a close ballgame. Frequently it can be the difference, as in Nebraska's case and sometimes it rallies a team like USC. At other times, a kick returned for a touchdown can lead to a rout.

It is no surprise coaches put so much emphasis on kicking teams, or special teams. The special team units can turn a game around.

Coaches look for special players for the speciality teams. Not only must they have speed, strength and size, but also a special desire. They must love to hit, and to be hit, running at full speed down the field.

ON KICKOFFS, the receiving team lines up five players 10 yards from the ball. This line-up is for a possible on-side kick. Once the ball travels 10 yards, it is a free ball. Anyone can recover it for possession.

But the kicking team can't touch the ball until it travels 10 yards. If they do, the kicking team is penalized five yards. So putting five people 10 yards from the ball takes that threat away.

Three players are placed 15 to 25 yards from the ball and are responsible for the timing on the return. They set up a "wedge" or "lane" for the back to return the ball through.

Three deep backs are often used to cover the width of the field. The kicking team often tries to force a return to a certain side. The kick may be to the left if it is believed a return on the right side has been pre-planned. Two backs are placed wide enough to field a ball kicked to either side and must have enough speed to reach the blocking lane. The back in front usually fields shorter kicks.

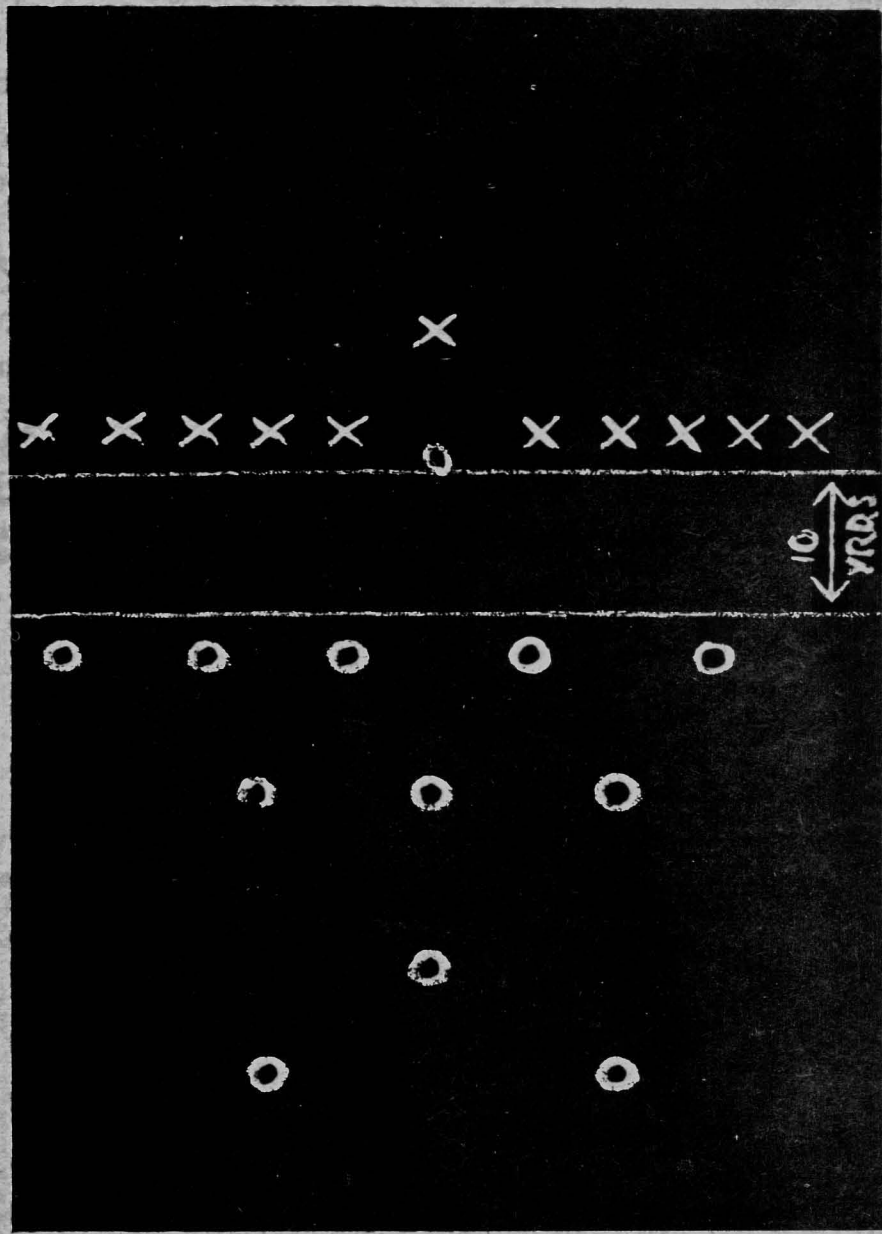
EACH MEMBER of the kicking team must run straight down the field until the return is started. Once the return starts, the collisions begin. The receiving team tries to break a hole in the kicking team's defense. If successful, the back goes into the open field and runs toward a touchdown.

Near perfect timing, however, is required so the back can hit the hole before it closes.

Punt returns are somewhat similar because two deep backs are used. The players are lined up a few yards from each other to prevent a fake punt or to attempt a block of the kick.

The receiving team again sets up where it plans to return the ball. It could be to the left, to the right or straight down the middle. The punter may kick the ball high to prevent a return. A low, line-drive kick is often easier to return because the defense doesn't have time to surround the ball.

Again, it takes a speedy back to hit the hole and break into the open field. If successful, the game could turn around as fast as the return.



## Profile

# Texas experience comes to Iowa

By Mike Hlas  
Staff Writer

From Eastland, Texas, through Sherman and Freer, came the Iowa football team's defensive coordinator and defensive backfield coach.

Bill Brashier has had a wide range of coaching experience since graduating from North Texas State in 1952.

Brashier, 51, a native of Eastland, Texas, was an outstanding defensive back for the Mean Green. He still holds school records for most interceptions in one season, 10, and most career interceptions with 19.

After graduating with bachelor of science and master's degrees, Brashier went to Sherman, Texas, where he was a high school assistant coach for three years. He then got his first head coaching job at San Antonio's South High School where he stayed seven years.

THEN CAME Brashier's first opportunity to coach in the college ranks. He

was offered the post of offensive backfield coach at Texas-El Paso. Unfortunately, he stepped into an unstable situation, and the entire staff was dismissed after his first year at UTEP.

It was back to high school coaching for Brashier and he became head coach at a high school in Freer, Texas. The following year he returned to San Antonio to take over head coaching duties at Robert E. Lee High School.

Brashier, however, was anxious to get back into college coaching, and when the chance came to return to North Texas State, he grabbed it.

Rod Rust, a native of Cedar Rapids, was head coach for the Mean Green at that time. He hired Brashier to his staff. Five years later Hayden Fry took over the reins at North Texas state, and retained Brashier. Brashier stayed on the staff the entire six years Fry was coach at North Texas.

WHEN FRY offered Brashier the chance to move to Iowa with him,

there was no hesitation. "I've always wanted to be in big time college coaching," Brashier said. "North Texas State is a fine institution, but they do not play big time football."

Iowa was particularly appealing to Brashier. "I looked at Iowa as a great opportunity for me. Being in the Big Ten gave me a chance to apply what I know against the best."

Brashier added that Iowa has been his first chance to work with "such high-class, intelligent young men."

On game days Brashier becomes a central figure as to what happens on the field. He calls the defenses from the press box, and must make a call on every play for the defense.

Brashier's wife is a teacher at City High School. Two of Brashier's three children made the move to Iowa City from Texas.

Iowa City and the UI have impressed Brashier and his family. "The crowds and enthusiasm are great, and the people are super," Brashier said. "The UI is a first-class institution."



Iowa defensive coordinator Bill Brashier

## Statistics

### Big Ten

#### Rushing

	Car	Yds	Avg	TD	Yds/game
Calvin Murray, Ohio State	115	786	6.8	6	112.3
Jeff Brown, Iowa	125	621	5.0	0	88.7
Marion Barber, Minnesota	128	607	4.7	10	86.7
Lawrence Ricks, Michigan	93	563	6.1	4	80.4
Lonnie Johnson, Indiana	105	540	5.1	6	77.1
Stan Edwards, Michigan	102	527	5.2	4	75.3
Butch Woolfolk, Michigan	106	513	4.8	4	73.3
Garry White, Minnesota	100	479	4.8	5	68.4
Mike Harkrader, Indiana	89	446	5.0	3	63.7
John Williams, Wisconsin	87	377	4.3	0	53.9

#### Scoring

	TD	XP	FG	Pts	Pts/game
Vlade Janakievski, Ohio State	0	27	10	57	9.5
Marion Barber, Minnesota	10	0	0	60	8.6
Rick Anderson, Purdue	3	17	11	50	7.1
Ali Haji-Shiekh, Michigan	0	25	8	49	7.0
Anthony Carter, Michigan	8	0	0	48	6.9
Kevin Kellogg, Indiana	0	21	6	39	5.6
Lonnie Johnson, Indiana	6	0	0	36	5.1
Calvin Murray, Ohio State	6	0	0	36	5.1
Art Schlichter, Ohio State	6	0	0	36	5.1
Morten Anderson, Michigan State	0	11	8	35	5.0

#### All-purpose running

	Rush	Rec	PR	KOR	Yds	/game
Calvin Murray, Ohio State	786	90	0	129	1005	143.6
Anthony Carter, Michigan	1	509	100	374	984	140.6
Jeff Brown, Iowa	621	125	12	41	799	114.1
Marion Barber, Minnesota	607	120	0	0	727	103.9
Jimmy Smith, Purdue	313	71	0	187	571	95.2
Garry White, Minnesota	479	140	0	0	619	88.4
Stanley Edwards, Michigan	527	71	0	12	610	87.1
Bart Burrell, Purdue	0	601	0	0	601	85.9
Lawrence Ricks, Michigan	563	23	0	0	586	83.7
Lonnie Johnson, Indiana	540	1	0	17	558	79.7

#### Receiving

	No.	Yds	TD	/game
Keith Chappelle, Iowa	41	558	2	13.6
Dave Young, Purdue	41	557	5	13.6
Bart Burrell, Purdue	40	601	4	15.0
Anthony Carter, Michigan	31	509	8	16.4
Steve Bryant, Purdue	29	439	2	15.1
Ted Jones, Michigan State	29	405	0	14.1
Greg Dentino, Illinois	27	294	2	10.9
Tim Stracka, Wisconsin	23	378	2	16.4
John Lopez, Illinois	24	357	1	14.9
Mike Murphy, Illinois	24	189	0	7.9

#### Punting

	No.	Avg
Ray Stachowicz, Michigan State	44	46.6
Don Bracken, Michigan	25	43.6
Tom Orosz, Ohio State	35	42.3
Don Geisler, Indiana	31	40.8
Reggie Roby, Iowa	27	40.5
Jim Bosche, Purdue	27	37.4
David Greenwood, Wisconsin	49	37.2
Kirk Bostrom, Illinois	57	37.2
John Kidd, Northwestern	44	36.8
Gregg Smith, Minnesota	25	34.6

#### Scoring offense

	TD	XP	FG	Pts	Pts/game
Ohio State	28	28	10	227	32.4
Michigan	26	25	8	205	29.3
Indiana	26	23	6	199	28.4
Purdue	19	18	11	166	23.7
Minnesota	19	19	2	139	19.9
Illinois	20	19	6	157	19.6
Michigan State	16	12	8	133	19.0
Northwestern	11	10	5	91	11.4
Iowa	8	6	5	71	10.1
Wisconsin	7	7	4	61	8.7

#### Rushing

	Car	Yds	Avg	TD	Yds/game
Ohio State	393	1971	5.0	23	281.6
Michigan	378	1732	4.6	14	247.4
Indiana	318	1508	4.7	13	215.4
Minnesota	342	1398	4.1	18	199.7
Wisconsin	371	1264	3.4	4	180.6
Iowa	299	1054	3.5	2	150.6
Purdue	305	1000	3.3	7	142.9
Northwestern	314	940	3.0	4	117.5
Michigan State	236	802	3.4	8	114.6
Illinois	281	829	3.0	10	103.6

#### Rushing defense

	Car	Yds	Avg	TD	/game
Michigan	280	789	2.8	10	112.7
Wisconsin	254	827	3.3	10	118.1
Purdue	278	941	3.4	6	134.4
Ohio State	306	1081	3.5	3	154.4
Iowa	327	1090	3.3	8	155.7
Minnesota	314	1198	3.8	12	171.1
Illinois	402	1666	4.1	20	208.2
Indiana	369	1531	4.1	8	218.7
Michigan State	406	1776	4.4	10	253.7
Northwestern	444	2681	6.0	37	335.1

#### Pass defense

	Att.	Cp.	Int.	Pct.	Yds.	/att.	TD/GAME
Northwestern	121	57	2	47.1	873	5	109.1
Ohio State	168	77	13	45.8	833	6	119.0
Iowa	160	72	8	45.0	898	6	128.3
Indiana	149	75	14	50.3	995	7	142.1
Minnesota	164	86	4	52.4	1085	8	155.0
Michigan State	185	97	8	52.4	1223	7	174.7
Michigan	192	101	9	52.6	1233	3	176.1
Illinois	195	104	6	53.3	1419	11	177.4
Purdue	212	102	10	48.1	1280	6	182.9
Wisconsin	228	130	8	57.0	1714	8	244.9

#### Total defense

	Att	Yds	Avg	TD	/game
Ohio State	474	1914	4.0	9	273.4
Iowa	487	1988	4.1	14	284.0
Michigan	472	2022	4.3	13	288.9
Purdue	490	2221	4.5	12	317.3
Minnesota	478	2283	4.8	20	326.1
Indiana	518	2526	4.9	15	360.9
Wisconsin	482	2541	5.3	18	363.0
Illinois	597	3085	5.2	31	385.6
Michigan State	591	2999	5.1	17	428.4
Northwestern	565	3554	6.3	42	444.2



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## Profile

# Iowa managers watch for spies

By H. Forrest Woolard  
Staff Writer

Imagine having the responsibility of scouting for spies during an Iowa football practice. Head Coach Hayden Fry demands that no one see his Hawks work out, and you are the individual that must guard the UI Hospitals' parking lot to prevent onlookers.

Well, although the managers on the Iowa football team must perform many tasks, one practice duty includes climbing to the top of the parking ramp

and turning away spectators. Linn Sines, head student manager of the football team, is usually the person who handles the Hawkeye spy patrol.

SINES, a fifth-year senior, is on full scholarship and must oversee the other five student managers. He is assisted by Jim West, who works with the offensive line; Brad Grow, who aids the quarterbacks and receivers; and Mike Anglesburg, an equipment maintenance specialist.

Matt Hotle is in charge of the

kickers' equipment and time keeping, while John Budzinski works with the defensive backs and storage of the blocking dummies.

WHILE ALL THE managers have their own reasons for serving in these often "thankless" positions, one individual has a very special motive why he is so dedicated to the Iowa program.

Several years ago Budzinski was running cross country in high school and became paralyzed on his left side. Doctors diagnosed that he had an aneurysm, and said he would never

walk again. Determined to continue his athletic interests, Budzinski was rehabilitated so he now can walk.

"I was kind of recruited to come to Iowa by (tight end assistant) Coach Bernie Wyatt," Budzinski said. "I went to high school with Dwayne Williams (in Bayonne, N.J.) and it was a package deal that he come here and play while I was football manager."

"I feel like I'm part of the family at Iowa," Budzinski said. "I'm proud to be a Hawk and even prouder to be able to work with the football team."



When Iowa elected Jim Leach to the U.S. Congress she sent her best, and Jim has been working hard ever since.

Seldom does anyone seek public office as uniquely qualified as Jim Leach. He studied at Princeton, Johns Hopkins, the London School of Economics, and then served abroad in the United States Foreign Service.

But most importantly, Jim Leach is a product of Iowa and it's values. He was born and raised in the 1st District, and was a high school athlete, playing football, and winning a state wrestling championship. Prior to being elected to serve the people of Iowa he headed his family's business in Bettendorf.

Jim knows Iowans and what they believe in, and his record in Congress shows that he works hard to reflect that in Washington D.C. He's working to bring federal spending and inflation under control. And he's stood up for Iowan farmers and small businessmen by voting to reduce Federal Taxes and regulatory burdens.

Jim went to Congress with the support of individual Iowans who believed that he would work hard for them. He hasn't let them down.

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## Game preview

# Pride motivates Hawks, Badgers

By Jay Christensen  
Staff Writer

It's fairly obvious bowl scouts won't be sitting in Kinnick Stadium Saturday to watch Iowa and Wisconsin play football.

The Hawks and Badgers have nothing at stake but pride. They share many of the same problems. Neither team has been able to generate an offensive scoring punch and the defenses have kept the scores close.

Wisconsin is coming off two good performances. The Badgers, 2-5 this year, spoiled Michigan State's homecoming with a 17-7 win. Last week Wisconsin held powerhouse Ohio State scoreless in the second half of a 21-0 loss.

Iowa beat Northwestern 25-3 two weeks ago, but was handed a tough 24-6 loss in Minneapolis last weekend. Injuries were costly to the Hawks in the Minnesota game. Starting quarterback Phil Suess is out for the season with a fractured wrist. Only tackle Matt Petrzek is healthy on the offensive line.

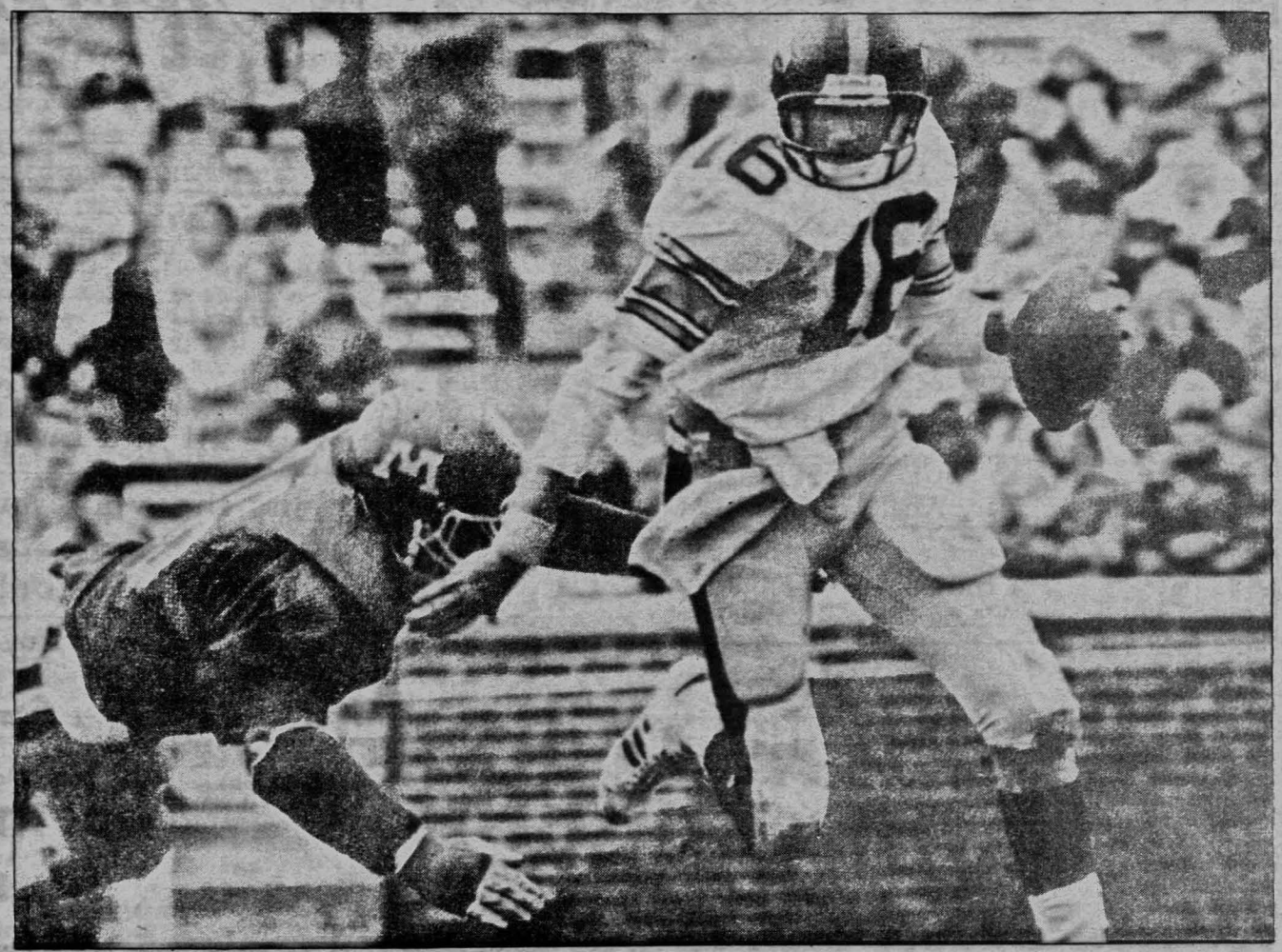
"THE ONLY WAY you take pressure off our linemen is to loosen the tourniquet," said Iowa Coach Hayden Fry at his weekly press luncheon Tuesday.

Fry seems to be telling the truth. Left guard Greg Gilbaugh, center Jay Hilgenberg, right guard Dave Mayhan and right tackle Bruce Kittle may not start Saturday. Tailback Phil Blatcher and defensive tackle John Hartly will not play. Jeff Brown will return as No. 1 tailback.

"We have 27 people right now receiving some kind of medication," Fry said. "I've never had a team in worse physical condition in 30 years of coaching. The second year bugaboo seems to haunt me wherever I go."

Even more important to the Hawks may be the mental aspect. Iowa looked impressive in the season opener, beating Indiana, 16-7. But, since a 57-0 thrashing to Nebraska, the Hawks seem to have lost intensity.

"THE FOOTBALL team is trying



Iowa quarterback Phil Suess, out for the season with a fractured wrist, steps away from a Minnesota defender.

awfully hard," Fry said. "If you feel bad, you can imagine how bad my staff feels."

Wisconsin's injury situation is not much better. Junior fullback Dave Mohapp, who ran for a career high 139 yards against Iowa last year, injured a knee last winter.

"Dave was All-Big Ten as a sophomore, but hurt his knee wrestling last winter," Wisconsin Head Coach Dave McClain said in a telephone interview Tuesday. "He had knee surgery

and missed spring drills. Then on June 23, he hurt the knee again in a tug-of-war match over at the dorms. He's not the Mohapp he was, but he's very, very tough."

Quarterback John Josten has also suffered yearly injuries. He was injured in his third game as a freshman starter and then broke his ankle in the 1979 opener. Last week against Ohio State, Josten suffered a concussion but managed to return to the game.

"John's been very inconsistent,"

McClain said. "He's had some good games, and then turned around and thrown the ball bad."

The Badger defense possibly played its best game of the season by sacking Ohio State quarterback Art Schlichter six times. Defensive tackle Mike Herrington tackled Schlichter twice on consecutive plays in the third period. Linebacker David Ahrens, who leads the team with 14 tackles for losses, tackled Schlichter twice for losses.

collegiate career passing record in that game. His 340 yards boosted his career passing total to 8,087 yards. The old record was 7,818.

In other Big Ten action, Minnesota plays host to Illinois and Wisconsin travels to Iowa.

Minnesota, plagued by mistakes all season, places its 2-3 league mark on the line against the Illini. Illinois is 3-2 in the Big Ten.

The Gopher defense should have a tough task in containing Illini quarterback Dave Wilson. Wilson has been a consistent offensive threat this year but will be looking to redeem himself after having trouble directing a sustained offense against the Wolverines last week.

NO. 20 PURDUE should have an easy weekend, taking on the Wildcats in Evanston. The Wildcats are in the league cellar with a 0-6 record.

Purdue came back from a 18-16 deficit against the Spartans last weekend to pull out a 36-25 win. Purdue's Mark Herrmann broke the NCAA

Buckeyes do not face each other this year.

Ohio State, ranked ninth in the nation this week by United Press International, plays Michigan State in East Lansing Saturday. The Spartans are off to their worst start ever, with a 0-4 league record.

THE BUCKEYES have only given up 17 points in their last four games.

Michigan, returning to the top 20 at No. 18, should meet a stiffer challenge when the Wolverines meet Indiana in Bloomington. The Hoosiers' 2-2 record is deceiving, losing to Iowa in the season opener, 16-9, and then falling to powerful Ohio State two weeks ago, 27-17. Indiana has a 5-2 overall record.

## Big Ten

# Purdue challenging 'Big Two'

By Heidi McNeil  
Sports Editor

The old "Big Two, Little Eight" theory seems to have finally disappeared in the conference. Unfortunately, it's only become the "Big Three, Little Seven."

Ohio State and Michigan, perennial Big Ten powerhouses, have allowed newcomer Purdue to join the league elite. All three teams are undefeated in conference play with 4-0 marks, and all are in the top 20.

And the three should continue to claim perfect records right up until the final weeks of the season. Michigan doesn't meet Purdue until Nov. 15, and then faces Ohio State the following weekend. The Boilermakers and

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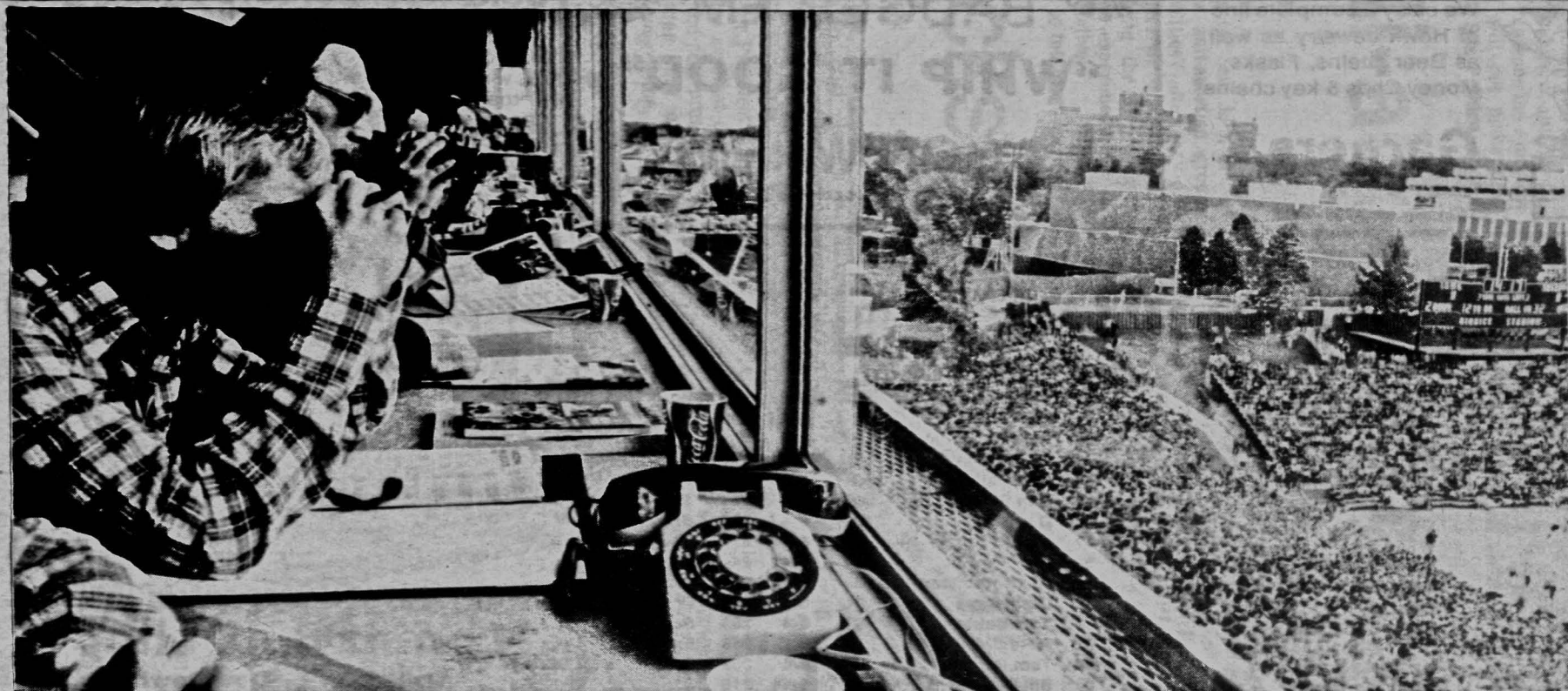
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## SOUND STUDIO



## Off the field



Scott Sailor, a stringer for United Press International, left, watches the Arizona-Iowa football game from the Iowa press box.

# Of big wigs, big dogs and press

By T. Johnson  
Staff Writer

The problem here, up in the grand press box over Kinnick Stadium, is to stay cool. Don't let anything rattle you. Just put a little relish and onion on your complimentary 3/4-inch Ball Park Pumper and snarf it down.

Not that being in the press box is any intrinsically great shakes. Lots of people watch the fighting Iowa Hawkeyes go down to defeat or on to victory from the elaborate booths. It's such a professional operation; the Dallas Cowboys couldn't have done better.

The press buds, the print media that is to say, are on the first level. The VIPs are on the second, in private comfy booths with padded comfy chairs and the whole effect — sort of genteel squalor. The booths are nicer than being out in God's own Fall chill.

**THE THIRD LEVEL**, with the halftime buffet of hot dogs, salami

loaf, corned beef loaf, bologna loaf and several different kinds of cheese and plastoid bread, is where the radio and TV guys hang out. It was on the third level, chowing down at halftime, that I found myself in a very interesting position.

I was garnishing my hotdog, all cool and calm and press/professional, when I came to a sudden realization: The two people I had wedged through to get to the onions were two of the three most important people in the state of Iowa.

I'd just slammed right past them in my lust for food, without realizing that on my left was Gov. Bob Ray and on my right basketball's head honcho Lute Olson. I had a brief attack of awe, most uncool indeed.

But I shook it off, turned around to make my escape, and crashed headlong into the third most important person in Iowa: Jim Zabel, that infamous WHO-TV and radio guy.

**WHAT THIS ALL** points out is, with most of the alumni high-rollers out huddling in the cold around the 50-yard line, the press box is really the place to be. The press, with all glowing writing about the fighting Hawkeyes, stirs up the fans. The press gets those rich alumni off their wallets and into the stands and to the I-Club donate-a-buck functions that pay for the nice uniforms and the new arenas.

Not to attach any great moral ironies here. Indeed, the only irony in the whole place was my presence. Bluntly, college football bores the hell out of me. All the team chauvinism that defies objective analysis makes me vaguely ill. In short, I shouldn't have been there at all.

But I was, through the courtesies of the Iowa sports information department, up with the hard-core fans and sportswriters (often synonymous) in the land of freebie buffets and instant quarterly play-by-plays stats.

**BUT THERE'S** something very rational about the press box. There is no danger that the person behind you will suddenly find himself ill, or that you will suddenly find yourself the recipient of a flying object (e.g., a beer bottle). If you want a cup of coffee, get a cup of coffee. It's only a few feet away.

The press box is efficiently sealed off from the insanity in the stands. The windows shut out even the loudest screams so that they sound only like a good stiff wind. Even the field announcer's voice is shut out; there is a special announcer for the press who gives only short, terse explanations of what goes on out there.

It's easy to see why the sports reporters love the Hawkeyes, win or lose. It's so nice up there, heated or air conditioned as the season requires. So calm.

And it's got the best pregame buffet in the Big Ten.

## This weekend

# Mom and dad stars for a day

By Steve Batterson  
Staff Writer

The spotlight is on good ol' mom and dad this weekend when the UI holds its annual Parent's Day.

In addition to the Iowa-Wisconsin football game Saturday, Parent's Day will feature a buffet brunch. Between 600 and 800 people are expected to attend the annual brunch, which begins at 10 a.m. Saturday in the Union Main Lounge.

The brunch, sponsored by the UI Parent's Association, will include a program featuring UI President Willard Boyd, the Old Gold Singers and

parents of Hawkeye football players. The Parent's Association will hold a business meal after the brunch. James Hudson of Pocahontas, Iowa, will preside over the meeting.

**THE OMICRON** Delta Kappa "UI Dad of the Year" will be introduced at the luncheon. Omicron Delta Kappa is a national honorary leadership fraternity.

The "Dad of the Year" is chosen from entries submitted by UI students. Students are asked to supply general information about their father and write an essay about their father's personal attributes, characteristics and

his relationship with his family.

According to Gary Fordyce, a member of the Dad's Day committee, the committee searches for "someone who could represent all the UI dads. What we are basically looking for is a good dad."

The plans for the weekend saluting UI parents are formulated shortly after the previous year's Parent's Day. The Parent's Association board of directors assists Ken Donelson, the group's secretary, in planning the event.

**DONELSON SAID** he believes Parent's Day is an "extension of one of

the purposes of the Parent's Association. That extension is to "enhance communication between the parents and the University. The brunch is one way of bringing the parents to campus, meeting them, and talking with them."

Parent's Day not only gives parents a chance to visit their own son or daughter on the UI campus, but it also gives them a chance to meet and socialize with other parents. A longstanding UI tradition, Parent's Day continues to play an important role on the UI calendar.

So here's to you, mom and dad. This weekend is yours. Do enjoy.

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