

# The Daily Iowan

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Iowa City's Morning Newspaper

Friday, November 7, 1980

## Reagan appoints transition advisers

By Dean Reynolds  
United Press International

LOS ANGELES — President-elect Ronald Reagan Thursday announced William Casey, his campaign chairman, will head the GOP transition team, and said he appreciates President Carter's effort to make the changeover easy.

Reagan also named an interim foreign policy board whose members will include Gerald Ford, former Secretary of State Henry Kissinger and three Democrats.

While he said he was anxious to get to work on the transition, Reagan said he wanted it made clear he would do nothing to interfere with President Carter's final weeks in office.

At the same time Reagan reaffirmed support for the Republican Party platform, and its opposition to the Equal Rights Amendment. He said in regard to the Moral Majority and other conservative groups that supported him: "I am not going to separate myself from the people that elected us."

REAGAN SAID he wanted to "rebuild a bipartisan base to American foreign policy" and he named among his advisers three Democrats — Sen. Henry Jackson of Washington, defeated Sen. Richard Stone of Florida and Washington defense lawyer Edward Bennett Williams — to help his Republican team.

Reagan said Senate Republican leader Howard Baker "will be majority leader" even though he is believed too liberal by some conservative Republicans. Reagan said, despite critical remarks from the right, he plans on making full use of his vice president, George Bush.

Reagan refused to comment on whether he would run for re-election in 1984, saying: "I haven't thought beyond the term to which I have been elected."

Reagan said he was prepared to take over, but not before his inauguration Jan. 20.

"The president is still the president," Reagan said. "We are not going to intrude... this administration is still in office."

Reagan said he wanted that message made clear to America's allies and enemies, particularly Iran.

"We are not going to interfere," Reagan said.

Asked if he would meet with Prime Minister Begin when he visits the country next week, Reagan said this too was a "delicate point" and he didn't "want to seem to put myself in a place that is not yet mine."

## Election undergoes an autopsy

By Scott Kilman  
Staff Writer

Still warm from the Nov. 4 election, an "autopsy" was performed on the American public Thursday in the backroom of the Mill Restaurant.

The scalpel was wielded by political science Professor Samuel Patterson at a roundtable discussion with about 20 people from the UI Political Science Club.

Patterson said it is "ironic" that numerous voters said they cast their ballot for "the lesser of two evils" after many had actively participated in choosing the final candidates since the early stages of the long campaign.

"THE FIRST announced his presidency 27 months ago. Today, the president really has a three-year term with the fourth year consumed just with the election," he said.

It is a curious thing that much of the electorate was disillusioned with the candidates despite the record turnout in the party caucuses and the "fair and square" battle for party nominations, he said.

But it has happened before, Patterson said and pointed to the 1972 presidential race when "many thought that (former President Richard) Nixon was only a shade better than (Sen. George) McGovern and gave Nixon a landslide."

See Election, page 8



## Airing gripes

Top: Frances Royster, graduate student and representative of the newly founded Theater Arts Students' Union, and a group of about 75 persons met Thursday night to discuss their feelings, and to determine what course of action to pursue if their demands are not met. Left:



The Daily Iowan/Steve Zavodny

Sharon Mitchell stresses the fact that a major change is necessary in the Theater Department, and that the faculty knows this — even if they do not appear to address the situation. Right: Sindri Anderson is afraid the fledgling union might fail to organize and operate in a unified manner. See story, page 8.

## Conklin to assume clerk post Wednesday

By M. Lisa Strattan  
Staff Writer

Johnson County Clerk of Court-elect Mary Conklin will take office Wednesday — a move one employee said surprised office workers who supported Clerk Susan Flaherty in her re-election bid.

"Iowa law mandates and requires that Mary must take office no later than 10 days after the election," said Lawrence Lynch, Conklin's attorney.

"Mary has no choice in the matter."

Conklin will be sworn in next Wednesday, Lynch said.

The Iowa Code helped dispel rumors circulating in the county courthouse that Conklin had demanded Flaherty leave the office before Jan. 1, 1981, when other elected county officers will be sworn in.

FLAHERTY has apparently taken an early leave of the office. Flaherty

was unavailable for comment Thursday, but Assistant Clerk of Court Sandy Dains said "at 8 this morning her office was cleared out of her personal belongings. I don't expect for her to be back."

Conklin said she only recently became aware of the law requiring her to take office within 10 days of the election.

"I'm ready to go back. I'm really

looking forward to it," she said. "I will hold a staff meeting and tell them that I'm happy to be back and serving the people of Johnson County. I certainly am not going to dismiss anyone. I may have to make some changes later on."

"IF THERE is a problem, the problem will not be me," she said. And if there is a problem, it won't be because I have not tried. We will not be talking about the past; we're talking about the future."

Responding to alleged discourtesy and the recent tension in the clerk's office, Dains said that employees who had supported Flaherty "spent most of the day in conference." "It puts you under a lot of stress because you wonder what they're up to. I think they were all caught by surprise."

Office workers Dixie Schlabaugh, Sherry Patterson and Linda Hurst, who supported Flaherty's re-election bid, refused comment.

## Council may lift non-ERA states travel ban

By Lyle Muller  
Staff Writer

Efforts to rescind an Iowa City policy that prohibits city employees from taking business trips to states that have not ratified the federal Equal Rights Amendment will resurface at the Iowa City Council's informal

meeting next week, Mayor John Balmer said Thursday.

"I plan on bringing this up Monday in our informal session. The staff put it on the agenda next week," Balmer said. The travel ban has been in effect since June 1978. If the seven members of the council have the same opinion of the ban they did last winter, it may be

lifted.

Balmer originally suggested rescinding the ban last January, when a conservative majority took control of the council. But the council postponed voting on the issue until after Tuesday's election when ERA supporters warned that rescinding the ban could have an adverse affect on the vote.

THE IOWA ERA was defeated by a 3-2 margin in Tuesday's election, but lifting the ban will have nothing to do with Tuesday's vote, said Balmer, who supported the amendment. "I just never believed in it (the ban)," he said. "I don't think, as a city policy, that we should be taking these types of stands as a body. As an individual, it's okay."

In June 1978 Balmer and Councilors Glen Roberts and Robert Vevera opposed the ban, while Clemens Erdahl, David Perret, Mary Neuhauser, and Carol DeProse favored it.

DeProse's council seat has since been filled by Larry Lynch, who Thursday said he supports the state ERA but

See ERA, page 8

## Inside

### Airport hangar plans

Agreements for renting space in the proposed hangar at the Iowa City Airport may be signed by the end of next week..... page 2

### Flights ban

A helicopter crashed near Kinick Stadium shortly before the Iowa-Iowa State football game prompted the FAA to issue a ban on low-level flights over the stadium during Iowa football games.....page 5

### Storytelling

Storytelling is the featured topic at the Festival of Children's Books, which will be held this weekend.....page 6

### Weather

Partly cloudy and not quite as warm today. Highs in the 60s, lows tonight in the 30s. Last chance to wash your car.

## Traveling portrait shooters find work demanding, fun

By Diane McEvoy  
Staff Writer

Bob and Roseanne Voisine haven't been home since August. And they probably won't return to their home in Brewster, Maine, until Christmas.

The Voisines are photographers for the Yearbook Associates Company in Massachusetts. They have been at the UI taking yearbook photos for the past two weeks.

The couple travels throughout the United States on assignment taking student photos. They say their jobs are demanding, but fun. "We tried to find something that would combine photography and travel," Roseanne explained. "It's funny. Before we started this, we used to save our money to go traveling on vacation."

Bob was a hospital business manager until August 1979 when he applied for a job with Yearbook Associates. The company called him in Maine on a Wednesday, and asked him to accept an assignment in Arizona for the following Monday.

HE CALLED his boss at the hospital and told him that he wouldn't be coming in. "They sound like a

flaky company giving you such short notice," his boss told him. But he was released from work. He and his wife loaded two sets of photo equipment and luggage into their 4-speed Vega hatchback.

They left Maine at 11:30 a.m. Thursday, arriving in Arizona at 12:30 p.m. Sunday. They began setting up equipment at 6 a.m. that Monday morning, and were snapping pictures by 8 a.m.

"Then we had to tear down for some adult education thing at 3 and set up again at 6 the next day," Roseanne said.

Bob made it through the initial tryout period with the company and is now one of their leading photographers. "It was a real risk at the time," he said, but now "they say I'm a top photographer."

BOB SAID he began taking photographs at the age of 17. Roseanne is a newcomer to the field; she did not take up photography until after she married Bob four years ago.

Their first year in the photography business was spent traveling with the Vega. The lack of space hampered Roseanne's enjoyment of the traveling. "I couldn't even buy a book. We didn't have room," he said. See Photographers, page 8

## Former top FBI officials found guilty

By Gregory Gordon  
United Press International

WASHINGTON — A federal jury, urged to make the Constitution "speak loudly," Thursday convicted two former top FBI officials of approving illegal break-ins at private homes during a search for fugitive radicals in the 1970s.

The jury found W. Mark Felt, the FBI's former No. 2 man, and Edward Miller, its retired intelligence chief, guilty of violating the civil rights of friends and relatives of Weather Underground members by okaying unreasonable searches of their homes.

Felt and Miller, investigated since 1976 and indicted 2½ years ago, were the first high FBI officials ever prosecuted for on-the-job actions.

Both sat motionless as jury foreman Odell Valentine read the verdict winding up nearly nine hours of deliberations in a 7½-week trial that included testimony from Richard Nixon, John Mitchell and Richard Kleindienst.

THE CHARGES against Felt and Miller carry a maximum penalty of 10 years in prison and \$10,000 fines. Chief U.S. District Judge William Bryant set sentencing for Dec. 15.

Felt, 67, once a trusted aide to J. Edgar Hoover, told reporters outside the courthouse, "I am very disappointed. I spent my entire adult life working for the government and I've always tried to do what I thought was right and also in the best interest of the country."

Both Felt and the 56-year-old Miller are expected to appeal.

"There were some tight legal problems," Miller said. "We didn't have the kind of guidance the FBI has

today," he said, referring to Justice Department policies requiring court warrants or the attorney general's approval for break-ins.

ASKED IF he would search for fugitive Weathermen differently today, he said, "No, as a matter of fact this case has shown we couldn't have done it any differently."

Norman Philcox, president of the 7,900-member Society of Former Special Agents of the FBI that raised \$1.2 million for Felt's and Miller's defense, said he expects a successful appeal because of Justice Department delays in the case. The trial was postponed eight times due to problems in protecting classified information.

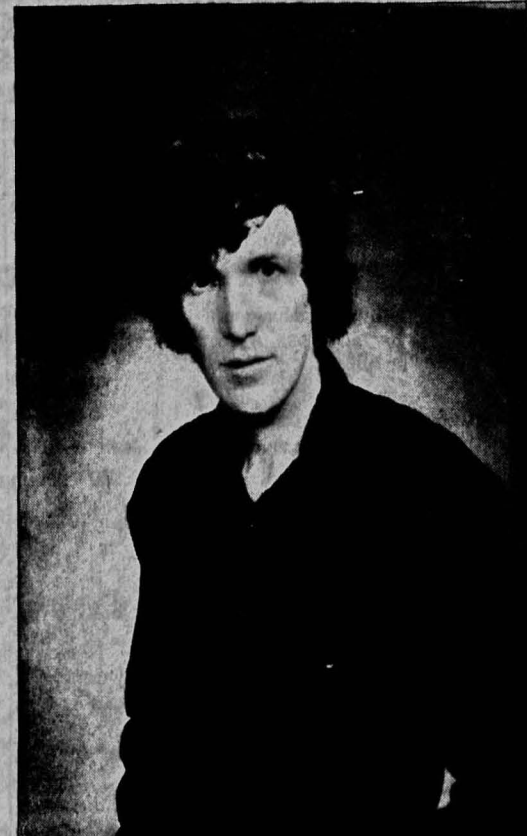
Felt, Miller and former acting FBI director L. Patrick Gray were the only FBI officials prosecuted for the break-ins. Former Attorney General Griffin Bell decided responsibility rested at the top — not with 50 to 60 lower-level FBI agents involved in the "bag jobs."

The defense argued Felt and Miller thought Nixon delegated authority to Gray to conduct break-ins on national security cases, and that Gray passed on power to them.

GRAY, WHO faces a separate trial on the same charges, denies approving the break-ins.

In his final argument, chief prosecutor John Nields urged the jury to "make the Constitution speak and speak loudly — so loudly that officials of the United States government will hear it."

In a dramatic final move in the trial, prosecutors called Nixon and former attorneys general Mitchell and Kleindienst to testify — and none of the three said he had approved the break-ins. See FBI, page 8



Bob Voisine

The Daily Iowan/Steve Zavodny



# Briefly

## No 'time pressure' to deal with Iran: DOS

(UPI) — The State Department said Thursday it is pursuing indirect contacts with Iranian officials to secure the release of the 52 American hostages, but does not feel any time pressure.

After a week of rising hope fed by Iranian signals, the fate of the hostages — held for 369 days — was again in limbo. Iranian officials apparently trying to decide if they should continue to negotiate with the lame-duck Carter or wait until President-elect Reagan takes office in January.

Both administrations — outgoing and incoming — have stressed Carter is in charge until he leaves office Jan. 20 — a message meant as much for Iran as any one else.

## Claim disputes claims of each side in war

KHURRAMSHAHR, Iraqi-occupied Iran (UPI) — Iranian religious leader Ayatollah Ruhollah Khomeini urged the defenders of Abadan, site of the Middle East's largest oil refinery, to hold firm.

"Do not allow them to come in," Khomeini said.

Iran said its jet fighters bombed Iraqi forces stationed on Abadan's northern front and "wiped out enemy columns" on the highway linking Basra with the Iraqi port of Fao on the disputed Shatt-al-Arab waterway.

But in Khurramshahr, there was no sign of Iranian air attacks, and on the 46th day of the Persian Gulf war, the northern front was quiet except for sporadic Iranian mortar fire.

Iraq said it had not crossed onto Abadan island, contradicting both Iranian reports of pitched battles and Iraqi claims it has "militarily overrun" the city.

An Iranian military communique said Iraqi shelling abated Thursday. Iran claimed the Iraqi bombardment hit residential districts, hospitals and mosques, and killed at least nine hospital patients.

## Berkeley's third day of anti-Reagan rallies

BERKELEY, Calif. (UPI) — Demonstrators rallied at the University of California's Sproul Plaza Thursday in the third day of anti-Reagan protests — where political discontent on the campus touched off nationwide student rebellion 16 years ago.

The noon rally drew only about 200 persons. Hundreds of others were on the plaza eating lunch and enjoying the sun but paid no attention to the rally, which was held without loudspeakers. A rule requires 24-hour advance notice for the use of loudspeakers.

## Reagan rally gone as stock market plunges

NEW YORK (UPI) — It was "morning after" time in the stock market Thursday — an expected headache following the Reagan victory celebration Wednesday, complicated by the gloomy news of a prime rate boost.

Stock prices started the session lower, seen as a technical reaction based largely on profit-taking after the widespread rise Wednesday.

The selling quickened when, just before noon, Chase Manhattan Bank boosted its prime rate a full point to 15½ percent, and was quickly followed by others in the industry.

The decline more than rubbed out Wednesday's gain, dropping the Dow Jones industrial average 17.75 points to 935.41. The average rose 15.96 points Wednesday.

## Quoted...

He may be wrong, but he's not crazy.  
—Dr. Samuel Patterson, political science professor, saying Ronald Reagan will not allow right-wing groups to move the administration too far out of the political mainstream. See story, page 1.

## Postscripts

### Friday Events

The International Writing Program will sponsor a panel discussion on contemporary Chinese literature at 3:30 p.m. in 304 EPB.

The UI School of Music will feature Jane Van Hemert and Barb Michaelson in a recital at 4:30 p.m. at Harper Hall.

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

The UI School of Music will feature Perry Combs and Dennis Eppich in a recital at 8:30 p.m. at Harper Hall.

The UI Folk Dance Club will hold international folk dancing at 7:30 p.m. in the Union Hawkeye Room.

The Conversational Exchange Program will hold a party from 8 p.m. - 12 a.m. at the International Center.

The International Writing Program will feature Grace Paley reading her fiction at 8 p.m. in Physics 1.

The UI School of Music will feature Thomas Ayres and Norma Cross in a recital at 8 p.m. at Clapp Recital Hall.

### Saturday Events

The UI School of Music will feature Jennifer L. Eichman in a recital at 4:30 p.m. at Harper Hall.

A Group of Latin American Writers will read their work at 8 p.m. at Jim's Used Bookstore, 610 S. Dubuque St.

### Sunday Events

Hera offers a free drop-in problem solving group at 2 p.m. at 436 S. Johnson St.

St. Paul Lutheran Chapel and University Center will sponsor football, hotdogs and apple pie at 6 p.m. at 404 E. Jefferson St.

Windfall will meet at 7:30 p.m. in the Union Minnesota Room.

The UI School of Music will feature Jerald Hamilton in a guest recital at 8 p.m. at Clapp Recital Hall.

## Airport hangar's lease agreements near finalization

By Roy Postel  
Staff Writer

Lease agreements for renting space in the proposed corporate hangar to be built at the Iowa City Airport may be signed by the end of next week, according to Airport Manager Fred Zehr.

"We have three or four interested parties right now but the lease agreement has not been completed," Zehr said.

Calling it "premature" to release the names of potential tenants, he said there was "no problem" entering into rental agreements that would sufficiently generate enough revenue to begin hangar construction.

The Iowa City Airport Commission received a low bid of \$127,000 on the three-phase hangar construction project — a bid nearly \$25,000 less than the originally estimated cost of \$150,000. The commission must award the contracts before Nov. 22 for the bids to remain valid.

BECAUSE the commission currently has only \$90,000 to finance the hangar's construction, it has asked the city for a \$60,000 general obligation bond to pay for the remainder of the project.

But Zehr said the Iowa City Council has directed airport officials not to begin construction until leases can be entered with future tenants that will generate enough revenue to pay off the \$60,000 bond.

"The council requested that we have signed leases in hand before we award the contracts and that's what we intend to do," Zehr said.

At Wednesday's Airport Commission meeting, a decision to award a \$26,200 contract to Iowa Road Builders Co. of Des Moines (to begin asphalt paving of the hangar floor and approaching taxiway) was tabled in an effort to comply with the council's request, according to commission chairwoman Caroline Dieterle. She also said the commission only discussed the asphalt contract because it already has sufficient funds to pay for that phase of the project.

DIETERLE cited a "letter of intent" received from the UI Hospitals' Air Care Helicopter, plus agreements from "two other parties that are ready to sign" for renting space in the new hangar, as adequate indication that there will be enough tenant revenue to begin construction. But she said the commission could not agree on whether to award the contract at that time.

"We're not likely to get bids like this again," Dieterle said, "because of the current economic conditions contractors are really hungry for work."

The other remaining low bids received by the commission on Oct. 22 were a \$95,727 offer from Henningsen Construction Inc. of Atlantic, Iowa, for the construction of the hangar structure; and a bid of \$5,000 by Paulson Construction Co., of West Branch for installation of utilities in the hangar.

The 56-foot-by-125-foot hangar, which is expected to be completed by Spring 1981, will include office space and a maintenance shop in addition to the four airplane storage areas, and will bring in about \$15,000 annually in additional airport revenue. Zehr said he anticipates the income generated from the hangar will pay off the \$60,000 bond within four years.

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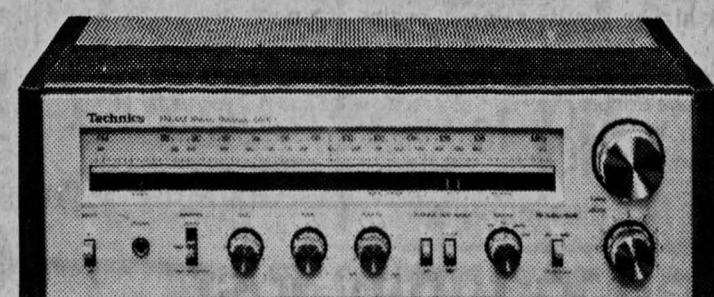
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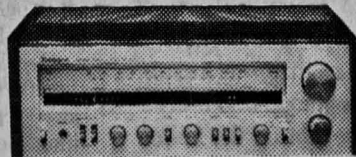


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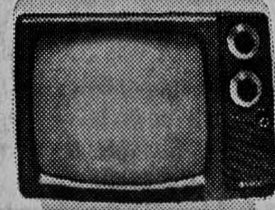


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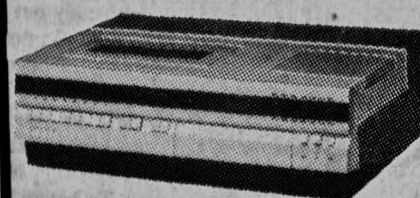


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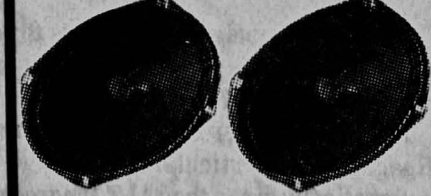
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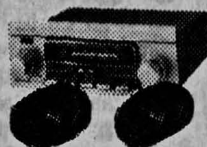


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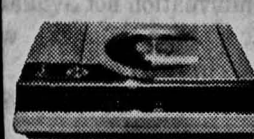
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# PLAYBACK

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## Following through

The newly elected representatives of Iowa's 73rd and 74th districts have pledged support for higher faculty salaries at state universities. Throughout their campaigns, Jean Lloyd-Jones and Minnette Doderer stressed that the quality of education will decline if state support is not increased.

Lloyd-Jones and Doderer must be held to these promises; as representatives of the Iowa City area, they should lead the fight to provide adequate pay for faculty members.

The heart of the salary problem is that financial burdens are driving Iowa teachers away from education — a critical situation not only for the schools but for the rest of the state. That problem can be made clear to a fiscally conservative legislature only if a few strong representatives take charge. University officials and professors may attempt to demonstrate the need for additional funds, but the pressure will be on the legislators who represent them.

And the pressure will be great next year. The decision last spring to deny a pay increase caused a few teachers to leave and a decline in morale among those who stayed. It prompted talk of collective bargaining and the organization of campus groups to fight for professors' interests. Subsequent plans for tuition increases have led students to wonder why they must pay more.

Lloyd-Jones and Doderer are experienced state legislators; Lloyd-Jones will be beginning her second term, and Doderer has 15 years of experience in the legislature. But their political expertise and support for education will be tested next year when the fight for higher faculty salaries begins again.

**Terry Irwin**  
Editorial Page Editor

## An opportunity lost

Iowa voters rejected the proposed state Equal Rights Amendment Tuesday, missing an opportunity to demonstrate to the nation their support for equality under the law.

The federal ERA has been stalled three states short of ratification since 1977, when Indiana approved the measure. Tuesday's election attracted national attention because Iowa was the only state in the nation to conduct a voter referendum on a state ERA. The federal ERA, dealt a serious blow when Ronald Reagan refused to endorse it, needed the boost that Iowa could have provided by approving a state amendment. Popular support in Iowa also might have encouraged other states to work for equal rights statutes.

The Iowa ERA was defeated despite opinion polls that showed strong public support. Voters perhaps did not realize the importance of their vote on this issue. It appears it was those who feared the amendment who took the trouble to find the slot on the ballot allocated for the proposal.

Instead of judging the amendment on its common-sense merits, voters let themselves be frightened by shallow nonsense about homosexuality and abortion that anti-ERA forces read into the simple and straightforward proposal.

This defeat does not eliminate the problem or the need for an ERA. Women still deserve the same rights as men under the law, and efforts must continue on both the federal and state level to ensure that these rights are guaranteed.

**Randy Scholfield**  
Staff Writer

## SALT II necessary

With the campaigning over, it is time to take a break from partisan politics. It is time, even if only temporarily, to consider the best interests of the nation.

In the best interests of the country, President-elect Ronald Reagan and particularly the new U.S. Senate should not automatically scrap the SALT II agreement with the Soviet Union.

Although many of the victorious candidates campaigned against the arms control pact, they should reconsider that stand based on the more detailed information they will undoubtedly receive once in office.

Running for office is not necessarily conducive to proper researching of all issues, nor is it synonymous with having all the right answers. The United States as well as the Soviet Union will best be served by an arms control pact. It has been stated many times before: An unrestricted arms race is unnecessary, inflationary, and worst of all threatens the existence of a peaceful world. The majority of American voters said Tuesday they favored a Reagan administration and a Republican Senate. Certainly Americans do not favor an unrestricted arms race.

Pro arms-control forces must go to work to urge the new party in power not to instantly kill SALT II. If those new in government reject the pact before digesting the great quantities of background information not available to candidates, it will indicate an unfortunate and unwise willingness to make hasty and possibly detrimental decisions.

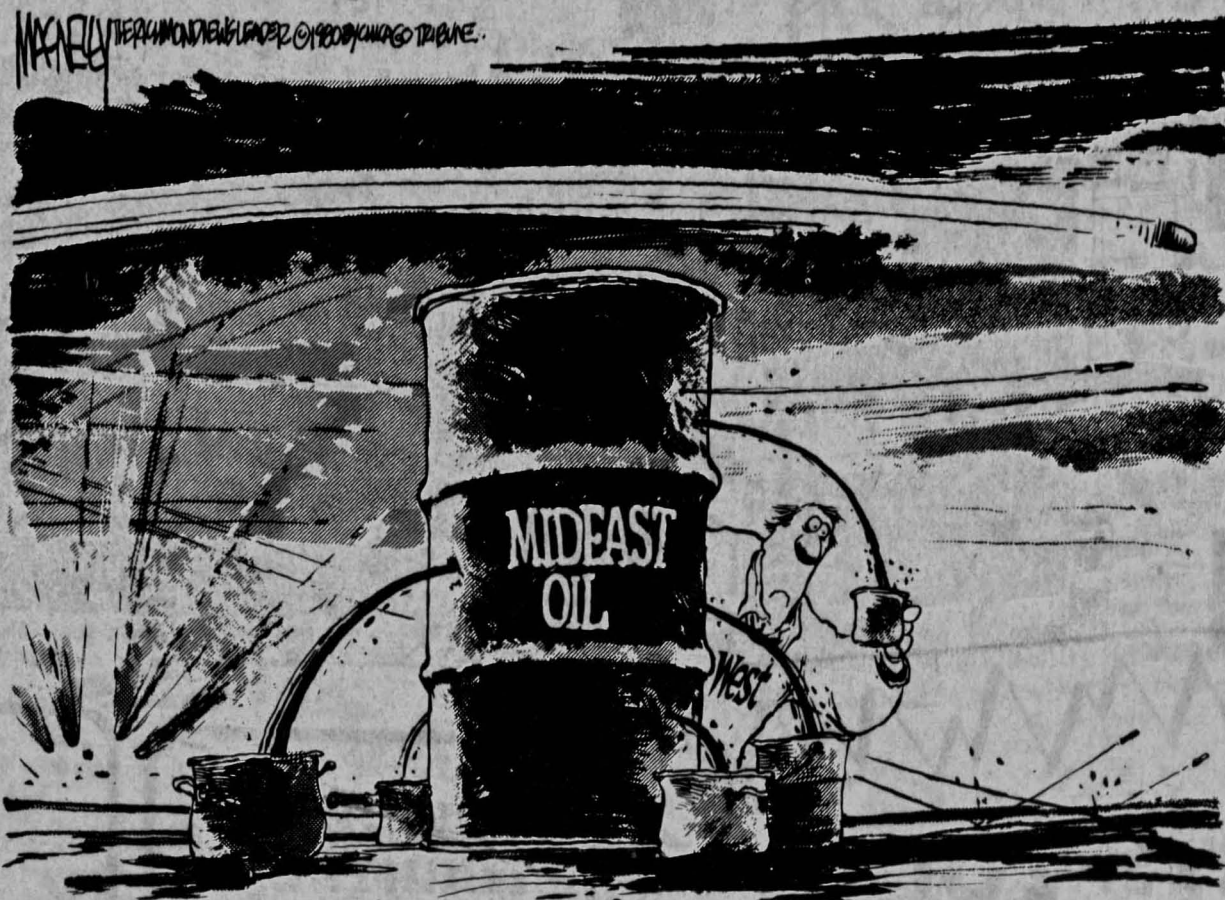
The rhetoric and politics are over for awhile. The nation needs SALT II.

**Neil Brown**  
Freelance Editor

## The Daily Iowan

Friday, November 7, 1980  
Vol. 113 No. 90  
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# Viewpoints



## Did Senate Republicans discover a new spark?

Alexander Hamilton, as nasty a snob as ever served in government, once described the electorate as "a great beast." While I don't necessarily agree — most voters are merely adequate as beasts go — it is a fact that the electorate exhibited some carnivorous tendencies this week by eating the Democratic Party raw.

Of course, this was not something the voters thought up on their own. The

**Michael Humes**

Democratic Party has been encouraging its constituents to have it for lunch for some time now. For the past four years the Democrats have been in control of Congress and the presidency, giving them the opportunity to do just about anything they wanted. Instead, they usually didn't do much except yammer at each other. It does not inspire confidence when leaders of the government spend more time making monkey faces at each other than they do governing.

BUT THE now customary description of this election as a "landslide" is puzzling, at least where the presidential election is concerned. True, Ronald Reagan did beat Jimmy Carter to a gory pulp in the electoral vote, getting 489 votes to Carter's 49. But the winner-take-all operation of the Electoral College always distorts the popular vote: Reagan got only 51 percent of the popular vote to Carter's 41 percent and Anderson's 8 percent. A 10 percent margin does suggest a solid win, but 51 percent isn't much of a landslide.

BUT CONSIDER the Senate, where the Republicans picked up 12 seats — now you're talking landslide. Six veteran Democratic senators, representing more than 150 years of legislative experience, were sent packing, taking several first-term Democrats with them. Of the eight senators targeted by the sanctimonious thugs at Moral Majority, only two managed to retain their seats and then only by slim margins. (It is questionable whether Moral Majority is responsible for the defeat of those six, but those Little League ayatollahs are certainly smug enough to claim it is.) States like Alabama, Georgia and Florida, where in former times an extinct crustacean could have won political office if it had run as a Democrat, sent Republicans to the Senate.

BUT NOW that the Republicans have control, what will they do with it? Of the 54 Republican senators, 16 will be rookies, many of them with no legislative experience. And since the Republicans have not controlled the Senate for 26 years, they have developed a predisposition toward being the party of opposition — they might not know how to be the majority party. They will be paired against a stubborn Democratic House that often couldn't agree with the Senate when it was Democratic, too. It is likely to be even more disagreeable for the next two years.

The primary question that emerged from the election result is whether it represented a new wave or an anomaly? Will things continue as they are or should we try to make it to the Canadian border before the federal dress code goes into effect? If the Republicans are able to maintain their Senate majority and pick up House seats in the 1982 congressional elections, they will probably be in power to stay. But if they blow it like Carter did (and the cargo of inexperience they are bringing with them indicates they have a better than even chance of doing so), we can turn it back to the Democrats so they can blow it again. Isn't politics fun?

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

## Getting out the election results: a tribute to the unsung heroes

My copy of The Daily Iowan appeared at the regular time Wednesday morning — 7 a.m. — face-up, bright and shiny on the doormat. I'm assuming, since the circulation department telephones did not ring themselves off their hooks the day after election day, that most everyone else's showed up too. Frankly, those of us who stayed to the ashes of Tuesday night to see the paper go to the printer had our doubts it would ever see the light of day. Literally.

The inside — that is, the putting together — of a newspaper, like the inside of one's carburetor, is something most people prefer to ignore. We all tend to take our papers for granted, until the morning they don't show. The DI's election issue, though full of emotionally-charged news, was just another edition of the daily paper. To most, it would have been notable only by its absence.

MORE THAN 70 people — not counting the printer — had some part in putting out, and getting to our readers, Wednesday's 96-point bold headline and all the little headlines and stories and fillers and photos and tables and charts and maps that supported it. Many of those people had already put in a full day's work on the normal news before the election results began to come in. Some, the ones whose by-lines appear on stories, will be recognized. Most, though, are really unsung heroes, and just this once, they are going to be sung.

To cover this election, our editorial staff — some 60 people — was organized weeks ago into teams covering everything from the lowliest precinct returns to the exalted realms of national political analysis. Our far-flung correspondents were flung as far as Des Moines and Davenport. Of the election night courthouse crew — Steve Anderson, Jay Christensen, Mike Hlas, Jodi Park and Dick Peterson — three are sportswriters, experienced at collecting statistics and shouldering their way through crowds; but Dick and Jodi also held open a telephone line in the face of death threats from a

**Judith Green**

brutal mob of media representatives, which is surely above and beyond the call of duty.

WE ALSO deployed a network of reporters with the thankless task of wrenching remarks from candidates, campaign staffs and voters too euphoric or too miserable to talk to the press. Among these were Diane McEvoy and Chris Balk, who chased Republicans; Tom Daykin and Jim Flansburg, who tracked down Democrats; Bruce Holstrom and Cecily Tobin from various points on campus; and Tom Johnson and Eric Grevstad on the bar scene. Jackie Baylor, Sue Roemig, Ann Mittman, Holly Woolard, Dave Koolbeck and Rochelle Bozman manned the phones and rewrote garbled quotations into English.

The phones, of course, acted according to Murphy's first law: They cut people off, there weren't enough lines, the intercom buzzers didn't work. Our ever-erratic videorecording system, thank God, behaved itself. How we were granted divine favor is anyone's guess — we're too profane a crew to think we merited it — but thanks, anyhow, up there.

IN SPITE OF these irritants, everything would have gone more or less according to deadline if it had been left up to us. Late courthouse returns, frantic activity in the newsroom (I should mention Heidi McNeil, who enforced schedules with the implacability of a slave overseer), long-distance rewrites — the difficult we did immediately, the impossible took a little longer, and all that.

Our publisher and printer had already extended deadlines an hour and 15 minutes, to 1:30 a.m. — the ab-

solute maximum, we were told, to be able to print, bundle and deliver the complete papers to the carriers.

The foul-ups came from our unavoidable dependence on other news-gathering organizations. Three TV sets got us a lot: three endless streams of useless, repetitive, inane commentary, occasionally interrupted by an electoral vote map or some real, live statistics.

Worse, though, was our never-to-be-adequately-damned wire service, United Press International. The national wires were filled with information out of date before it was written up; the state wires were better, though not much. Wire editors Michael Kane and Ann Snyder tangled themselves in ticker-tape in their frustration.

SOMEHOW, the stories got written, typeset, put on the mock-ups, proofread. Copy editors Kathy Kratzer, Cheryl Johnson, Julie Nelson, Stacy Peterson and Carolyn Phillips; production team Dick Wilson and Bob Foley; and most of all news editors Maureen Roach and Jan Sanderson — their names never make the by-lines, but this and every issue of the DI is written almost as much by their sweat and tears and fatigue as by the writers themselves.

At 2:35 a.m., more than an hour past Absolute Deadline, Mike Connelly, our indefatigable and unquenchable editor, sat down at a videorecorder to smoke out an uncooperative piece of copy. He looked briefly at the clock; then, thinking no one saw him, he covered his eyes with his hands. It's rare for Mike to be discouraged, rarer still to show it; but even he wondered if we'd get out too late to have our magnum opus delivered on time.

At 2:50 a.m., the paper went to the printer. In the dawn, the delivery trucks took it out. You found it on your doorsteps when you expected it. But it took an awful lot of people to get it there, and we just thought you should know.

Arts/Entertainment Editor Judith Green made the coffee on election night.

## Kinnick flag display questioned

To the editor:

The other day I made a disturbing observation at Kinnick Stadium: I noticed that all the flags were flying at the same height. So you say, "So what?" On June 14, 1777, Congress adopted the following resolution: "Resolved, that the flag of the 13 United States be 13 stripes; alternated red and white; that the Union be 13 stars, white on a blue field."

The flag's present design, with seven red and six white stripes, and 50 stars, has existed since 1960, after Hawaii's admission to the Union. When the U.S. flag is in a display with a group of states, cities and different societies, the U.S. flag is placed at the highest

## Letters

point in the center of the display. Another flag or pennant, if not the flag of another nation, must not be placed above, nor — if at the same level — to the right of the U.S. flag.

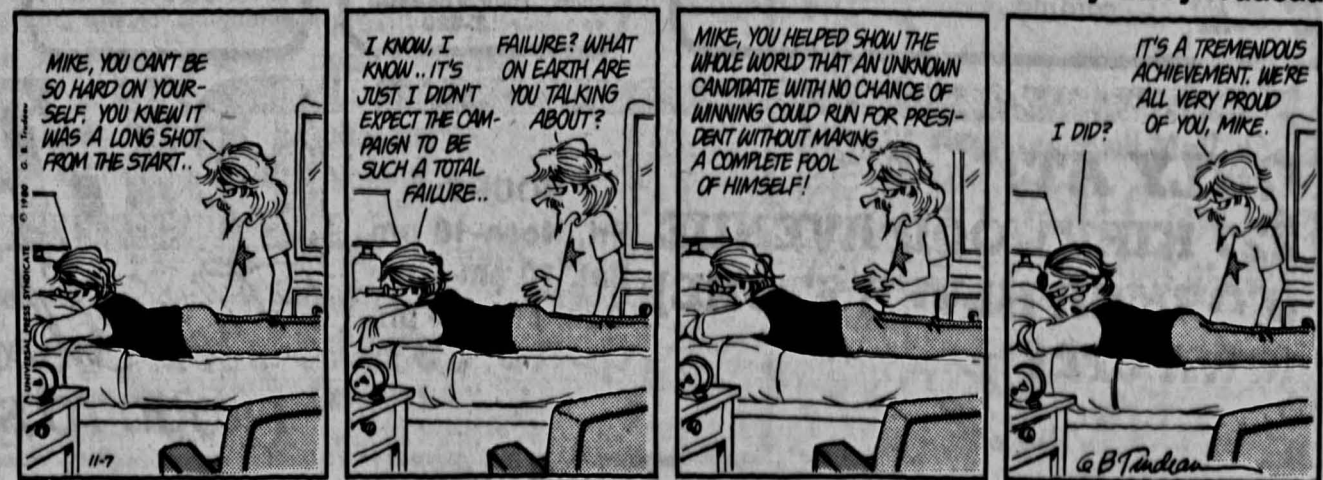
I remembered reading this somewhere and sure enough, I found it in black and white in a Military Training Standard Promotion and Fitness Examination book put out by the United States Air Force in August 1978. This was found under the section of Customs and Courtesies, Respect to the Flag. Apparently not too many peo-

ple who have ever gone to Kinnick Stadium have recognized this discrepancy involving the flags.

I think that it is only right that the American flag be respected and flown in the way it is supposed to be. If the flag is to be flown, fly it properly, otherwise take it down and don't fly it at all. After all, here is the symbol of all the people, their land and their institutions. So by the literature I have read put out by the U.S. government, the poor American flag at Kinnick Stadium is not getting the proper respect it deserves. Let's get the person responsible for this discrepancy on the stick and take care of it now!

Robert D. McLeod, Jr.

## DOONESBURY



## 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.

## The Daily Iowan

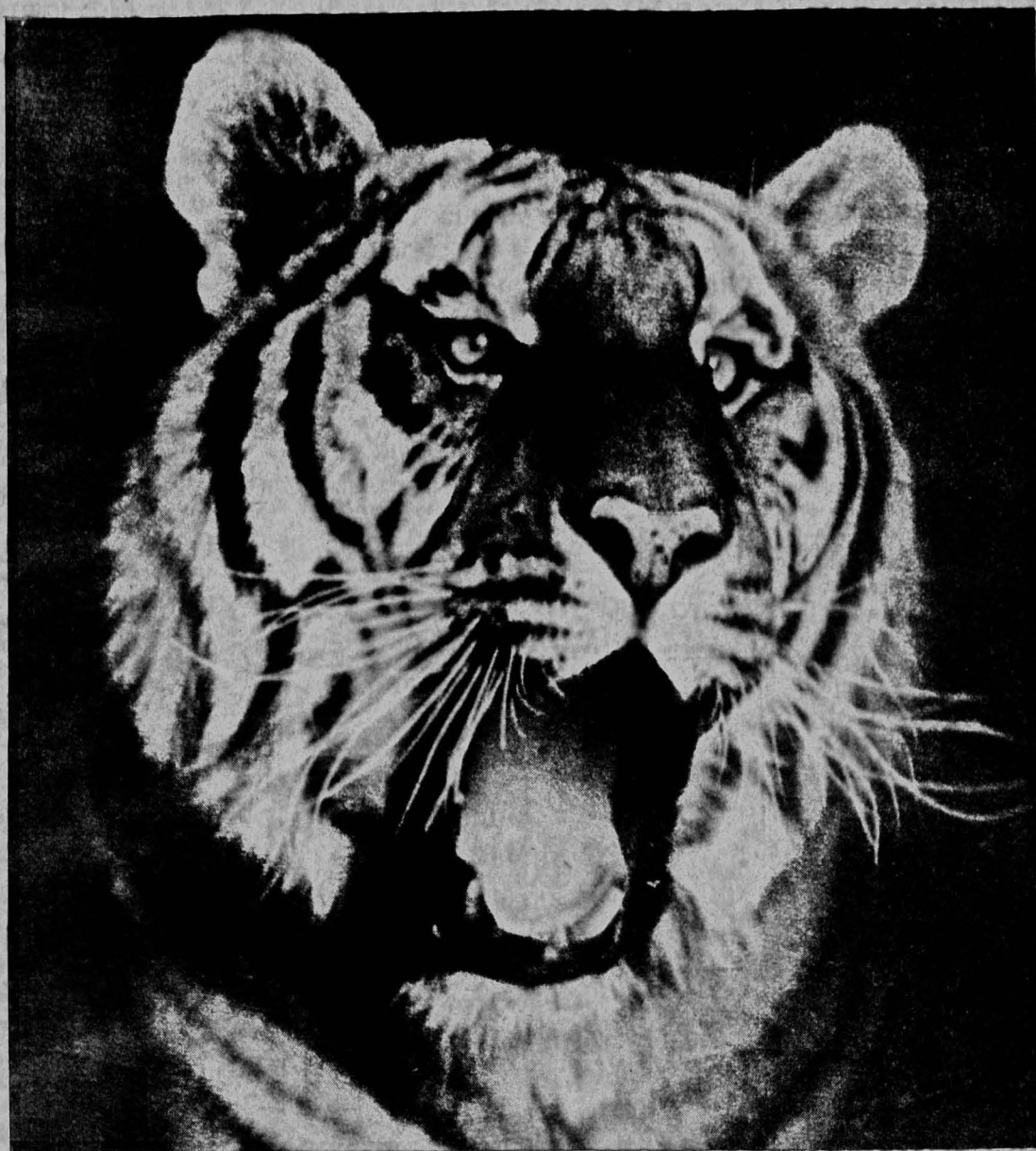
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## Bengal displays reaction to arrest

This 350-pound male is one of two adult Bengal tigers arrested Nov. 5 by federal authorities following allegations that the animals had been illegally sold. He and his 250-pound female companion are adapting to their new incarcerated environment.



United Press International

## FAA bans flights during UI games

By Scipio Thomas  
Staff Writer

Following a helicopter crash near Kinick Stadium shortly before the Iowa-Iowa State football game, the Federal Aviation Administration has issued a ban on low-level flights over the stadium during UI home football games.

Iowa City Airport Manager Fred Zehr said the order bans flights up to 2,500 feet in altitude and within a one-mile radius of the stadium. Zehr said the ban will exclude Iowa City Airport traffic and the UI Hospital's Air-Care helicopter service. Violators of the ban will be fined and could

have their licenses revoked.

Casey Mahon, assistant to UI President Willard Boyd, said the increasing number of flights over the stadium and hospital area prompted UI officials to request the ban. She said an FAA observer attended the Oct. 4 Iowa-Arizona football game and issued the order restricting low-level flights prior to the Oct. 11 contest with Illinois.

Mahon said the flight restriction will be permanent and that the schedules for UI home football games for five years have been supplied to FAA officials.

ALTHOUGH some UI students might miss the hot air balloons and other low fly-

ing craft, Mahon said, "I think the fans and the people will be safer if they (the pilots) obey."

A spokesman for the FAA in Kansas City said the restrictions are issued at events when there is potential for an aircraft crash that might injure a number of people. But he termed the decision to issue the restriction order a "judgment call."

"We had one (a flight restriction order) on during the World Series here," he said. "But, we didn't have such an order during the regular season."

Emit George, a member of the Iowa City Airport Commission, said the restriction is an "excellent idea."

## Police beat

### Fight results in assault charges

Assault charges were filed against a Coralville man and a Fairfield, Iowa, man Thursday following a fight in a municipal parking lot across the street from That Bar, 325 Market St., Iowa City police said Thursday.

Kenneth W. Christopher, 24, of 2038

9th St., Coralville, and Anthony Carl Poletti, 21, of 1000 8th St., Fairfield, were charged in connection with the incident, police said.

Police said Poletti was also charged with driving the wrong way down Market Street without any headlights.

### Green still loves ex-wife Bryant

MIAMI (UPI) — Bob Green, former husband of anti-gay crusader Anita Bryant, said Thursday he still loves his ex-wife "with all my heart" and has no other goal in life than to win her back.

But Green, who has generally shunned reporters since Bryant filed for divorce last June, refused to comment on recent reports the former beauty queen and singer might marry an

Alabama industrialist.

"I won't comment on that," Green said in an interview. "According to our Christian teachings, in the eyes of God, Anita is still my wife."

"My posture is the same now as it has always been. I love Anita with all my heart. I want her back. I have no other goal in life right now than to win her back."

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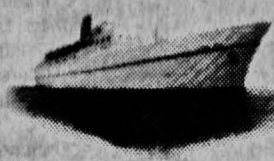
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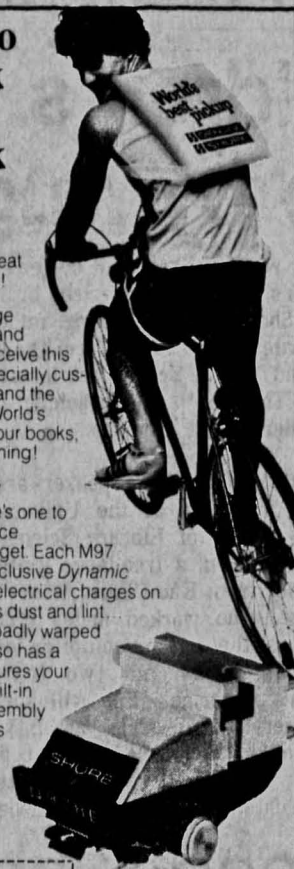
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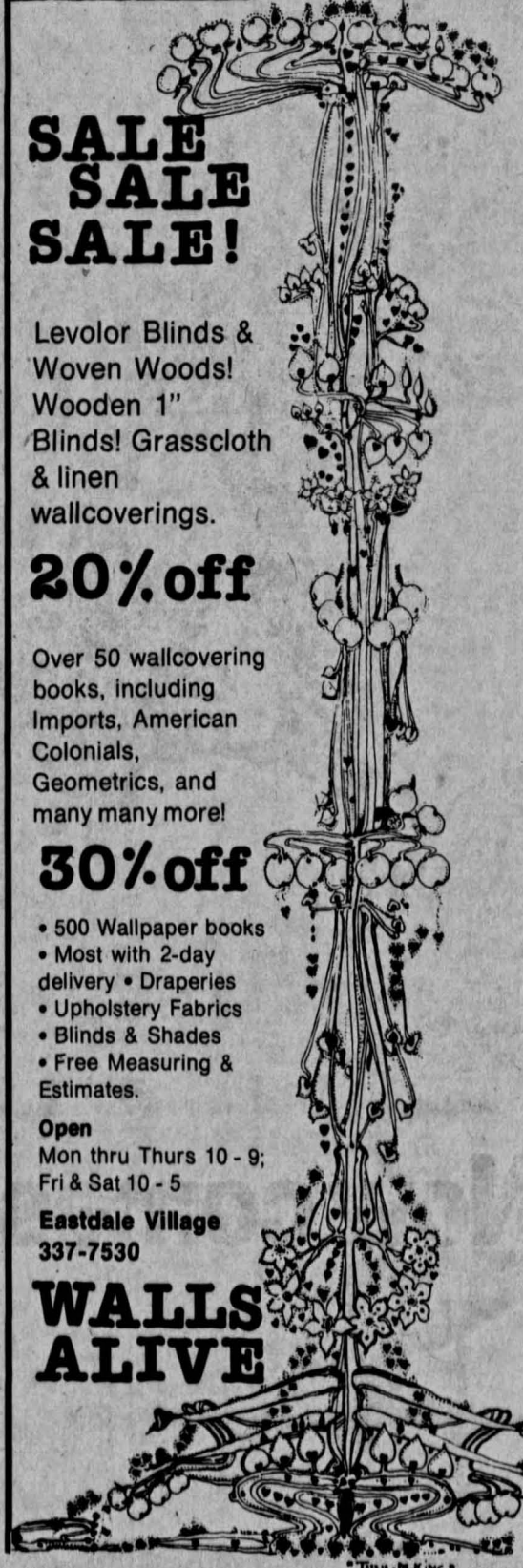
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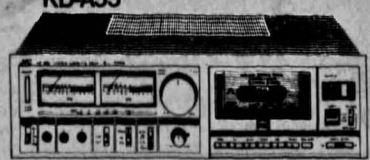
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# Festival of Children's Books will feature lecture by Augusta Baker

By Judith Green  
Arts/Entertainment Editor

Storytelling is the featured topic at the 12th annual Festival of Children's Books, scheduled for this weekend.

The conference, designed to acquaint librarians, teachers, parents, writers and illustrators with contemporary trends in children's literature, will be held from 8:45 a.m. to 3:30 p.m. Saturday, Nov. 8, in the Union Ballroom.

The 1980 Newsome Lecture will be delivered by Augusta Baker, a distinguished storyteller and anthologist who compiled the widely-used booklist, "The Black Experience in Children's Books." Baker worked for 37 years at the New York Public Library and was, at the time of her retirement in 1974, Coordinator of Children's Services. She also founded the

James Weldon Johnson collection of children's books in a Harlem branch of NYPL. She has compiled three anthologies of folk tales: *The Talking Tree*, *The Golden Lynx* and *Young Years*. Her lecture, entitled "The Art and Technique of the Storyteller," is at 2:15 p.m.

**THE OTHER** featured speakers are Elin Greene, professor at the University of Chicago School of Library Science, and George Shannon, a free-lance writer and storyteller from Eau Claire, Wisc.

Greene, who worked under Baker at NYPL, is the author-compiler of five children's books and two texts for children's librarians. She will speak on "The Literary Fairy Tale" at 10:45 a.m.

Shannon has published several library journal articles on the art of storytelling; his first children's book was published this

summer and two more are in press. He is currently compiling an annotated bibliography on "Folk Literature and Children." He will discuss "Authenticity and Evolution: Storytelling and the Folk Process" at 9:30 a.m.

**OTHER EVENTS** of the festival include an exhibit of new books and materials and a post-luncheon "Round of Stories." Jan Irving, a children's librarian from Grinnell, has prepared a short slide-tape prologue called "The Way of the Storyteller," after which Shannon, Greene and Louane Newsome, UI professor emeritus for whom the lecture was named, will each tell a story.

The festival is sponsored by the UI School of Library Science. The registration fee is \$15. Participants are invited to meet the speakers at a reception at 7:30 tonight in the Union Triangle Club.

## Clarinetist to present chamber recital

By Judith Green  
Arts/Entertainment Editor

Thomas Ayres, faculty member in the UI School of Music, presents a recital of chamber music for clarinet and various instruments tonight.

The program features two works for clarinet and piano: "Serenade" by Halsey Stevens, a disciple of Stravinsky and teacher at the University of Southern California; and "Concertino," written for the Swiss clarinetist Edmondo Allegra by Ferruccio Busoni (1866-1924), one of the more interesting and unconventional com-

### Music

posers of this century.

The chamber ensemble pieces include the "Trio Ostinato" by contemporary German percussionist Siegfried Fink. In this piece, the soloist doubles on clarinet and bass clarinet and assists the two percussion players (UI faculty members Steven Schick and Thomas Davis) as well. For the "Sinfonia" of Alfredo Casella (1883-1947), Ayres will be joined by faculty members David Greenhoe, trumpet, and Charles Wendt,

cello.

**FACULTY** mezzo-soprano Jocelyn Reiter is the featured soloist in "Ad musicam" for mezzo and four clarinets by the contemporary Belgian composer W. Pelemans; faculty member Bruce Bullock and graduate students Karen Moeck and Molly Paccione are the additional clarinets. The work will be sung in the original Flemish, with a translation supplied by UI German professor John ter Haar.

Ayres' accompanist is faculty pianist Norma Cross.

The recital is at 8 p.m. in Clapp Hall.

## MANY, MANY THANKS

To all the voters who supported me in Tuesday's election.

Also, a special Thank you to my campaign committee and to everyone who helped me in any way during the campaign.

I'm looking forward to serving the people of Johnson County as I have for the past 13 years.

Mary A. Conklin

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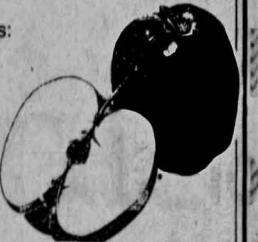
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Sponsored by the University of Iowa  
Department of English

## Area colleges collaborate on textile design exhibit

By Judith Green  
Arts/Entertainment Editor

Three area colleges are collaborating on a "moveable feast" of textile design on Saturday, Nov. 8. "A Day of Textile Design," sponsored by the home economics departments of Coe and Cornell Colleges and the UI, will feature exhibits and speakers at all three institutions.

From 8:30 a.m. to 10:15 a.m., the group will be at Cornell's Armstrong Gallery. After the initial registration, Earl Snellenberger will discuss his work, 20 pieces of which are on exhibit at the gallery through Dec. 15, and give a slide show on "Surface Design and Plaiting."

The meeting then moves to Coe College's Sinclair Gallery, where from 10:45 a.m. to 12:15 p.m. the group will view an exhibit of 25 pieces by

nationally-known textile artists Cornelia Breitenbach, Marion Clayden, Marna Goldstein, Ed Rossbach, Shigeko Spear, Wenda van Weise and Katherine Westphal. This show continues through Dec. 2.

**THE AFTERNOON** segment of the conference is at the UI. At 2 p.m. in Macbride Hall, Snellenberger will give a workshop on unusual screen printing techniques. From 3:30 p.m. to 5 p.m., the group will look at works by UI student textile artists, on display at the School of Art's Drewelowe Gallery and Checkered Space.

Coordinators for the conference are Naomi Schedl and Rosalie Seeks at the UI, Vivian Heywood of Cornell and Robert Kocher of Coe. There is a registration fee of \$5 for non-students; students are admitted at no charge.

## Boyd to conduct walking tours

Guided walking tours of Iowa City's downtown and near North Side continue this weekend in conjunction with the Smithsonian touring exhibit *Buildings Reborn: New Uses, Old Places*, which has been showing at Old Brick this month.

The tours Nov. 8 and 9 will be conducted by Susan Boyd, first lady of the UI, and Margaret Keyes, professor in the UI Department of Home Economics and supervisor of the Old Capitol restoration project.

Boyd will leave Old Brick at 10 a.m. Saturday for a one-hour tour of the North Side.

Keyes' tour of the central business district, also lasting an hour, will leave Old Brick at 2 p.m. Sunday.

The tours will emphasize architectural features and adaptive uses of buildings.

*Buildings Reborn* closes after regular Sunday exhibit hours, 2 p.m. to 6 p.m.

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**Now comes Miller time.**





# Paley characters are survivors of 'the little disturbances of man'

By Kathy Etter  
Special to The Daily Iowan

There is a modest sturdiness to Grace Paley, though at first it may be overlooked in the quickness of conversations and characters, in the sensual, gum-cracking rhythms of speech and New York City that she flips across the page.

I was popular in certain circles (says Aunt Rose in "Goodbye and Good Luck"). I wasn't no thinner then, only more stationary in the flesh. In time to come, Lillie, don't be surprised — change is a fact of God. From this no one is excused. Only a person like your mama stands on one foot, she don't notice how big her behind is getting and sings in the canary's ear for 30 years.... So she waits in a spotless kitchen for a kind word and thinks — poor Rosie.... Poor Rosie! If there was more life in my little sister, she would know my heart is a regular college of feelings and there is such information between my corset and me that her whole married life is a kindergarten.

Like Aunt Rose, most Paley characters are survivors, not of flood or famine or global war (though they survive those, too) but of "the little disturbances of man" — the daily businesses of getting up and growing old that often bankrupt the human spirit. Their voices are surprising, informal and funny, full of "hospitable remarks" and "folkshit" — the ready, rough-tongued talk of sympathy and shrewdness.

PALEY'S stories and poems have appeared in *Accent*, *New Yorker*, *Esquire* and *Atlantic*. She has published two volumes of stories: *The Little Disturbances of Man* (1959, reissued 1968) and *Enormous Changes at the Last Minute* (1974). Both, in the words of one of her creations, "invent for my friends and our children a report on these private deaths and the condition of our lifelong attachments."



Grace Paley

Photo by Dorothy Marder

A peace delegate to Moscow and Hanoi and a member of the Greenwich Village Peace Center, the 58-year-old Paley protested against Vietnam (she was jailed briefly) and Seabrook. Since her last book, only a few stories have been published, perhaps because "there is a long time in me between knowing and telling," as a character in "Debts" remarks.

She invents people who believe in happier possibilities. In the urban village of their neighborhoods, they hope. They make

breakfast, love, friends and sense: Aunt Rose marries the Yiddish actor she loved 40 years before; a forward 14-year-old girl makes a play (several, actually) for a soldier; a dying father laments his daughter's inability to write a simple story; a woman takes up jogging and literally runs into her past; another returns to her children's playground to discuss babies with unwed welfare mothers ("Only four of them were whores, the rest of them were unwed on principle or because some creep had ditched them").

PALEY'S characters, "the soft-spoken tough souls of anarchy," are generous with their talk and their strength — which, in fact, often seems to come from their talk: The suppleness of their language gives resiliency to their lives.

You know, you've been lucky. You always have been. Since you were a little kid. Papa and Mama's darling.

As is usual in conversations, I said a couple of things out loud and kept a few structured remarks for interior mulling and righteousness. I thought: She's never even met my folks. I thought: What a rotten thing to say. Luck — isn't it something like an insult?

I said, Annie, I'm only 48. There's lots of time for me to be totally wrecked — if I live, I mean.

Then I tried to knock wood, but we were sitting in plush and leaning on plastic. Wood! I shouted. Please, some wood! Anybody here have a matchstick?

Oh, shut up, she said. Anyway, death doesn't count.

— "Friends"

Death counts in these stories, but it doesn't account for everything. Humor counts, and this double entry of comic and serious balances out in the sturdy irony of a Paley story.

Grace Paley reads her fiction at 8 tonight in Physics Lecture Room I.

## Museum holds open house

The UI Museum of Art will hold the first of a series of weekend open houses, designed to acquaint students with museum features and services and to answer questions about the museum, such as "Where is it?"

This "meeting party" — a reception with refreshments to introduce the museum staff, the collection, the building and the museum's offerings to its members — is given for members of campus Panhellenic/Intrafraternity groups. It will be held at the museum from 2 p.m. to 4 p.m. Sunday.

An open house for residence hall students is scheduled for Jan. 25, and other segments of the student population will be addressed later in the spring semester.

## Wayne Newton testifies

(UPI) — Entertainer Wayne Newton testified more than an hour before a federal grand jury Thursday to describe his relationship with Guido Penosi, described as an organized crime principal in New York, Fort Lauderdale and Beverly Hills.

## The Daily Iowan

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## Deltas will dance for college fund dollars

The UI chapter of the Delta Sigma Theta public service sorority is sponsoring a dance-a-thon Nov. 8 to raise money for the United Negro College Fund.

About 35 dancers will participate in the 12-hour marathon scheduled to begin at 1 p.m., said Cheryl Johnson, sorority member. The group hopes to raise \$2,000.

This is the sorority's third marathon, but

the first time the proceeds will be given to the college fund. In past years, proceeds have helped fund sickle cell anemia research, and have been donated to Reading is Fundamental Inc., a government-funded program designed to improve children's reading skills.

The dance will be held in the Hillcrest Residence Hall.

The motto of the public service sorority, which has more than 600 chapters worldwide, is "intelligence is the torch of wisdom," said Cynthia K. Johnson, chapter adviser.

The sorority emphasizes educational development, economic development, community and international involvement, housing and urban development and mental health, Johnson said.

## U.S. wins gold in Culinary Olympics

(UPI) — The United States was successful in the Culinary Olympics held in Frankfurt, West Germany, last week.

America's 13-man, one-woman crew walked away with the gold in the hot field and placed second in the cold-platter category behind West Germany.

"From the very beginning two years ago when we started preparing for the Olympics, winning the gold was the main thing in our minds," said Chef Ferdinand Metz, of Hyde Park, N.Y. "Black Sea Bass St. Augustine" and "Turkey Breast Oklahoma" clinched top honors in the 15th Culinary Olympics, held since 1896.

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## CROSSWORD PUZZLE

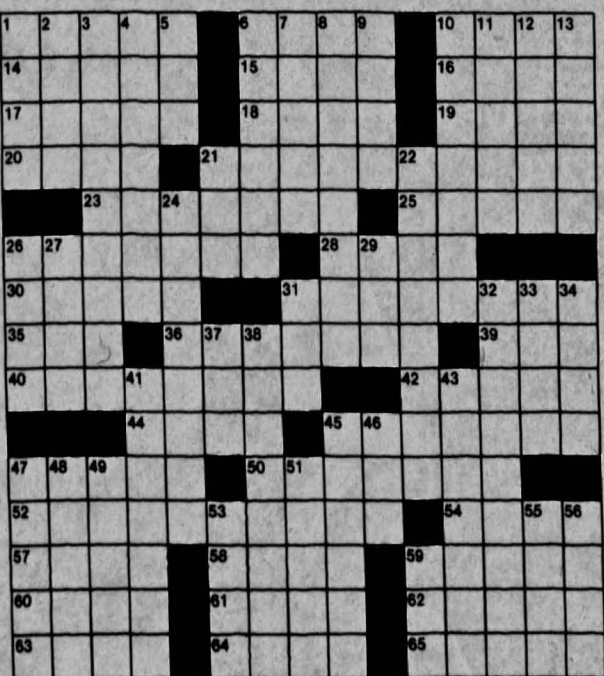
Edited by EUGENE T. MALESKA

### ACROSS

- 1 Cougars
- 6 Fleshy fruit
- 10 "— name"
- 14 — garde
- 15 Soviet stream
- 16 Mature
- 17 A Darling child
- 18 Kind of tax
- 19 Veer
- 20 Den
- 21 Merging
- 23 Criminals collectively
- 25 Author of "Them"
- 26 Justice Potter — of the Supreme Court
- 28 Red deer
- 30 Lichenose
- 31 Trivial verse
- 35 Ending with insist or exist
- 36 Musical passages
- 39 Western Indian
- 40 Virginia creeper
- 42 Oncle's counterpart
- 44 Mansard
- 45 Legendary lake near Naples
- 47 Jewel
- 50 Henry's quest
- 52 Floral designs used in architecture
- 54 Little devils
- 57 "Quien —?"
- 58 Figure skater's leap
- 59 Consume
- 60 God of love
- 61 Persian fairy
- 62 Chaplain
- 63 Court calls
- 64 Voyaging
- 65 Sluggish

### DOWN

- 1 Detent
- 2 Part of the eye
- 3 Proclamation
- 4 Dana or Julie
- 5 Hampshire's dwelling
- 6 Delaware name of fame
- 7 Howling
- 8 Huntsmen's cries
- 9 French magazine
- 10 Waterfall
- 11 Metal tip on a shoelace
- 12 Join the old grads
- 13 "Awake and Sing" playwright
- 21 Bk. of the Bible
- 22 Poet
- 24 Strike in all directions
- 26 Diving bird
- 27 "— Bungay": H.G. Wells
- 29 "But — on for ever": Tennyson
- 31 John or Jane
- 32 Where the Magna Carta was signed in 1215
- 33 "—, Brute!"
- 34 Dregs
- 37 "— Rita"
- 38 Mouths of streams
- 41 Dull, monotonous speakers
- 43 Revere was one
- 45 Flowering shrub of Asia
- 46 Ship: Abbr.
- 47 Adjective for a primer
- 48 What "veni" means
- 49 Frill on a shirt
- 51 Grenoble's river
- 53 — haoie, Hawaiian-Caucasian
- 55 Contented sound
- 56 Small barracuda
- 59 A.P. rival



### ANSWER TO PREVIOUS PUZZLE

AMAS SCRAP DAIS  
DORA LIETO ESTO  
CANYOUTELLMEHOW  
STOOLIES LOVERS  
HIGG HOLE  
BALADE METEMAN  
PIER DAMES AGO  
ITHAPPENEDTOYOU  
ECA IJENE LOAN  
SHAINERS EDONAS  
RETE AMIT  
ASTADE MEASTEST  
NOIDONTREMEMBER  
DAVE SEENO EAVE  
APES ELDEN SHEE



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## EDVARD MUNCH

An overwhelming monument to the Norwegian expressionist painter Edvard Munch, an obsessed and repressed man whose life and art prophesied the anxiety of the 20th century. Directed by Peter Watkins, this film is among the best ever made dealing not only with painters, but with the creative process in artists of all kinds. In Norwegian and German with English narration.

Sun. & Mon. 8:30



## George Roy Hill's Slap Shot

In a desperate attempt to turn his losers into winners, hockey coach Paul Newman converts the Charlestown Chiefs into fighting goons. Locker room language, a love story and lost of rowdy, unrelenting action. With Jennifer Warren and Michael Ontkean.

Fri. 7 & Sat. 9

## CABARET



BEST ACTRESS: Liza Minnelli  
BEST SUPPORTING ACTOR: Joel Grey  
BEST DIRECTOR: Bob Fosse  
BEST ART DIRECTION: Bob Fosse  
BEST CINEMATOGRAPHY: Michael Ballhaug  
BEST FILM EDITING: Michael Ballhaug  
BEST MUSIC SCORING: Elmer Bernstein  
BEST SOUND: Elmer Bernstein

A dazzling cast in the musica tale of a brazen singer in decadent thirties Berlin. Liza Minnelli, Joel Grey, Michael York and Marisa Berenson.

Sat. 7:15 & Sun. 8:45

## BIJOU WEEKEND

### JOUR DE FETE

Jacques Tati, previously a music hall mime, directs and stars in this charming Chaplinesque comedy. As a small town French postman, he is mocked by villagers for his archaic method of mail delivery. Until the viewing of an efficiency film on the American postal service inspires him to a hilarious attempt to surpass its highspeed, mechanized system.

Sun. 7



## Peckinpah's BRING ME THE HEAD OF ALFREDO GARCIA

A tale of psychotic revenge from the director of *The Wild Bunch*. When a Mexican crime lord offers a \$1 million reward for the severed head of the man who seduced his daughter Warren Oates wants the prize, but he must outmaneuver a pair of persistent, homicidal hit men. With Kris Kristofferson, Gig Young and Robert Webber.

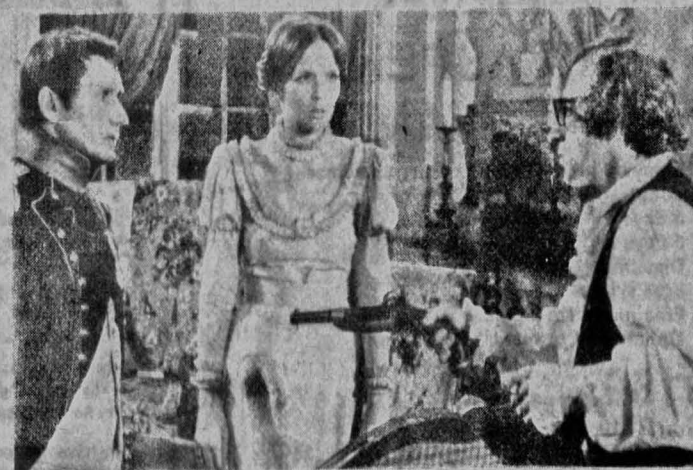
Fri. & Sat. at 11:15

## R.W. Fassbinder's THE THIRD GENERATION



This final film of our Fassbinder series, (and his most recent picture to play in the U.S.) follows the politically critical allegorical mode outlined by *The Marriage of Maria Braun*. Lesbian fashion designer Petra Von Kant (*The Bitter Tears of...*) returns in this black comedy about German terrorists who plan a revolution as they play Monopoly. In German with subtitles.

Fri. 9:15, Sat. 7:00



## WOODY ALLEN'S LOVE AND DEATH

In 1975 Woody Allen still wanted to make funny movies. He plays "the famous coward all St. Petersburg is talking about." As Boris Grushenko, a reluctant soldier, he wins his cousin (Diane Keaton) in a duel and falls in an insane plot to assassinate Napoleon.

Sat. 9:30, Sun. 7:00



# Theater students' union airs gripes

By Craig Gemoules  
Staff Writer

About 75 UI theater students, upset with the UI Theater Department, met for the fourth time this week to air their gripes against the department and to decide what action to take next.

The students formed the Theater Arts Student Union and gained support from the UI Student Senate, which Thursday passed a resolution supporting the union.

The union was formed in response to theater students' complaints that the faculty in the Theater Department has not done an adequate job of teaching classes, and that many of the courses are "busywork."

ABOUT 100 union members met Wednes-

day with department faculty members to present a list of seven grievances.

The group, which includes several teaching assistants, has threatened to go on strike against theater classes and some productions if their demands are not met.

At the meeting Thursday, union representative Judith Johnson read department Professor Ray Heffner's written response to the union's demands.

"Tuesday, Nov. 11 is the earliest possible date for delivery by me of a careful response to your specific demands," the letter states.

The students had earlier asked that a response be made by Monday, and several of the members said that they will continue to press for the Monday deadline.

"The tone of it (the letter) makes me

really creepy-crawly because it is the same tone we've heard all along," said Frances Royster, a graduate student and union representative.

But she asked the group to look at the content of the letter. "They have tried to do stuff," Royster said.

A GRADUATE student, who declined to be named, said that the demands are not difficult to meet, but said, "They will do anything they can to prevent change."

Union members had threatened to strike The Merry Widow set, but a graduate assistant in the Opera Department in the School of Music asked the group to reconsider.

"What you're really going to do is shaft a large number of your peers in the School of Music," said Robert Dundas. "You forgot

how it's going to affect innocent people."

But Johnson replied: "Of course we've considered there's people that will get hurt. But what about us — those who've already been hurt?"

The unidentified graduate student also said, "The ball is in the faculty's court. It's the faculty's responsibility to see that Merry Widow goes on."

The group's grievances stem from what Royster said is a "directionless" department. The basic problem, she said, is that there are theater classes, but "no curriculum."

"If it's only purpose is to get people to clap, it's the wrong kind of education."

The union will decide next week whether to strike The Merry Widow set.



Former FBI officials W. Mark Felt, right, and Edward S. Miller are escorted by reporters after their conviction for conspiring to approve illegal break-ins.

## FBI

Continued from page 1

ins, or "black bag jobs."

Jury member Rowena Harwood, a former Treasury Department clerk, said the panel spent much time discussing "violation of the Fourth Amendment (freedom from unreasonable search)," but "didn't agree until the last minute."

ONE JUROR said the panel paid lit-

## Election

Continued from page 1

The popularity of presidential candidates may drop because the increased attention given candidates will "expose all their warts" and leave the voters uninspired, he said.

CARTER lost his bid for re-election because of voter dissatisfaction with the economy and his inability to project himself as a leader, he said.

"The public had a perception that Carter has no control of the economy," and Carter accepted that perception by blaming inflation on external causes such as increasing oil prices and by admitting the inherent problems of balancing inflation and unemployment, Patterson said.

The difficulties a president faces in attempting to fine tune an increasingly complex national economy may mean voters will always be dissatisfied with incumbents, and will result in a series of one-term administrations, he said.

The year-long bondage of the hostages in Iran, and Carter's original "Rose Garden" strategy also caused voters to perceive Carter as being "a shy leader" although there was little he could do to remedy the crisis, Patterson said.

## ERA

Continued from page 1

opposes the travel ban.

"I do not believe in that ban," Lynch said. "It's a 'power politics' when a council imposes its political feelings on its employees, and that's wrong."

"We had originally voted on it (the ban) as a method of supporting the ERA and a number of groups supporting the federal ERA," Neuhauser said Thursday. "John (Balmer) had said that he was willing to wait until after the November election. I think I'd have to say that at least he did wait until then, but it's unfortunate he's bringing it up again."

Rescinding the ban will give the impression that Iowa City is against the ERA, Neuhauser said.

Missouri and Illinois — two non-ERA states — were feeling the financial impact of organized travel bans a couple of years ago, Neuhauser said. She said she doesn't know if the impact has remained the same in recent years.



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## Photographers

Continued from page 1

They bought a used van in February that Bob calls "my business investment." The investment, for which the company supplies gas, has traveled 23,000 miles since its purchase.

The job isn't easy but the Voisines say they enjoy it. "As long as I'm busy I like it," Bob said. And Voisine has no problem keeping busy. He has photographed as many as 137 people in a day. "That's a peak," his wife said. "The average is 95."

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# Which beer tasted better?



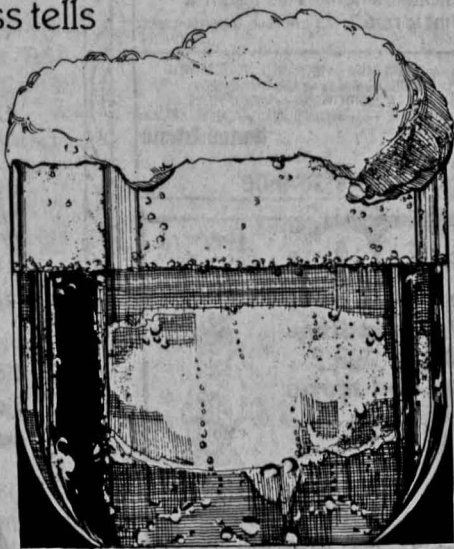
**An impossible question?**

No. The answer is, the beer on the right tasted better. The suds are the tipoff. The head lacing the glass on the right has what brewers call "cling." Its tendency to cling to the glass tells you that the brewer didn't skimp on the hops. And that it tasted better.

**Ever taste a beer with no "hop" to it?**

Hops give a beer its zing. Too little hops leaves a beer lifeless. Too much hops makes a beer bite.

But choose a beer with the right proportion of hops to barley malt, and your beer will be lively and refreshing. Yet, still go down nice and smooth.



**Does your beer have "cling?"**

To check for "cling," you need a glass that's "beer clean." (Never used for milk or soft drinks, never washed in soap.\*)

Pour your beer down the center of the glass to form a 3/4 inch head. See if it leaves rings of foam as you drink. But don't stop at the "cling" test. Make this a full-fledged taste test.

\*Note: "Beer-clean" glasses should be washed with detergent. Rinse several times in very hot water. Air dry only—never use a towel.

**Can you recognize your beer by the taste?**

Probably just 1 beer drinker in 3 can pick his beer out of a group of three. You try. Pour your brand and two other leading beers—a Schlitz, Bud or a Miller—into identical glasses. Have a friend switch them around. As you drink each beer, not only check it for its "cling," but rate its taste characteristics from 1 to 10 on the flavor scale. Now comes the real test. Tell your friend which beer is yours.

**Did your choice surprise you?**

Something like 2 out of 3 beer drinkers don't pick their brand. And that surprises them. A lot of them pick Schlitz instead.

That doesn't surprise us. Two years ago a master brewer, Frank Sellinger, came to Schlitz. Today he is the Chief Executive Officer and today's Schlitz is the smoothest beer he's ever brewed. Taste it against yours. The results may surprise you.

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	Biting	Too strong	Overly carbonated	Bland

Place beers' numbers on each scale from 1 to 10.  
Beer #1 is \_\_\_\_\_  
Beer #2 is \_\_\_\_\_  
Beer #3 is \_\_\_\_\_



**Today's Schlitz.  
Go for it!**







# Minnesota defeats Iowa volleyball team

By Dave Koolbeck  
Staff Writer

The Iowa volleyball team lost to Minnesota for the third time this year Thursday in Minneapolis.

The Gophers beat the Hawkeys in four sets, 3-15, 14-16, 15-5 and 9-15. The loss dims Iowa's hopes of qualifying for an Association for Intercollegiate Athletics for Women Region VI berth. The Hawks' loss to Minnesota drops their sub-regional record to 2-4. Minnesota, which finished second in the Big Ten tournament two weeks ago, won the sub-region.

Iowa had previously lost to the Gophers in a dual match at Champaign, Ill., the night before the Big Ten championships. Minnesota won that match in three sets, 15-11, 14-16, 10-15. Iowa was then defeated again by the Gophers in two sets in the Big Ten championships, 0-15, 12-15.

**THE LOSS DROPS** the Iowa match record to 20-18. The Hawks' game record is 52-48.

If the Hawks would have won against the Gophers Thursday, they would have had to play Iowa State in a playoff match to determine who would qualify for the Region VI berth.

The Hawks still could qualify for a

berth if they are chosen as an at-large entry. The top two teams in the sub-region automatically qualify for the tournament held in Springfield, Mo., Nov. 20 through 22.

Two at-large berths are determined by the teams' records and the competition they have faced during the season.

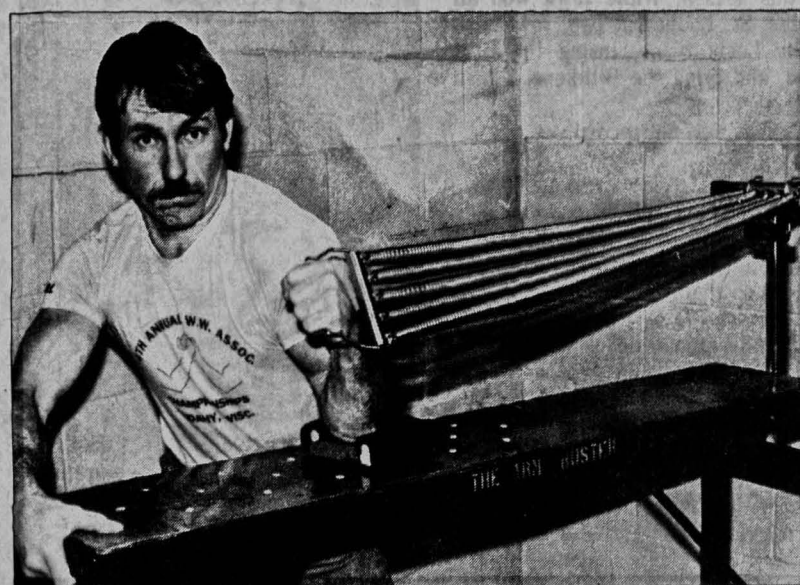
**THE HAWKS** begin play in the Gopher Volleyball Invitational today facing North Dakota State at 12:30 p.m.

Iowa plays South Dakota and Minnesota's junior varsity later today. Other teams in the tournament include North Dakota, Marquette, Northern Iowa and Minnesota's varsity squad.

The teams with the best record in each pool, play in the finals at 12:30 p.m. Saturday with the consolation finals at 11 a.m.

Iowa plays the Mexico national team at 4 p.m. Sunday on the main floor of the Field House in its last regular season match. General admission is \$3. UI staff and students will be charged \$2 admission.

"Obviously, they (Mexico) will be the best team we've faced all year," Dwight said. "It will be a good experience and should be fun for the team members."



Bill Simpson works out on the Arm Buster.

The Daily Iowan/Steve Casper

## Wrist wrestling: Grunt, groan, sweat — WIN

By Mike Kent  
Staff Writer

Pro football has the Super Bowl. Pro golf has the U.S. Open. And for wrist wrestlers, there is the United States Wrist Wrestling Association National Championships this weekend in Cudahy, Wis.

Among the favorites will be Wilton, Iowa's Bill Simpson. Simpson won the 1979 state and regional title in the lightweight (146 to 170 pounds) division for left-handers. This will be Simpson's first try at the national crown.

Simpson said he competes primarily in USWWA-sponsored events and this weekend's national championship is the biggest prize. On the other hand, the World Wrist Wrestling Association has a "world" championship each October in Petaluma, Calif.

**WEIGHT** classification is a big difference between the two organizations, Simpson said. The WWA has four divisions, the USWWA has six. Perhaps the main reason Simpson competes in the USWWA is that lefties are recognized, while the WWA is mainly for right-handers. "The USWWA has more of a fair deal for left-handers," he said.

Simpson is employed at the Veterans' Administration Medical Center in Iowa City. He said he does a good deal of his workouts during breaks. He has a regulation-size wrist wrestling table (41 inches) and an adjustable "arm-buster." The arm-buster is five feet long and 40 inches high and is used to simulate real matches, Simpson said.

**BUT SIMPSON** said he gets his real workouts in actual matches. Bill and Steve Kindred of Washington, Iowa, and Bill Halleran of Riverside, Iowa, provide Simpson all the muscle he needs.

Simpson said he will go from one match to another until he wears his arm out — in about half an hour. The purpose is to develop "explosiveness, power and stamina," all vital in successful wrist wrestling, Simpson said.

Simpson said three-time national champion Tony Fedel from Milwaukee will be favored in the lightweight division.

Double-elimination matches start at 9:30 a.m. Saturday. The semifinals and championship matches are set for Sunday.

### PERSONALS

**ATTRACTIVE** man in mid-40's looking for attractive woman 20 to 50 with sense of humor and working mind. No morons, dullards, or girls should respond. Write Box 1315, Iowa City, 52244. 12-3

**MUGGY'S LIQUIDATION SERVICE.** Ever wanted to liquidate 1 year worst enemy, roommate, or R.A.? Our water-pistol, totting henchman will do your clean work. Call Muggy, 353-1633. 11-14

**BALLOON BOUQUETS!** A dozen helium-filled balloons delivered in costume to friends, enemies, family, \$10/DOZ. Order at HAIR LTD. or call 351-3592. More than flowers, cheaper too! 12-11

**SOME SMALL SECRETS OF WINNIE TASTING.** Buy wisely. 33 The Wine Press, Box 963, Iowa City, IA 52240. 11-19

**GAYLINE** Information, Peer Counseling, Monday-Friday, 7:30-10:00 p.m., 353-7162. 11-22

**HYPONOSIS** for weight reduction, smoking, improving memory. Self hypnosis. Michael Six, 351-4845. Flexible hours. 11-25

**TREATMENT** and counseling for gynecological problems in a supportive environment. Emma Goldman Clinic, 715 N. Dodge, 337-2111. 12-1

**DESIGN A BOOK COVER. EARN \$150.** Emma Goldman Clinic is publishing an important book on the cervical cap. Submissions can be either artistic or objective. Deadline December 4. Call 337-2111. 12-1

**MALE** music lover seeks young lady who enjoys Mahler. POB 1493, Iowa City. 11-20

**BLUE CROSS BLUE SHIELD** protection, only \$32.55 monthly. 351-6885. 11-17

**MALE**, 29, slender, avg. looks, in to most activities. Serious, discreet, together, for real guy for friendship, good times. No clones. Box 1903, Iowa City 52244. 11-7

**INSTANT** swimmers, just add water. Nov. 14, 7 p.m., Field House Pool. 11-14

**GOODWILL** Industries Volunteer Service, Annual Fall Fair and Booksale, Friday & Saturday, Nov. 7-8, 10 a.m.-5 p.m. Visit GIVS Fair, at Goodwill Plant, 1410 1st Ave., and the Booksale at Eastdale Mall, 1700 1st Ave. 11-7

**WOULD** any delectable hostess like to go to Muscatine this weekend? Call 338-7535. Ask for pledges. 11-6

**I WILL** provide gas for your car in exchange for the use of your car for evenings and occasional weekends. Corvair-Hy-Vee area, 354-1908, weekday mornings until 11 a.m. 11-11

**WHAT** are your life goals? The University Counseling Service is sponsoring a Life Planning workshop on Saturday, Nov. 8 from 9 a.m.-4 p.m. To pre-register, call 353-4484. 11-7

### PERSONAL SERVICES

**RAPE ASSAULT HARRASSMENT RAPE CRISIS LINE** 338-4800 (24 hours) 12-12

**OVERWHELMED** We Listen-Crisis Center 351-9140 (24 hours) 11-10

**WEEKENDS** too lonely? Write Contact and meet someone soon. Contact c/o Mr. Bailie, P.O. Box 63, Iowa City, Iowa 52240. 11-24

**ENJOY YOUR PREGNANCY.** Childbirth preparation classes for early and late pregnancy. Explore and share while learning. Emma Goldman Clinic, 337-2111. 12-2

**SELF-HEALTH** Side presentation. Women's Preventative Health Care. Learn vaginal self-exam. Emma Goldman Clinic. For information, 337-2111. 12-2

**ALCOHOLICS** Anonymous-12 noon, Wednesday, Wesley House, Saturday, 324 North Hall, 9813. 11-25

**BIRTHRIGHT 338-8665** Pregnancy Test Confidential Help 12-4

**PROBLEM PREGNANCY?** Professional counseling. Abortions, \$190. Call collect in Des Moines, 515-243-2724. 11-12

**BUSBY** Save time. Employ Shopping Plus. Shopping and errands. 354-7299. 11-7

**A PROBLEM** solving group on guilt is now forming. Call HERA Psychotherapy, 354-1226 or 351-8875. 11-11

**PREGNANCY** screening and counseling. Emma Goldman Clinic for Women, 337-2111. 11-20

**VENEREAL** disease screening for women. Emma Goldman Clinic, 337-2111. 12-11

**STORAGE-STORAGE** Mini-warehouse units-all sizes. Monthly rates as low as \$20 per month. U Store All, dial 337-3506. 11-7

**PIZZA** Delivery Drivers: Own car a must. Flexible hours. Apply Happy Joe's, 805-1st Avenue, after 4 p.m. 11-20

**SCHOOL** bus aides for supervising handicapped students. Hours: 7:20-8:35 a.m., Monday-Friday, 2:45-4:00 p.m., except Thursday, 1:45-3:00 p.m. Apply Job Service, 1810 Lower Muscatine Road. EOE. 11-11

**GO-GO** Dancer needed for bachelor party. Will pay generously. Ask for Evi, 351-8888, 5 p.m. 11-14

**NEED** cash? Earn \$75 in five hours. Dance one night at local bar. No hassles. No experience necessary. Call Gretchen 644-3658 after 6 p.m. 11-11

**THE HALL MALL** 116 E. College 11 a.m.-5 p.m. daily above Deco's 11-20

**SIGNIN' GALLERY & FRAMING.** Museum prints and posters, wood and metal section frames, mat cutting, art materials and services. Specializing in quality custom framing. Lowest prices. 351-3330. 12-3

**EMERALD CITY.** Custom design gold and silver jewelry. 11 a.m.-5 p.m., Thursday-Saturday, 351-9412. 11-11

**PLAINS WOMAN BOOKSTORE.** Iowa's Feminist Bookstore. Monday-Saturday, 338-9842. 11-11

**UNDERGROUND STEREO.** Lowest prices on stereo cassettes, micro-recorders, T.V.s, microwaves, electronics. REPAIRS. 337-9186. 11-20

**PIANO** tuning. Experienced. Very reasonable rates. Lynn Grulke, 338-3862. 11-11

**BLACK AND WHITE** custom processing, fast quality service. University Camera. 12-3

**CHRISTMAS GIFTS** Artist's portrait: charcoal \$15, pastel \$30, oil \$100 and up. 351-0525. 11-14

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### HELP WANTED

**McDONALD'S** Needs persons who can work 3-hour minimum shifts between 11 a.m.-1 p.m., Monday-Friday at \$3.50/hour. Apply at either McDonald's, Monday-Friday, 2-4 p.m. Various other shifts also available. 11-19

**COMPUTER** operator, part-time, 1 p.m.-5 p.m., Monday-Friday. Typing 50 WPM minimum. Apply at KRNA, 1027 Hollywood Blvd. EOE/AA. 11-10

**COCKTAIL SERVERS** Full or part-time, flexible hours, good pay. Stop in between 4-6 p.m., weekdays. The Red Stallion, 351-9514. 12-19

**HICKORY Hill Restaurant** now taking applications for part-time help. Apply between 2-5 p.m., Thursday through Sunday. Located on Hwy 6 West, Coralville. 11-12

**NEEDED**, tutor for Computer Graphics course, 07W-180. Call Lisa, 353-0267. 11-10

**WAITERS/WAITRESSES** wanted. Apply in person between 2-4 p.m., Crows Nest. 11-10

**Part or full-time**, give a massage. Call Monday, Tuesday, Thursday, 5-6 p.m., 354-1620. 12-5

**WANTED:** Fraternity cook, Monday through Saturday, 10:30 a.m.-noon and 4-5:30 p.m. Good pay plus meals. No clean-up. Send resumes c/o Cook, 120 N. Johnson St., Iowa City, Iowa 52240. 11-11

**SYSTEMS** Unlimited is hiring part-time staff people to work in their group homes for developmentally-disabled children and adults. Through Christmas Holidays and during Spring semester. Call 338-9212. 11-7

**WHEN** job interviewing upon graduating will you be turned down because of no experience? You can gain that experience as you "Earn While You Learn" through our College Agent Internship Program with Northwestern Mutual Life. Many people at the recent Career Day wished they had looked into this opportunity in Sales. Call Frank Oppold, CLU, 351-5075. 11-7

**DRUMMER** wanted: for local Jazz-Rock Fusion Band. 354-2903 or P.O. Box 2471, Iowa City. 11-21

**MASSAGE** Technicians, full or part-time, excellent pay, ideal for students. 338-8423 or 338-1317. 11-11

**DES MOINES** Register has routes available in the following areas: City High School area \$150, Downtown Iowa City \$180, Dodge & Church Streets \$125, Johnson & Burlington Streets \$165, Woolf & Rider \$140, Seville & Hillsboro Apts. \$105, Old Gold Apts. & Myrtle Street Apts. \$110. Profits quoted for 4 weeks based on the current number of customers. Call 337-2289. 11-11

**WEEKEND** housekeeping help wanted. Apply in person to Darlene, Monday-Friday, 9:30 a.m.-2 p.m., Iowa Land Lodge, Coralville. 11-7

### TYPING

**FAST** professional typing, IBM Selectric, pick-up-delivery, medical terminology, term papers, resumes. 338-7300, Barb. 11-20

**EXPERIENCED** secretary will do typing in home. IBM Selectric: pic/e/ite. Theses, resumes, etc. 351-7493. 11-14

**PROFESSIONAL** Typing Service: Manuscripts, theses, term papers, notes, etc. IBM Selectric II. Reasonable Rates. 645-2508. 12-8

**FAST**, professional typing. Located above Iowa Book & Supply, 351-4646 7:00 a.m.-4:00 p.m., or 626-2508 4:30 p.m.-9:00 p.m. Ask for Crystal. 12-8

**THESIS** typed by University grad and former business teacher. Engineering papers specialty. Grammar editing available. Work guaranteed. 338-6612. 11-21

**JERRY** Nyall Typing Service-IBM, pic/e/ite. Phone 351-4798. 12-10

**TEN** years' thesis experience. Former University secretary. IBM Selectric. 338-8996. 11-26

**CYNTHIA'S** Typing Service, IBM pic/e/ite. Elite. Experienced. Reasonable. 338-5546. 11-11

**TYPING** by former university secretary. 351-6892. 11-12

**LARA'S** Typing Service, Pic/e/ite. Experienced and reasonable. 626-6369. 12-19

**EFFICIENT**, professional typing for theses, manuscripts, etc. IBM Selectric or IBM Memory (electronic typewriter) gives you first time originals for resumes and cover letters. Copy Center, too. 338-8800. 11-18

**MUSICAL INSTRUMENTS**

**PRECISION** Copy Bass Guitar, 1930, Epiphone FT-200 acoustic guitar, \$150. Call Matt, 354-7197. 11-20

**GIBSON** S-G guitar and case, excellent condition, \$425. 337-7018. 11-14

**GUITAR**, Epiphone FT-135, good condition, \$150 or offer. Call Marry, 337-5019. 11-11

**ELECTRA** MPC guitar with fuzz/phase modules. Excellent condition. \$225 or offer. 354-7636. 11-13

**YAMAHA** Electronic Piano, like new, retails \$1500, selling \$1050, 351-6763. 11-10

### GOOD THINGS TO EAT AND DRINK

**BOTTLED** Spring Water now available for delivery to your home or business. Call PURE WATER SUPPLY, 351-1124. 12-10

**WHOLE** Earth General Store. NUTRITIOUS and NATURAL sandwiches, fruit, fruit juices, yogurt, ice cream desserts, fruit and nut mixes, and snacks. 706 S. Dubuque St., (2 blocks south of Post Office.) 12-4

## DI Classifieds 111 Communications Center

11 am deadline for new ads & cancellations.

### ANTIQUES

**REGINA** Antique Show & Sale, Sunday, November 9, Regina High School, Iowa City, Iowa. 11-7

**APPRAISALS:** Antiques and Art. Professional, qualified, experienced. 338-3755 after 5 p.m. 11-13

### TICKETS

**WANTED:** 3 non-student tickets to Ohio State-Iowa game. 338-9620. 11-10

**WANTED:** 2 tickets for Ohio State game. Phone 338-4192 after 5 p.m. 11-11

**WANTED:** 4 tickets to the Ohio State-Iowa game. Call 354-9057, 11-10

### PETS

**PROFESSIONAL** dog grooming. Puppies, kittens, tropical fish, pet supplies. Brennam Seed Store, 1501 1st Avenue South, 338-8501. 11-11

**CALL** Fountain Falls Fish & Pets for all your needs. 351-4057. 12-4

### WANTED TO BUY

**SILVER AND GOLD!** We have paid Eastern Iowans over \$100,000 this year. We are THE buyers. A.A. Coins-Stamp-Collectables, Wardway Plaza. 12-19

**BUYING** class rings and other gold and silver. Steph's Stamps & Coins, 107 S. Dubuque, 354-1958. 11-20

### TRAVEL AND ADVENTURE

**BREAK** a leg! Ski Winter Park, \$199, and Steamboat- \$239 this Christmas break. Call University Travel, 353-5257, for more information! 11-11

**WANT** a tan? Fly to Acapulco-\$535 for eight days over Christmas break. Call University Travel for more information! 353-5257. 11-11

### GARAGES-PARKING

**AVAILABLE NOW!** Winter garage storage space for up to four motor-cycles. Inquire at 337-6656. 11-13

**WANTED:** Garage in southwest Iowa City. Call 338-8741. 11-14

### CHILD CARE

**NEED** a babysitter? Want to do babysitting? Jan's Listings, 354-2077. 11-20

**MOTHER** offers babysitting in her home for infants or older weekdays! Call after 3 p.m., 354-2063. 11-10

### INSTRUCTION

**BLUEGRASS** fiddle lessons by one of Iowa City's hottest fiddlers. The Music Shop. 11-20

**SPANISH** tutor, \$4/hour. Qualified, with good references. Call 338-4244. 11-10

### LOST AND FOUND

**LOST:** leather keychain, mushroom-shaped with painted flowers. Reward. 353-1693. 11-13

**FOUND:** Man's ring. Call 353-1742 to identify. 11-10

**LOST:** Halloween. One mink, between Crow's Nest and Lind's Frame. Up. Call 351-9317. 11-10

**LOST:** Halloween. One mink, between Crow's Nest and Lind's Frame. Up. Call 351-9317. 11-10

**FOR SALE:** Men's suede winter coat size 38-40, \$25. Hush Puppy boots, 9's, \$30. 351-0868. 11-14

**BSR** turntable, 3-years old,



# Top receivers showcased at Iowa-Purdue game

By Jay Christensen  
Staff Writer

Saturday's game between Iowa and Purdue in West Lafayette, Ind., will showcase three of the nation's top five receivers.

The Hawkeyes are coming off their third win of the season, a 22-14 triumph over the Wisconsin Badgers. Purdue has won five straight since losing a 23-14 decision to UCLA. The Boilermakers' only other loss came in the season opener to top-ranked Notre Dame, 31-10.

Purdue tight end Dave Young is second nationally in receiving, teammate Bart Burrell is third. Iowa's

Keith Chappelle is fifth.

But the story behind the Boilermakers is quarterback Mark Herrmann, a Heisman Trophy candidate.

THE SENIOR quarterback has a passing completion percentage of 61.8 this season. Herrmann's touchdown completion ratio is one in every 8.5 and averages 13.2 yards per pass. He's averaging 290.3 passing yards a game. Needless to say, Purdue leads the Big Ten in passing while ranking second nationally. Purdue's defense, however, hasn't been as tough. Northwestern scored 31 points on the Boilermakers last weekend and

Michigan State managed 25 the Saturday before. The last three opponents have averaged 430 yards of offense.

But Purdue Head Coach Jim Young still worries about his offense.

"I think our offense must improve," Young said. "Iowa has a very strong defensive football team. It is the best defense we've met in some time."

THE HAWKEYES are first in the conference in rushing defense and second in total defense.

But for Iowa Coach Hayden Fry, the problems are numerous, namely injuries.

"We're going to try to load the plane with 60 people," Fry said at his weekly

press luncheon Tuesday. "We have 13 fellows out for the season and nine that are questionable for this week. It's been a most unusual season from an injury standpoint."

Injuries have taken their toll on Iowa's secondary. Right cornerback Tracy Crocker is out for the year with a dislocated elbow suffered in last weekend's win over Wisconsin. Backup Lou King is also out, giving Jimmy Frazier the starting position. Frazier was injured earlier in the season.

DEFENSIVE TACKLE John Harty is still out with a high ankle sprain suffered in the Minnesota game two weeks ago. Fry has hinted several

other key defensive players may not see action because of injuries suffered last weekend.

"We've had seven high ankle sprains this season," Fry said. "We had six of those at Minnesota. It doesn't matter who we play at this stage. We've got a long way to go with our program."

Pete Gales took over at quarterback last weekend after Phil Suess suffered a fractured wrist in the Minnesota game. With Gales, the Hawks are more apt to run than pass.

"Gales adds a new dimension to their (Iowa's) offense," Young said. "Not only for the option, but for the scramble. He's also a long ball threat."

PURDUE, which has won 19 straight games against the Hawks, is almost injury free. The only question mark for the Boilermakers is running back Ben McCall. Jimmy Smith is the leading Purdue ball carrier with 504 yards this season. Last week against Northwestern Smith gained 190 yards on a touchdown run.

The Boilermaker kicking game is also improved with Rick Anderson, who played at Ellsworth junior college last season. He has been successful on 12-of-17 field goals. His longest was a 48-yard effort against Michigan State, a game which he kicked five field goals.

## Speed, agility equals success for Iowa's Height

By Jay Christensen  
Staff Writer

It takes speed and quickness to play a strong left wing in field hockey, and Iowa's Stephanie Height has both qualities.

"My coach tells me I'm fast," Height said. "My speed — that's what a wing position is about." "Stephanie has very good speed," Iowa field hockey Coach Judith Davidson said. "She's effective on one on one situations. By far, this has been her best season."

Last year, Height wasn't able to show off her talents because of injuries. Shin splints and a bad knee kept the junior from seeing much action.

"Stephanie missed almost the whole half of last season," Davidson said. "She really missed a lot of practice. She's much more mature this season. I think she's settled down."

HEIGHT SAID: "Coming out of high school, I wasn't as controlled. I think I've improved a lot." Height, a sports marketing major, tries to mold her skills to fit the team.

"As a team, every player has strengths and weaknesses," Height said. "And as a team we want to put them together. We have the potential to do anything, even take nationals."

Improvement is always on Height's mind.

"I think my stickwork and positioning is improved this season. You're always trying to improve. If you have a perfect practice, you'll do it in a game."

Height went to high school in Owego, N.Y. She was a starter on a team that went undefeated for two years.

Height was a member of the All-Southern Team Athletic Conference squad. Iowa player Kelly Flanagan was also a member of that all-conference team.

Flanagan, who is now Iowa's leading scorer, decided to play field hockey at Iowa. So when Height



The Daily Iowan/N. Maxwell Haynes

Stephanie Height

graduated, she followed Flanagan, turning down chances to attend Syracuse and Temple.

"I like it here," Height said. "Home isn't out East anymore anyway. My parents just moved to Georgetown, Texas. My dad works for IBM as an engineer and he just recently got transferred."

This weekend will probably be the most crucial for the Iowa team this season.

"I'm sure we'll be nervous," Height said. "We have to put in 100 percent concentration."

## Quest for nationals' berth opens for Iowa field hockey

By Dick Peterson  
Associate Sports Editor

Before the field hockey season began, Iowa Coach Judith Davidson set winning the national championship as the team goal. Today the trek to nationals begins when regional play opens in Grinnell, Iowa, against Minnesota.

Iowa is seeded No. 1 in the Region VI tournament, much to Iowa Coach Judith Davidson's dismay. "We were surprised," she said. "I'm not particularly pleased, mainly because of the way the playing schedule is set up."

Iowa, 18-4-1 this year, meets the Gophers at 3:15 p.m. The first game today is between No. 2 seed St. Louis and Minnesota at 11:45 a.m.

"We have to stay around all day," Davidson said. "We'd like to play and get it over with."

AT NOON Saturday, Iowa plays St. Louis, a team the Hawks have never beaten but tied once. St. Louis is ranked No. 12 in the national field hockey coaches poll. Iowa is No. 13.

Iowa sends a healthy squad to Grinnell. "I don't even want to talk about it," Davidson added. "I'm a little superstitious."

Seeding for the tournament is based on season records, the caliber of opponents and records against common foes, she said.

"I think we're very, very close to St. Louis," Davidson said. "I really don't think the seeding makes much difference. In this case, I would much rather have St. Louis' playing schedule."

St. Louis and Iowa had nine common op-

ponents this season. While Iowa won all nine games, St. Louis lost two. Iowa also played St. Louis twice, losing the first game, 2-0, and tying the Billikens, 3-3, in Iowa City.

St. Louis has a 17-3-3 record.

AS THE NO. 1 seed Iowa will get to play Minnesota after the Gophers play St. Louis in the morning, Davidson said.

"I don't see that as being an advantage," she said. When teams enter the regionals, she said, they should be able to play back-to-back games without any problem.

"Maybe I'm just being overcautious," she said.

The most important task for Iowa will be defeating Minnesota, 9-9 this year, Davidson said. Minnesota has improved over the season, becoming more adept at ball control and individual skills, she said.

"That to me is the biggest game," Davidson said. "We're really ready to play. I'm going to keep my people loose and relaxed."

MINNESOTA HAS an "outstanding" goalkeeper, Davidson said. Freshman Carolyn Cleary is the Gopher's goalie.

Iowa has to defeat either Minnesota or St. Louis to advance to the nationals in two weeks.

The top two teams from the region will advance to the Association for Intercollegiate Athletics for Women championships in Carbondale, Ill., in two weeks.

Last year both St. Louis and Iowa advanced to the nationals. It was expected that only one team would advance from Region VI this year, but the rules were changed ex-



Coach Judith Davidson

panding the number of qualifiers. Since St. Louis tied for seventh in the nation last year, Region VI was awarded two national berths.

Iowa is led by senior Kelly Flanagan and juniors Pat Dauley and Anne-Marie Thomas, All-Big Ten tournament players. Iowa was the Big Ten champion this year.

Iowa's four losses came to Eastern Illinois, New Hampshire, St. Louis, and Southern Illinois-Edwardsville in overtime.

## 'Big Three' can't look past 'Little Seven' this week

By Heidi McNeil  
Sports Editor

With thoughts of the Rose Bowl in the air, the "Big Three" will have to take care the "Little Seven" does nothing to harm their perfect records.

Ohio State, Michigan and Purdue each have identical 5-0 marks in the Big Ten. Looking ahead to Saturday's conference matchups, the three should have little trouble in keeping their winning records intact.

Illinois will challenge the seventh-ranked Buckeyes Saturday in

### Big Ten

Columbus. The Illini were the early conference leaders, but have since dropped their mark to 3-3.

THE GAME will match two nationally-ranked offenses. The Illini passing game is ranked 10th in the nation and Ohio State's running game is rated sixth. Illinois' controversial

quarterback Dave Wilson is second in the league total offense. The Buckeye's Calvin Murray leads conference rushing with 625 yards.

Ohio State Coach Earle Bruce refuses to look ahead to the Buckeyes' clash with rival Michigan in two weeks. "Football teams that look ahead are usually upset," he said. "In November, contenders have to play very solid football and improve game-to-game."

Michigan could just as easily be looking past Saturday's game with Wisconsin in Madison. The Badgers have a

dismal 1-4 league record, beating only Michigan State. But Michigan Coach Bo Schembechler is just as wary as Bruce.

"Most upsets that take place are the result of a solid defensive effort, like that of Wisconsin," he said. "Their defensive platoon is a solid contingent and they are capable of giving our offense its sternest test of the year."

Wisconsin's rushing defense is ranked 18th in the nation, although Michigan's rushing offense is ranked 15th.

Purdue will play host to Iowa. The

Hawks are 3-2 in the league but have recently been plagued by injuries.

IN OTHER LEAGUE action Saturday, Indiana will travel to Minnesota and hapless Northwestern will challenge Michigan State in East Lansing.

The Hoosiers, coming off a 35-0 loss to the Wolverines, will attempt to regroup against Minnesota. The Gophers, 3-3 in the league, surprised the Illini last week, winning a 21-18 victory. The game will be televised by ABC-TV, beginning at 11:35 a.m. (Iowa

time). Indiana is 2-3 in league play but 5-3 overall. "I'd say we've put ourselves in a hole to the point we'll need to win our next three conference games in order to get to a bowl game," Hoosier Coach Lee Corso said. Indiana upset Brigham Young in the Holiday Bowl last year. The contest between Michigan State and Northwestern will be the "battle of the cellar." Neither team has won a conference game this season. The Spartans have a 0-5 mark, their worst start ever. The Wildcats have a 0-7 mark.

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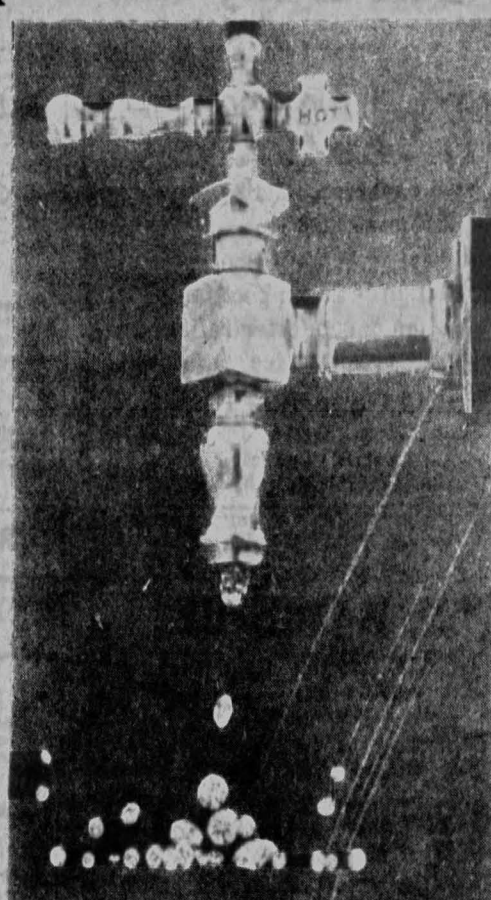
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## Purdue game

defensive players may not because of injuries suffered

had seven high ankle sprains n," Fry said. "We had six of Minnesota. It doesn't matter ay at this stage. We've got a to go with our program."

les took over at quarterback end after Phil Sues suffered ed wrist in the Minnesota ith Gales, the Hawks are to run than pass.

adds a new dimension to wa's) offense," Young said. for the option, but for the e. He's also a long ball

PURDUE, which has won 19 straight games against the Hawks, is almost injury free. The only question mark for the Boilermakers is running back Ben McCall. Jimmy Smith is the leading Purdue ball carrier with 504 yards this season. Last week against Northwestern Smith gained 190 yards on a touchdown run.

The Boilermaker kicking game is also improved with Rick Anderson, who played at Ellsworth junior college last season. He has been successful on 12-of-17 field goals. His longest was a 48-yard effort against Michigan State, a game which he kicked five field goals.

## tionals' berth va field hockey

on. While Iowa won all ouis lost two. Iowa also twice, losing the first ing the Billikens, 3-3, in

17-3-3 record.

eed Iowa will get to play he Gophers play St. Louis Davidson said.

as being an advantage," arms enter the regionals, ould be able to play back- thout any problem.

st being overcautious,"

tant task for Iowa will be eta, 9-9 this year, David- ta has improved over the more adept at ball con- il skills, she said.

he biggest game," David- really ready to play. I'm my people loose and

HAS an "outstanding" idson said. Freshman s the Gopher's goalie.

eat either Minnesota or St. e to the nationals in two

ams from the region will Association for Inter- ics for Women cham- ndale, Ill., in two weeks.

St. Louis and Iowa advan- als. It was expected that ould advance from Region he rules were changed ex-



Coach Judith Davidson

panding the number of qualifiers. Since St. Louis tied for seventh in the nation last year, Region VI was awarded two national berths.

Iowa is led by senior Kelly Flanagan and juniors Pat Dauley and Anne-Marie Thomas, All-Big Ten tournament players. Iowa was the Big Ten champion this year. Iowa's four losses came to Eastern Illinois, New Hampshire, St. Louis, and Southern Illinois-Edwardsville in overtime.

## en' this week

are 3-2 in the league but have been plagued by injuries.

OTHER LEAGUE action Saturday will travel to Minnesota. apless Northwestern will e Michigan State in East Lans-

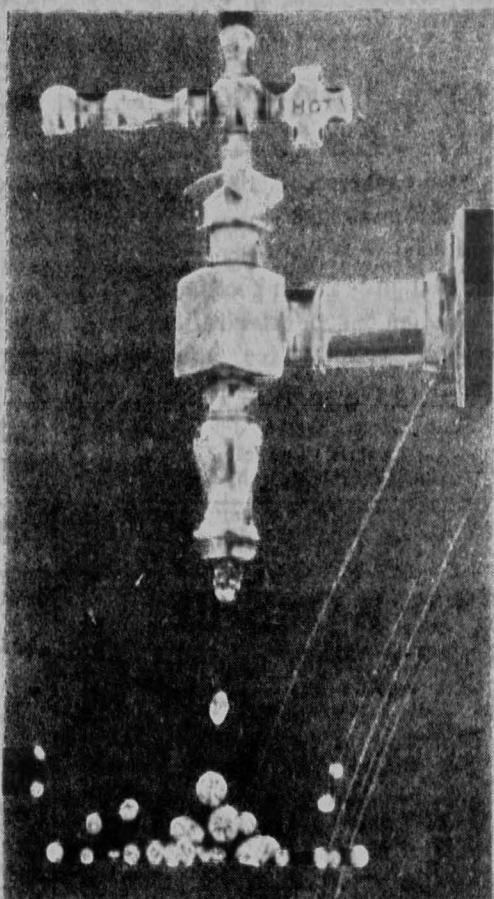
loosiers, coming off a 35-0 loss Wolverines, will attempt to p against Minnesota. The s, 3-3 in the league, surprised i last week, winning a 21-18 vic- he game will be televised by , beginning at 11:35 a.m. (Iowa

time).

Indiana is 2-3 in league play but 5-3 overall. "I'd say we've put ourselves in a hole to the point we'll need to win our next three conference games in order to get to a bowl game," Hoosier Coach Lee Corso said. Indiana upset Brigham Young in the Holiday Bowl last year.

The contest between Michigan State and Northwestern will be the "battle of the cellar." Neither team has won a conference game this season. The Spartans have a 0-5 mark, their worst start ever. The Wildcats have a 0-7 mark.

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Grows Big  
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You, Yes You, Can Interview  
Cheech & Chong!



## 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	Biting	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!

tec  
Cera

exp

A ceramic pass band filter is one of those electronic wizardry that most people aren't of... unless it fails to do its job.

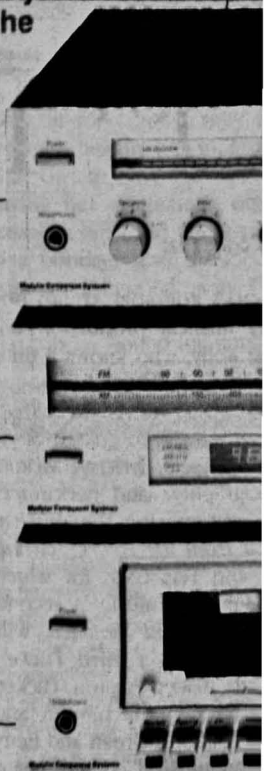
If a ceramic filter is functioning, as it is in the MCS Series® 45-watt system, you get clean, virtually interference free station separation.

If it's not included as in the case of less sophisticated systems you could get interference, over stations and stations that fade in and out.

How a ceramic filter works is even more complex than what it does. The ceramic crystal is to vibrate at an extremely high rate of speed, 10.7 hertz (107 million vibrations per second). When tune in a station that station's frequency is actually converted to 10.7 megahertz, allowing it to react to that station's signal and reject the others.

How well does the ceramic filter in the MCS 45-watt system perform? So well that an adjustment would have to be thousands of times more full than the station to which you're tuned, to cause interference at all.

But this kind of technology is par for the course of the 45-watt system. And so are features like a LED tuning indicator to let you know the strength of the signal being received, and a digital frequency read out, that shows you in big bright numbers exactly to which station you're tuned.



45-watt RMS min. per ch., 2 ch. into 8 ohms, 20-20,000 Hz with not

MCS Series



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your eyes closed,  
r chance.

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

**Today's  
Schlitz.  
Go for it!**

©1980 Jos. Schlitz Brewing Company, Milwaukee, WI

November, 1980

Ampersand

3

# tech talk:

Ceramic pass band filter.

## explained.

A ceramic pass band filter is one of those bits of electronic wizardry that most people aren't aware of... unless it fails to do its job.

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And you get an amplifier that provides you with 45-watts of power, 0.05% T.H.D., a loudness control switch that lets you enjoy full rich sound even at low volume levels and a dual power protection system to protect your speakers.

You also get a stereo cassette deck with metal tape capabilities, a Dolby® noise reduction system, fluorescent record meters, independent bias and equalization switches to match with normal, chrome and metal tape and much, much more.

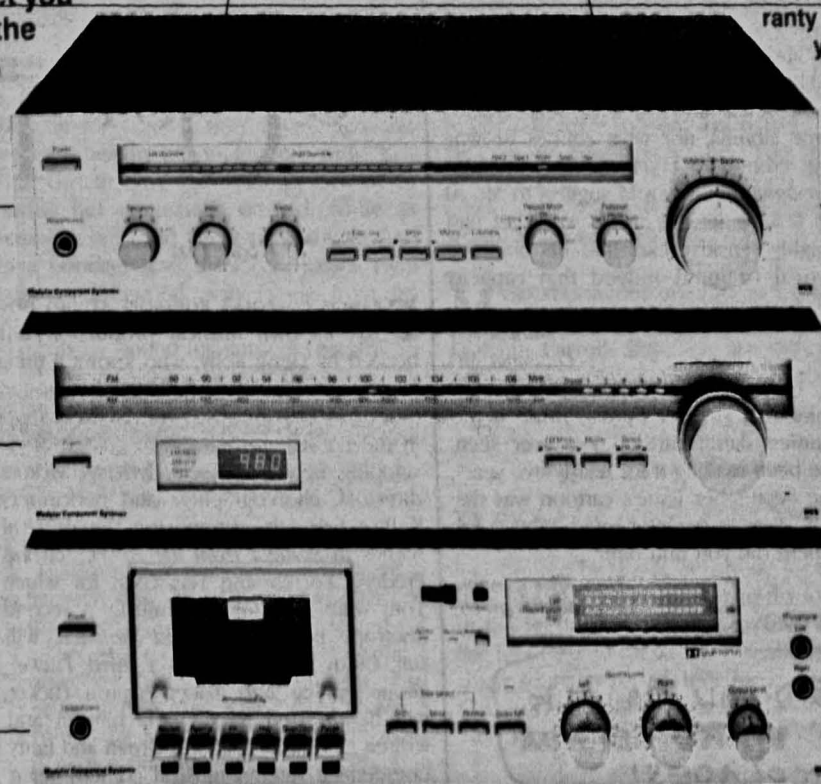
For a closer look and listen come on over to your nearest JCPenney store. Tell them you're interested in the 45-watt system with the thinking man's filter.

The MCS Series® 45-watt system. Only at JCPenney. Model 3850 45-watt amplifier, \$239.95\*. Model 3705 tuner, \$189.95\*. Model 3553 cassette deck, \$199.95\*.

\*Prices higher in Alaska, Hawaii and Puerto Rico.

Full 5-Year Warranty MCS® Speaker. Full 3-Year Warranty MCS® Components. Within ten days of purchase of MCS® speakers, single or multiple play turntables, receiver, tuner, amplifier, tape deck, headphone, or graphic equalizer we will at our option, repair or replace any item of this modular component system that is defective in material or workmanship. Just return it to a JCPenney store with the original packing, carton, and accessories.

For the balance of the 5-year warranty on MCS® speakers and the 3-year warranty on MCS® components we will repair any item that is defective in material or workmanship. Parts and labor are included. Just return it to a JCPenney service center for service.



45-watt RMS min. per ch., 2 ch. into 8 ohms, 20-20,000 Hz with not more than 0.05% THD.

\*\*Dolby and double-D symbol are trade marks of Dolby Laboratories.

**MCS®  
Series**

IT MAKES EVERYTHING CLEAR.  
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# IN ONE EAR

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OUR COVER	
<i>The BusBoys, "Minimum Wage" rock &amp; rollers and L.A.'s brightest new group, were photographed by our brightest camera clicker, Ladi Von Jansley.</i>	

Ward's reply:

No address given

WE DO ALL DA WOIK AN' WARD GETS DA ACCOLADES!

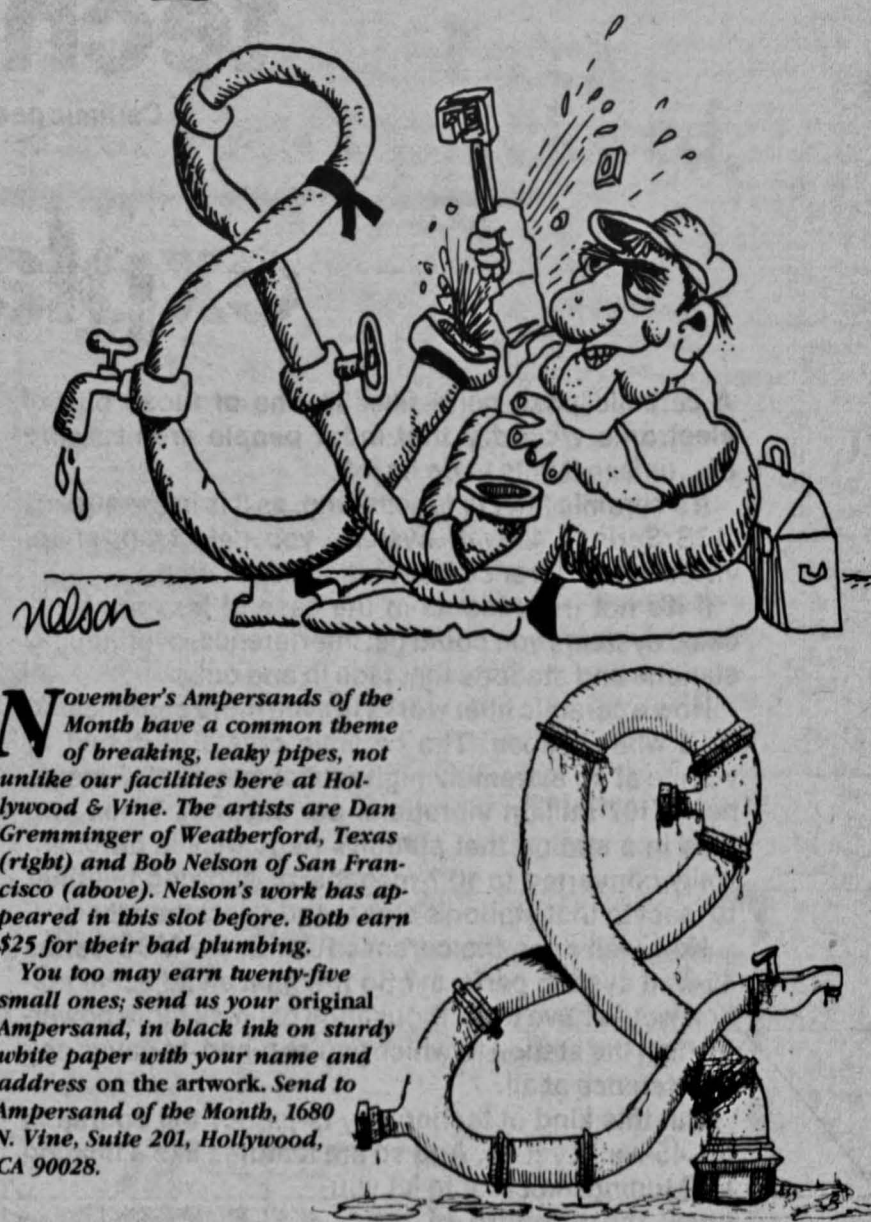
C

LIFE IS CROOL.

ACCO- WHO?

### Talk About Science Fiction

**G**ENE RODDENBERRY, creator of *Star Trek*, recently told a Hollywood trade paper that the *Star Trek* TV series, launched in



## Play On

1966 and syndicated forever, is still \$1 million *in the red*. Creative accounting indeed. Roddenberry has initiated an audit; he's also begun work on a novel, *Metri*, which takes place in Los Angeles in 2065.

## Too Funny

**M**ONTY PYTHON'S LIFE OF BRIAN WAS banned in Norway, and the group couldn't be more delighted. In a recent interview in the *Los Angeles Times*, Terry Jones said they devised a new ad campaign to celebrate: "The film that was so funny it had to be banned in Norway." Cleese commented later, "Very little money to be made in Norway."

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## Geffen Grows

**G**EFFEN RECORDS, after signing John and Yoko Lennon (their *Double Fantasy* LP will be out in mid-November, followed by an actual life-on-stage tour), Donna Summer and Elton John, has finally signed some unknowns: Greg Copeland, a singer-songwriter whose first album will be produced by friend and discoverer Jackson Browne; David Lasley, co-writer of Boz Scaggs' recent "JoJo" hit and backup singer on some James Taylor tours; Mac McNally, a Muscle Shoals artist with previous records on RCA and Ariola; and On the Air, a British group featuring Simon Townshend, younger (age 16 or 17) brother of Pete.

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**A**LICE IN WONDERLAND, the version written by Elizabeth Swados for Joe Papp's production in New York a few years ago, will appear on NBC, starring Meryl Streep as Alice.

### Releases & Non-

**L**IVE EAGLES, a two-record concert at Santa Monica Forum and New York City Thanksgiving—giving poor ample reason to offer the Steely Dan's next and long still untitled and unlabeled (perhaps already) emerge Warner Bros. Any bets?

**J**IM CARROLL, the New York singer/songwriter whose album released by Rolling earlier this year, has been and ignored once again. The changeover at Rolling Stone prez Earl McGrath resigning will now supposedly be next year (it's been finished). Meanwhile, Carroll is readings, most recently at the Center in Minneapolis.

*Oh No*

**H**OLLY VINCENT has through three prodigious processes of getting things done: a critically acclaimed American album, current tour at Electric Ladyland Studio City, a Los Angeles spiritual parentage from Buddy Holly and Gene Vincent, took off for London and scored a healthy hit with "That Girl to Shut Up," having her commands obeyed, resembling her band, the Pretzels, in a bondage and discipline here in Hollywood, so she and her executive producer was... bound for

*R.I.*

**P**IANIST BILL EVANS, meticulous jazz phlegm generation that includes Keith Jarrett, Chick Corea, and Weather Report) and famous fever, died Sept. 15 at a Hospital in New York from heroin habit smack. He was on his deathbed the time of his masterpiece recorded over fifty classic *Kind of Blue*, Critics Poll five times Grammy awards. *The Story*, a live recording documents of Evans' band members. Of *Crosscurrents*, with players Lee Konitz among the best.



AR



bersands of the common theme teaky pipes, not here at Hol- artists are Dan berford, Texas son of San Fran- w's work has ap- before. Both earn mbing.

twenty-five your original ink on sturdy name and ck. Send to ath, 1680 ollywood,

## OUT THE OTHER

ROPE STUDIO now production unit, who knows a thing ily will function in thur Freed at MGM s—in charge of de- n, lyricists, writers, n and performers. sing the musical e Heart, starring e Garr, for which k music. A second and Violence, will al a third Tucker, polia himself and n Green and Betty cal comedy team. ing young people hich, we devoutly he dreadful Buggy ck). Coppola says up the production does he get all his

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### Science Fiction

ator of *Star Trek*, ollywood trade paper ries, launched in

AT LAST, an alternative to Carter, Reagan and Anderson: several independent television stations (notably KCOP in Los Angeles and WOR in New York) will air *The Deer Hunter* on November 4, election night. Uncut. This has caused a considerable outcry, not only because of the film's violence, but also because some critics have actually deemed it unpatriotic to offer viewers something interesting to watch on election night.

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PERSONAL EFFECTS, director Brian de Palma's next (which will probably undergo a title change, thanks to a TV movie of the same name) will location in Philadelphia and star (tra la) John Travolta. Written by de Palma, the script has been called a "romantic comedy" and a "thriller-adventure," but de Palma's re-writing it anyway, so all this information is utterly superfluous.

### Releases & Non-Releases

LIVE EAGLES, a two-record set recorded in concert at Santa Monica, the Inglewood Forum and New York City, will be out by Thanksgiving—giving poor Elektra/Asylum ample reason to offer those thanks... Steely Dan's next and long-awaited album, still untitled and unlabeled, will soon (perhaps already) emerge on either MCA or Warner Bros. Any bets?

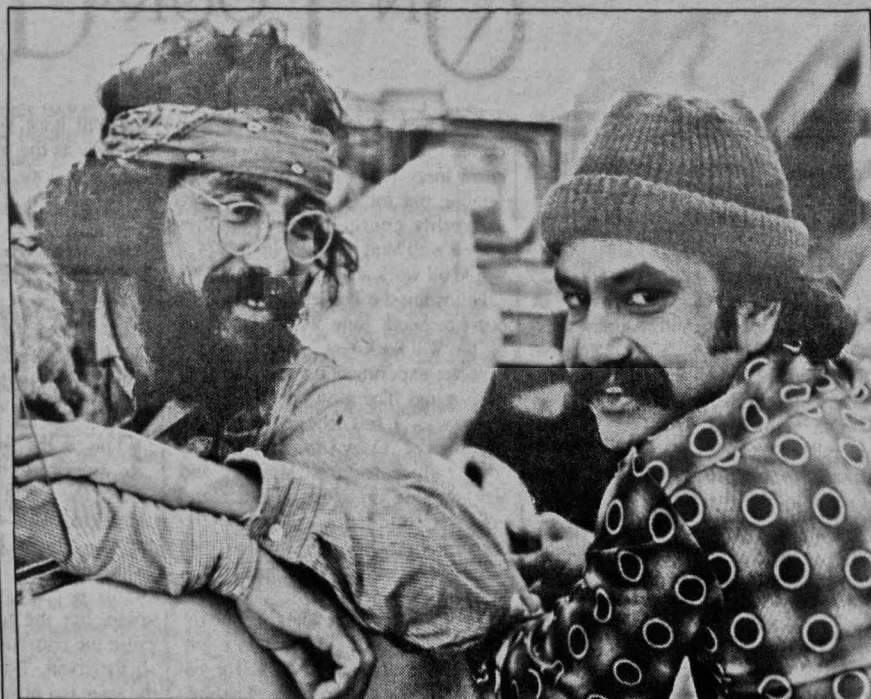
JIM CARROLL, the New York poet, writer and singer/songwriter who was to have his album released by Rolling Stones Records earlier this year, has been shunted aside and ignored once again. With an executive changeover at Rolling Stones—long time prez Earl McGrath resigned—Carroll's LP will now supposedly be released by Atco next year (it's been finished for months). Meanwhile, Carroll is doing poetry readings, most recently at the Walker Art Center in Minneapolis.

### Oh No

HOLLY VINCENT has reportedly gone through three producers (so far) in the process of getting things right for her first American album, currently being recorded at Electric Ladyland Studios in New York City. A Los Angeles native who claims spiritual parentage from early rockers Buddy Holly and Gene Vincent, Ms. Vincent took off for London over a year ago and scored a healthy hit single there with "Tell That Girl to Shut Up." Vincent is used to having her commands obeyed: while assembling her band, the Italians, she worked in a bondage and discipline parlor right here in Hollywood, scant blocks from Ampersand's executive suites. One might say she was... bound for stardom (get it?).

### R.I.P.

PIANIST BILL EVANS, whose romantic, meticulous jazz phrasings influenced a generation that included Herbie Hancock, Keith Jarrett, Chick Corea, Joe Zawinul (of Weather Report) and Paul Bley, to name a famous few, died September 15 at Mt. Sinai Hospital in New York after a brief illness. A heroin habit smashed Evans' health years ago; he was on a methadone program up to the time of his death. Born in 1929, Evans recorded over fifty albums, including the classic *Kind of Blue*. He won the *doubebeat* Critics Poll five times and also won five Grammy awards. *The Village Vanguard Sessions*, a live recording, is one of the best documents of Evans' easy interplay with his band members. Of his most recent albums, *Crosscurrents*, with veteran saxophone players Lee Konitz and Wayne Marsh, is among the best.



## Win a Dream Answer from Cheech & Chong!

IMAGINE! America's almost favorite pair of comedians (excluding the team of George Bush and Billy Carter) answering your questions, pronouncing your name in print! Ask Cheech! Ask Chong! Just send your questions, whether weird or wise, to Cheech and Chong Quizmaster, Ampersand, 1680 N. Vine, Suite 201, Hollywood, CA 90028. We'll dispatch a *bard-boiled, bard-nosed*, maybe even *bard-of-bearing* journalist to Columbia Pictures, where Cheech & Chong will soon film *Cheech & Chong's Columbia Project*; we'll make those guys answer 20 of the best questions submitted (our choice, and that's final). What's more, Cheech & Chong will send each of the chosen askers a small token of their esteem. Very small. *Their* choice (don't complain to us).

But hurry! Questions must be received by midnight December 1, 1980. Cheech & Chong won't answer the questions until next spring, after they've finished the aforementioned *Columbia Project*, but our Quizmaster needs the time to learn to read. Don't forget to include your name and address with the question; only one question per person, please. Won't this be fun?

### Baring Not Quite All

LORI SCUSSEL, 15-year-old California fan, had a dream come true when Barry Manilow signed her autograph book after a recent Bay Area concert. Ms. Scussel qualified for the honor by writing "You are my singer and my song, Barry Manilow" 10,000 times, a feat that only took three months' worth of her leisure hours.

MORE STAR autobiographies in the works: Burt Reynolds, Jane Russell and Diahann Carroll. But then, it's difficult to keep score, what with new revelations announced every five minutes.

### Big & Small Bucks

ROACH, a Los Angeles singer and owner of a shapely body, has allegedly had her legs insured by Lloyds of London for \$1 million. She is not the first star to do so; back in the Forties and Fifties, Betty Grable had her legs insured for \$1 million. Allowing for thirty-some years of inflation, we figure Grable's legs must be worth, in today's dollars, about \$150.

LAN ARKIN is currently filming *Chu Chu and the Philly Flash* in San Francisco; it's a family affair, with script by Arkin's son Adam (who has a feature role as well), plus smaller roles for wife Barbara Dana and other son Tony. Carol Burnett co-stars in the story of a former baseball star reduced to washing windows for a living. Arkin has said it's one of the best scripts he's ever worked on—but then he's worked on some real duds. Remember *Rafferty and the Gold Dust Twins*? *Fire Sale*?

WHOSE LIFE IS IT ANYWAY?, the Broadway hit that first starred Tom Conti, then was re-worked for Mary Tyler Moore, will come to the screen with Richard Dreyfuss as the ailing artist who fights for the right to end his life. Dreyfuss, meanwhile, looked slim and gorgeous for his role as a classical pianist in *The Competition*.

### Roll over Hank Williams & Tell the Opry the News

CHARLIE MCCOY, music director of *Hee Haw*, the syndicated hick TV program, said about his show, "It's the most important thing that's ever happened to country music."

Seen scrawled on a Hollywood office building: "Money is the long hair of the eighties."



# ON TOUR

## Queen

THE CHECKERDOME, ST. LOUIS

As singer Freddy Mercury goes so goes the show—that's the story of Queen in concert. And, happily, Mercury was at his peak in bringing off what must be the best rock extravaganza on the road.

Queen took off like *Star Wars*—literally. Rectangles of honeycombed spotlights suggested a flying saucer as they lifted to the hum of some unknown instrument from a stage drenched in white light and adrift with belches of smoke, thus revealing to a dazzled audience the apocalyptic four: Mercury poised atop the stage left speaker bank, and on the boards, guitarist Brian May, bassist John Deacon, and drummer Roger Meadows-Taylor (who has solved the problem of facelessness behind his snares and cymbals with an etching of his visage on the bass drum).

Freddy, looking brash and butch, if a bit like a Village Person, in black leather jacket (soon doffed to barechestedness), snug red leather pants cinched with blue protective kneepads, brush-cut hair and broad black mustache, set the tone of the evening as he leapt down belting out the Elvis Presley showpiece, "Jailhouse Rock." Queen have always been faithful followers of fashion, cannily redesigning it to their own devices. Tonight we would get sleek Las Vegas/Hollywood hoop-la juxtaposed with

roots-of-rock reality, polished off with classical hauteur. It might have made a corny mess in the hands of a lesser ensemble, but for Queen, who seemed as freshly energetic as when they toured with Mott the Hoople in 1974, it would all work absolutely.

Following the Presley omen came a heavy-metalled, New Waved rendition of "We Will Rock You," adding another keynote: experimenting with the original settings. The most impressive variation was, I felt, their fascinating treatment of "Crazy Little Thing Called Love," which featured Mercury and May opening on acoustic guitar and Freddy's rounded vocals bouncing over jazzy country intermingled with shades of rockabilly which finalized in May's electric metal.

But unlike his confident debut on piano in "Save Me," May's efforts on guitars seemed uninspired. He recouped after the reverberated, tone-knobbed solo that introduces "Brighton Rock." Though tedious and overly long, the workout seemed to resolve his difficulties, for his riffs thereafter were in characteristically fine form.

As usual, Roger Meadows-Taylor's powerful, self-styled percussion—expanded to tympani in "Keep Yourself Alive"—proved that he is the band's strongest musician. It was an easy job for John Deacon to complete the rhythm section.

But Queen's artiste was undeniably Freddy Mercury. His sheer exultation in performing held the audience willingly at the band's mercy until their final encore had everyone chanting

"We Will Rock You" and cheering deliriously as the band finished "We Are the Champions of the World."

Patil Dewing

## Peking Opera

TEMPLE UNIVERSITY MUSIC FESTIVAL, AMBLER, PENNA.

This is the first opportunity most Americans have had to observe one of the world's most elaborate and developed art forms. The experience turns out to be both spectacular and exhilarating.

This is not opera in the Western sense, but the term still applies because the conventions of the form are so theatrical. The only backdrop on the stage is a plain curtain. The stage is carpeted. Props are few and simple. The costumes, by contrast, are spectacular, brilliantly colored and painstakingly embroidered. A mind-numbing combination of skills is required of the performers who wear those costumes: ballet, acrobatics, pantomime, acting, singing, and, I believe, some knowledge of martial arts. The music is played by an orchestra of Chinese instruments in the wings and at first sounds as strange and forbidding as Schoenberg does to Tchaikovsky lovers (interestingly, some of the singing sounds rather like Schoenbergian speech-singing).

With pragmatism typical of the current Peking regime, the programs have



Spectacular Peking Opera.

been chosen to make this introduction for spectators unschooled in the subtleties of Peking opera as painless as possible. Most of the pieces being done on this tour are single scenes from longer works, and three of the four works that I saw depicted battles of one kind or another. The effects in these scenes become progressively more elaborate, including choreographed swordfights and spears juggled between performers (often with the feet, from behind the back), climaxing in the final *Yen Tang Mountain* in a colossal and transcendental display of group acrobatics.

Yet, to me, the most impressive number was the scene from *The Jade Bracelet*, a subtle, highly stylized pantomime of a courtship, but I also have two complaints/suggestions: some equivalent of the current Chinese practice of projecting "titles" on screens alongside the stage should have been

utilized for the benefit of those who couldn't understand the dialogue; and the entire opera should have been performed.

It is a racist cliché that the Chinese are supposed to be inscrutable and paradoxical, but the Peking Opera performance here does represent a paradox of sorts: it delivers full value for the steep ticket price, yet it is the shortest evening imaginable.

Sol Louis Siegel

## Monty Python

HOLLYWOOD BOWL

I'm a Python fanatic, make no mistake; I've memorized their albums, studied their films, scrutinized their TV series... and for Python's three-night filmed-and-recorded stint at the Bowl, I was not alone. Dozens of Hollywood denizens entered their seats singing the "Lumberjack" song, many wore knotted Gumby hankies on their heads, and several hundred of us later raised our voices in the Philosopher's Song ("Emmanuel Kant was a real pissant...").

Like any good rock band, the Pythons (Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin) stroked their audience with familiar stuff: the Argument Clinic, the Pet Shop (received with a roar of recognition and approval, their Greatest Hit, as it were), Nudge-Nudge, the Travel Agency, the Four Yorkshiremen, all of them done

handily, wittily—and almost exactly like their records and TV shows. There were a few miscued lines, and Cleese and Palin broke up unexpectedly at the end of the Pet Shop routine, but most of the evening was predictable. Their new material is certainly up to their standards, there just wasn't enough of it: a professor (Chapman) reciting the components of slapstick comedy as acted out by Gilliam, Jones and Palin, complete with a Three Stooges pine board and lots of cream pies; a filmed retelling of the Little Red Riding Hood legend, with Cleese as Ms. Hood and the rest as seedy rapists; and best of all, another filmed skit wherein the German philosophers (Hegel, Heidegger, Nietzsche, et. al.) played soccer against the Greek philosophers (Socrates, Plato, Archimedes, etc.). In appropriate costumes, they dashed onto the field and fell immediately into deep personal contemplation, until Archimedes yelled "Eureka!" and scored. The Germans disputed the goal, claiming it may have existed only in the imagination... you get the picture.

Python was assisted by Neil Innes, who did most of the musical interludes and was one of the unexpected delights of the evening; and Carol Cleveland (both are Python TV and film alumni).

With the enormous size and erratic sound of the Bowl, and with the relative paucity of new material, I kept wondering why the Pythons were doing this show. If they were indeed taping the performances for theatrical or television distribution, it seems a bit of a cheat to show so many skits that have already been seen. Much as I love this group, I was ultimately unsatisfied with the show: lots of teasing and panting, but no climax. No encore, either.

Judith Sims

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One of the nice things about reviewing for a monthly publication—almost as rewarding as the pittance granted the bedraggled scrivener—is the loose deadline. One can ruminate a bit, play a record two or three times, compare it to its rivals, then come to a seasoned if not reasoned judgment. This handful represents the survivors of the summer's rather pawky release list, those that have worn well over the last few months.

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## Dire Straits Making Mo

BY ALISON WICKWIRE

Looking sleepy, friendly and English, the beach-sunned office worker-trifling force of Dire Straits, and wandering the corridors of Warner Bros. They're on holiday from *Movies*, their third album, recorded at Nassau's Compass Point studios; their hands; radio stations phone-over-the-phone interviews.

"There's a difference in the Knopfler says of the album. "Pick John've become my favorite rhythm I've come on like they have. The I like—Fred Smith and Willie N. laine's Television, they're good. level now. It's a tightness in the."

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"The clubs here are marvel- Illsley nods emphatically. "There can club; you can rock the hell."

"We don't go out to play to make any money. Money and gether. If you can cover cos we do."

On last year's European tour and 20 people, they spent \$16.

"We played 300 shows in less pulled out," offers Illsley in tone.

"At the end of last year we put in Knopfler."

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Spectacular Peking Opera.

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Judith Sims

## Yes

CAPITAL CENTRE, WASHINGTON, DC

A new Yes set the crowd afire in the Capital Centre on this breezy evening. Rick Wakeman and John Anderson are out; Geoff Downes and Trevor Horn, respectively, replace them.

Horn is the new vocalist, quite a challenge in the wake of Anderson's high tenor and the band's ten-year reliance on his voice. Horn can't hit Anderson's heights, but his range is impressive, especially in the songs from *Drama*, the latest Yes release.

Geoff Downes brought texture to the keyboard station at the expense of Wakeman's flash and fun. Downes' solo was a medley of "Man in a White Car," from *Drama*, and the Buggles' "Video Killed the Radio Star," which drew absolutely no recognition from the audience. Perhaps Downes didn't realize the difference between FM and AM tunes in this country. Perhaps the audience didn't realize that Horn and Downes were the Buggles.

There was considerable ego space left onstage for Howe and Squire, and use it they did. Both show signs of age, Howe is working on a bald spot, and Squire has added quite a few pounds. They put ten years of partnership experience to work, and Yes burned.

The balance of power has shifted, but Yes still fans the flames.

John Kront

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One of the nice things about reviewing for a monthly publication—almost as rewarding as the pittance granted the bedraggled scrivener—is the loose deadline. One can ruminate a bit, play a record two or three times, compare it to its rivals, then come to a seasoned if not reasoned judgment. This handful represents the survivors of the summer's rather pawky release list, those that have worn well over the last few months.

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149 recorded here only prove this the best ensemble in the business today.

Bach: Six Trio Sonatas for Flute and Harpsichord—Superflute Jean-Pierre Rampal races through these, showpieces faster than a speeding bullet, with more emphasis on the virtuoso than the music. But my, how he dazzles! (RCA)

Brahms: Four Symphonies—James Levine and the Chicago Symphony come close to definitive readings—if anything in music is definitive—of these concert hall staples. They capture the intellectual and passionate Brahms both, as only Bruno Walter and Wilhelm Furtwangler have done it before. (RCA)

Concert of Early Music—This anthology offered up by Musica Reservata of London would serve as an excellent introduction to the pleasures of Middle Ages and Renaissance music. Twenty-five short pieces, in a variety of styles, handsomely performed on a veritable armory of old instruments. (Vanguard)

La Notte—Four "night" works by as many composers, including Mozart's "Eine Kleine Nachtmusik." The surprise of the set, performed by the Lucerne Festival Strings, is Boccherini's evoca-

tive quintet, "Night Music of the Streets of Madrid," which alone is worth the price of admission. (Vanguard)

Rameau: Harpsichord Suites—English harpsichordist Trevor Pinnock, whose stature mounts with each new recording, has embarked on a complete Rameau set. Three volumes of these engaging, witty, sometimes wry pieces are rich with rewarding moments and Pinnock's formidable technique. (Vanguard)

Strauss: Ein Heldenleben—Richard Strauss' self-portrait, "A Hero's Life," is perfect music for Eugene Ormandy and the Philadelphia, lush to over-ripe, revealing to the point of embarrassment. Strauss the Pompous might be laughable but for his true musical genius, sumptuously recorded here. (RCA)

Thomson: Symphony No. 3 and Helps: Symphony No. 1—Virgil Thomson's undeservedly neglected third symphony written in 1932 is a relaxed, almost placid essay that demonstrates contemporary music need be neither bizarre nor banal. Thomson seems to be one of the few Americans who will shoulder his way into the concert hall repertoire, probably with this symphony. (CRI)



## Dire Straits: Making Movies

BY ALISON WICKWIRE

Looking sleepy, friendly and Englishman-pale alongside the beach-sunned office workers, Mark Knopfler, centrifugal force of Dire Straits, and bassist John Illsley are wandering the corridors of Warner Bros. Records in New York. They're on holiday from the making of *Making Movies*, their third album, recorded in a scant few weeks at Nassau's Compass Point studios. Coffee is thrust into their hands; radio stations phone incessantly, demanding over-the-phone interviews.

"There's a difference in the rhythm now," songwriter Knopfler says of the album. "Pick (Withers, drummer) and John've become my favorite rhythm section. I don't feel I've come on like they have. There're few rhythm sections I like—Fred Smith and Willie Nile, maybe, and Tom Verlaine's Television, they're good. But we've got the same level now. It's a tightness in the sound and feel."

The Straits are an eccentric lot among megabuck band peers. They're not only studio nimble, they love to tour—at least this half does.

"The clubs here are marvelous," raves Knopfler and Illsley nods emphatically. "There's nothing like an American club; you can rock the hell out of the place."

"We don't go out to play to make money—you don't make any money. Money and music don't really go together. If you can cover costs that's fine. That's what we do."

On last year's European tour with two trucks, two buses and 20 people, they spent \$16,000 a day without trying.

"We played 300 shows in less than two years and never pulled out," offers Illsley in a completely matter of fact tone.

"At the end of last year we were getting a bit pickled," put in Knopfler.

"Frazzled, that is," concurred Illsley.

"What got really knackered," Knopfler continues, "was two shows a night. Not enough time to have a shower and stop shivering." It's exhausting. The show's always a bit leaden at the start, then the adrenalin pulls you through.

"I get soaked. It's almost embarrassing, you know, and John gets splattered. I've even gotten notes from the audience about it. It's a bit tiring for Pick and everybody up there."

So this tour is set up for one long show per night, instead.

Meanwhile, the bristling machinery of Warner Bros. Records produces thousands, soon to be millions, of the new LP. With awesome precision, the album will surface in record stores mid-tour.

They will, however, be down one man this tour—Mark's brother David Knopfler, who's gone in search of his own career.

When asked where the other Strait had gone, Knopfler said Pick was in London with his pregnant wife. A short silence followed.

Since Roy Brittan, former Bruce Springsteen pianist, and Sid McGinnis, recently on guitar with Peter Gabriel, guested on *Making Movies*, it's likely they might appear on the road.

What about the album title? Funny you should ask.

From New York, the group would head to London for two appointments—a BBC documentary on the group and a date with filmmaker Lester Bookbinder.

"It's a daft idea," says Knopfler.

"Kind of an experiment," adds Illsley.

"Very expensive," they chorus.

We groaned together for a moment, thinking simultaneously of yet another rock group on two hours of videotape.

Then, Illsley hastened to explain, "It's had its day, that sort of thing. Very boring. This is a film, you know, with a plot. We considered videotape but the people using film use it with a bit more sensitivity."

They'll be acting in this "experiment," in small roles—a bartender here, a crowd scene there. It is to be based on four songs, all in the new LP: "Tunnel of Love," "Romeo and Juliet," "Skateaway," and "Expresso Love."

Because New York was then bubbling and oozing Democratic conventioners from every access point, it seemed derelict not to inquire if they were headed toward Madison Square Garden.

Fairly hooting with laughter they declared themselves not much for American politics.

Spokesman Knopfler, however, did have one comment for American collegiates, offered after a pantomime of his tidy solution to world affairs, which was regularly scheduled one-on-one boxing bouts between international leaders.

"What we can't understand," he said, "is why our students are sitting still for the draft—complacency instead of resistance. It's almost un-American, that being like sheep."

Ampersand

## ON DISC

Vivaldi: Six Oboe Concertos—Hans de Vries and I Solisti di Zagreb offer an engaging set of undemanding works, the sort of record (like much of Vivaldi) one can listen to while doing the housework or studying for mid-terms. Such music has its own rewards. (Angel)

Ed Cray

## THE ENGLISH BEAT I Just Can't Stop It

(Sire) The English Beat know how to throw a mean curveball. Two blacks and three whites from Birmingham who are part of the British ska revival that includes the Specials, Selector and Madness, the Beat juggle black and white music so quickly and deftly that one emerges from their debut album wondering how the hell they did it. Is the frenzied "Click Click" ska or rock & roll? What's a Mersey guitar line doing against a ska rhythm in "Best Friend"? Or, for that matter, a Byrds jingle-jangle guitar in "Two Swords"?

Beats me. But I can say this: *I Just Can't Stop It* is a landmark album. A good place to start is with their version of the old Smokey Robinson hit, "Tears of a Clown." Just after the grand introductory riff, the Beat pitches a rhythm that is speedy, tense, seemingly out of whack. Is this Motown or is it ska? Is the bass guitar chasing the sax or is it the other way around? With truckloads of scratchy guitar work, snaky bass runs and exotic sax passages, the Beat create a sound that is soulful, dangerous, irresistible and distinctly urban. One can practically hear the buzz of the neon. The vocals clinch their sound: whether they're straight-ahead, echoed or involved in a call-and-response discussion, they have but one purpose: to create tension.

I must have played *I Just Can't Stop It* at least a half dozen times before even beginning to zero in on the lyrics—they whizz by so quickly. "Mirror in the Bathroom" eloquently mocks self-possession, while the protagonist in "Click Click" is like Robert De Niro in *Taxi Driver*. Suck on this: "Open your mouth/Slide the barrel in/If you don't like it/Just don't do it again." Great poetry! This fascination with power also runs through such songs as "Hands Off... She's Mine" and "Big Shot," which throws darts at our leaders and points up our own passivity.

I think the essence of the English Beat can be found in "Whine & Grind/Stand Down Margaret." Over a walking-on-eggs reggae/ska rhythm, we hear a sweet sax, a polite guitar and vocals which pleasantly croon: "I see no joy/I see only sorrow/I see no chance/of a bright new tomorrow." Like I said, these guys throw a mean curveball.

Mitchell Schneider

## DAVID BOWIE Scary Monsters

(RCA) David Bowie, though still an artist to be reckoned with, is no longer quite the trendsetter that he was in the early Seventies. During his Glitter Rock days, Bowie was a center of personal controversy and critical scrutiny. At the moment, however, he seems to

(continued on page 19)



# The Salty Tongue of ROBERT KLEIN

BY STEVEN X. REA

ROBERT KLEIN is upset. Just landed in Los Angeles, he has spent the last half hour on the phone in his Beverly Wilshire suite talking to his wife, opera singer Brenda Booser, who has lost her credit cards—their credit cards. "Luckily, they know me here," Klein sighs, sitting in the hotel bar. "They know I'm disreputable."

"I guess she won't be doing the American Express commercial for a couple of weeks," he deadpans, grabbing a handful of peanuts from a bowl on a table.

Actually, the 38-year-old comedian seems quite nonplussed. He is in L.A. for one of his frequent appearances on *The Tonight Show*, this time as guest host. What does he think about Johnny's new shortened one-hour format? "Well, I think they kept it to ninety-minute money," he grins.

Ah, money. Not to suggest that Robert Klein, former middle class Jewish Bronx kid (he's still Jewish, but no longer middle class and living in the Bronx), is in need of the bucks, but earning a living seems to be one of the reasons Klein has flown West. "After a wonderful summer I was rudely awakened to open at Harrah's in Lake Tahoe. Two weeks in paradise. Thank you! Quite enough!"

"While I don't like performing in places where the audience is wining and dining by the thousands, I must say that Harrah's pampers its artists. I had the largest hotel bill I've ever seen—all free! They picked up all my incidentals, all my phone calls, everything. I've never been treated so royally."

**D**oes the entertainer find much difference between playing Tahoe and Vegas? Is there more audience familiarity with his work at one or the other?

"Well, I only played Vegas once, in 1972. But the two places are interchangeable—like Ricardo Montalban and Fernando Lamas."

As a stand-up comic, which Klein takes great, immodest pride in being, he much prefers the college concert circuit to the big money gambling and entertainment dens. "Where they don't serve drinks or food. With theater seats, facing one direction—college gymnasiums, lecture halls, theaters. With college audiences I can reach for the highest."

"Stand-up hasn't even been dented yet. I was so tremendously inspired by Lenny Bruce and Jonathan Winters. That combination, to me—and a little bit of Rodney Dangerfield—that combination is the consummate."

Dangerfield's is a name that pops up a lot in Klein's conversation. The pair worked together during the fledgling days of the Improvisation club in New York. "Rodney helped me a lot," Klein says, affectionately. Another familiar name from the Improv days is Richard Pryor; despite their considerably different backgrounds, Klein says the two shared a similar comedic sensibility and perspective on life.

The affably acerbic Klein is also a veteran of Chicago's much esteemed comedy training ground, Second City, where he worked with the likes of Fred Willard and David Steinberg. "David was mean. Inconsiderate. A pest and a twerp." (Klein seems to be reveling in the sheer delight of his venom, more than *really* meaning what he says.)

Since his early days, Klein has enjoyed a varied, successful show biz career. He has done Broadway; first, a small part in *The Apple Tree*; his latest, the lead role and a Tony nomination in Neil Simon's *They're Playing Our Song*. He has made records;

out-of-print classics like *Mind over Matter* and *Child of the Fifties* and, upcoming, an all music and song collection for Casablanca (to be followed by more comedy discs). He is off-seen on television: HBO shows, Johnny Carson, and two NBC specials this fall, with guests Rodney Dangerfield, Jane Curtin, Judd Hirsch and the Charlie Daniels Band. And he is not unknown in movies either: *The Landlord*, *Hoofer* and the in-progress animated film *The Last Unicorn*. Klein's also got some of his own film projects and scripts on the burner.

One of the closest things to Klein's heart, though, is his radio program, *The Robert Klein Hour*. Twenty-six shows aired last year, syndicated nationwide by the FM outfit responsible for *The King Biscuit Flower Hour*. Top name rockers like the Who, Fleetwood Mac and Carly Simon came on and talked with Klein (and also played their records), as well as non-music folks like Rodney Dangerfield (yet again), Robin Williams and Jane Fonda (who didn't play her record). This year, Klein's own production company has taken over the show, with a resultant change of advertisers.

"Instead of Budweiser delivering seven cases of beer a week to my house, Faberge is my new sponsor. I drink only Brut on the rocks and organic shampoo—wonderful."

"Radio is peculiarly well suited to talk shows," he observes. "That is, if you have a guest who can talk. William Shatner and Persis Khambatta came on to plug *Star Trek—The Motion Picture*. I didn't see the film. They didn't want the press to see a screening—the assholes."

**T**hey made a strategic error with Shatner. They had Khambatta and Shatner come up together as co-stars of this movie, when he's a major American star and she's an unknown.

"I couldn't prove it, but I'm pretty sure that was the reason he was so uninspired. And if he's not inspired, why should I be? I'm trying to pump his film for him, right, so he's answering 'Yes' and 'No' like Broderick Crawford. 'So, really,' I say, 'I understand the effects cost several million dollars?'"

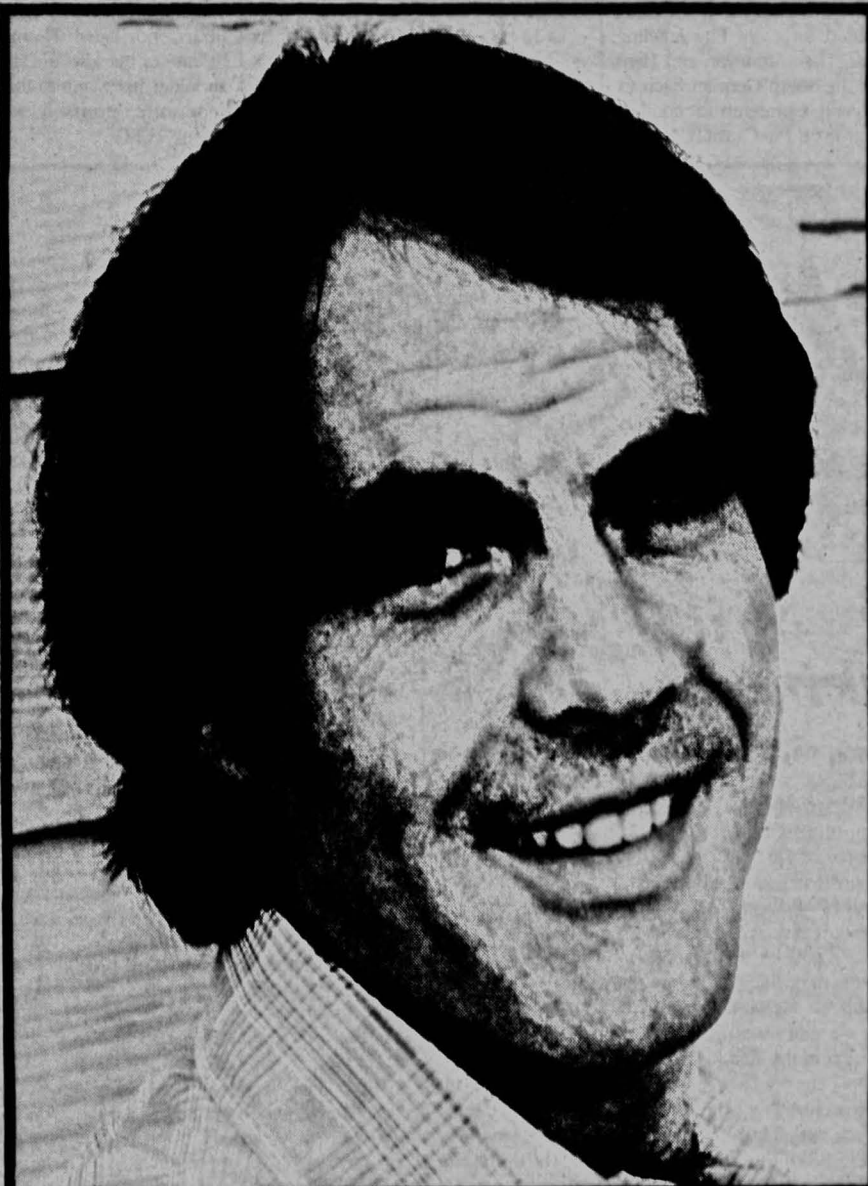
"Yeah."  
"So, Budweiser's the sponsor, right, so I say, 'Tell me this (adopts gruff Bronx street accent and yells) 'ANOTHER COLD ONE, MISS KHAM-BATTA? TWO MORE COLD ONES FOR MISS KHAM-BATTA. HEY, BILLY, YOU WANT ANOTHER ONE HERE? SO, BILLY, TELL ME, IS THERE ANY BEER IN OUTTA SPACE?' He was awful."

Despite all the jokes, like most of his colleagues Klein takes his work most seriously. One senses the frustrations and ambitions that lie just beneath the casual demeanor. The concerns with the power structure of Hollywood. And concerns with another kind of power structure: government, politics. Though he has fairly abandoned the political humor and satire that was so much a part of his repertoire during the Watergate era, he hasn't stopped caring.

"I'm still a political person," he asserts. "I played at the White House a year ago and I got a standing ovation. I invited the President to jump onstage to see what a standing ovation looked like."

With the nation on the precipice of choosing between Carter and Reagan, who is Robert Klein, the sagacious, articulate philosopher/comic supporting?

"Carter. First of all, he invited me to the White House—I *have* to support him. And," he pauses, clutching some more salted cocktail nuts, "he offered me his sister."



OFF THE WALL

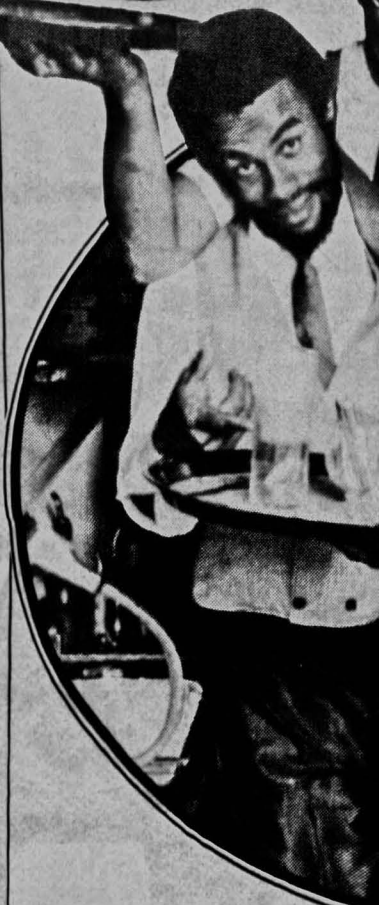
## BUS

BY DAVIN SEAY

**D**ozens of sweeping searchlights violate the starless night sky above the Hollywood Bowl, running like fingers through a dark scalp. Somewhere behind the illuminated bandshell, the beams are mounted in clusters on rotating discs, turning and intersecting in a dazzling display, and all for a worthy cause. In the best interest of points and residuals, the Screen Actors Guild and the American Federation of Musicians have mounted *An Evening of Stars*, a benefit for the SAG Emergency Fund, and everyone who's anyone has turned out for this glittering show of solidarity. Why there's Alan Alda and Ed Asner... James Garner and Henry Winkler... Jane Fonda and Charlton Heston. Larry Hagman, with an impacted Dallas drawl addresses the troops while American Federation of Musicians Local 47 Orchestra plays "There's No Business Like Show Business." The entire gathering sings along as if to the national anthem. It's enough to warm the well-heeled cockles of every liberal heart in the joint. The glorious history of American labor can chalk up another victory for the common man...

Well, almost. Backstage, amongst the limos, the private trailers, the complimentary chilled white wine and hors d'oeuvres, the only suggestion of someone actually having to *work* for a living is a cluster of five guys in bus-boy outfits waiting nervously to perform for the biggest audience of their short career. It's the BusBoys, recruited by the evening's organizers because they write and play something called "minimum wage rock 'n' roll" (get it?). And when Howard Hesseman announces their big moment the response is not, well, overwhelming. Why should it be? The SRO crowd has been treated to some real *names*, now here's a bunch of black guys playing loud rock and roll, jitterbugging around the stage and acting positively... flippant.

It gets stranger. This minimum wage stuff isn't protest music at all. It's satire, and they're not even making fun of the fat cats. They seem to be making fun of, yes, fun of *themselves*, of black stereotypes and white stereotypes, of attitudes and traditions. Now they're doing a song called "KKK," and here's a line that goes "I want to join the Ku Klux Klan/play in a rock 'n' roll band." A discomforting ripple sweeps the amphitheater. A tune called "Johnny Sould Out" has a line about a guy who's "into rock 'n' roll/now he's given up the rhythm 'n' blues." *Given up the rhythm 'n' blues?* Don't these guys know about black heritage? They're up there dancing like a bunch of fresh freed slaves, bugging their



## SERVICE

eyes out, shaking their hands. It's positively undignified! The group's last number, "Did You See Me" has a line that goes "You thought it was hot the shade/I bet you never heard music like this by spades." Spades! As the BusBoys take their leave, an audible sigh of relief wafts over the Bowl. Long Anderson is up next and the crowd settles down to something they can really relate to.

The response of Hollywood's finest notwithstanding, the BusBoys are right. You never *have* heard music like this by spades. That is, not since perhaps Jimi Hendrix or Sly Stone. It's R&B, it's not really even rock 'n' roll, it's something completely *other*, marvelous, engaging mixture of influences that comes at unwary audiences from an entirely new direction. It's perhaps a mark of our own stereotyping, subconscious or otherwise, one of the most surprising elements about this music is that it's being produced by four black guys and Chicano. So accustomed are we to ghettoization of popular music with hearing hard core guitar licks, wave keyboards and unvarnished Chuck Berry riffs we can close eyes and picture a batch of ear-



November, 1980

# z of KLEIN

...e *Mind over Matter* and *Child of the Fifties* and, upcoming, an election for Casablanca (to be followed by more comedy discs). Vision: HBO shows, Johnny Carson, and two NBC specials this year. Dangerfield, Jane Curtin, Judd Hirsch and the Charlie is not unknown in movies either: *The Landlord*, *Hooper* and the film *The Last Unicorn*. Klein's also got some of his own on the burner.

...ings to Klein's heart, though, is his radio program, *The Robert* shows aired last year, syndicated nationwide by the FM outfit *King Biscuit Flower Hour*. Top name rockers like the Who, Carly Simon came on and talked with Klein (and also played as non-music folks like Rodney Dangerfield (yet again), Robin Hobbins (who didn't play her record). This year, Klein's own production company has taken over the show, with a resultant change of advertisers.

"Instead of Budweiser delivering seven cases of beer a week to my house, Faberge is my new sponsor. I drink only Brut on the rocks and organic shampoo—wonderful.

"Radio is peculiarly well suited to talk shows," he observes. "That is, if you have a guest who can talk. William Shatner and Persis Khambatta came on to plug *Star Trek—The Motion Picture*. I didn't see the film. They didn't want the press to see a screening—the assholes.

**T**hey made a strategic error with Shatner. They had Khambatta and Shatner come up together as co-stars of this movie, when he's a major American star and she's an unknown.

"I couldn't prove it, but I'm pretty sure that was the reason he was so uninspired. And if he's not inspired, why should I be? I'm trying to pump his film for him, right, so he's answering 'Yes' and 'No' like Broderick Crawford. 'So, really,' I say, 'I understand the effects cost several million dollars?'"

"Yeah."

"So, Budweiser's the sponsor, right, so I say, 'Tell me this (adopts gruff Bronx street accent and yells) 'ANOTHER COLD ONE, MISS KHAM-BATTA? TWO MORE COLD ONES FOR MISS KHAM-BATTA. HEY, BILLY, YOU WANT ANOTHER ONE HERE? SO, BILLY, TELL ME, IS THERE ANY BEER IN OUTTA SPACE?' He was awful."

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...ALL

November, 1980

9

# THE BUSBOYS

BY DAVIN SEAY

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## SERVICE WITH A SMIRK

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Anglos plying the rock and roll trade. The BusBoys, completely cognizant of the startling incongruity they represent, have wreaked joyful havoc on our preconceptions with some of the best new music, regardless of race, to be heard in many a season.

"You have to be badder than a mother... to be black and accept the challenge of white rock and roll," asserts Brian O'Neil, founding member, songwriter and spokesman for the hottest new group to emerge from Los Angeles' new music scene since its inception.

It's the day after the SAG affair, and Brian and his brother Kevin are having a meal at Musso & Frank's, Hollywood's oldest and most overpriced expensive account luncheonette. Intensely personable and articulate young men, Brian and Kevin are more than happy to explain how the BusBoys got the biggest deal in the history of the music business ever given to an unsigned black act. To hear them tell it, it was all planned from the beginning, which, for the BusBoys, was about a year ago, in December of '79 when they played their first gig at the Whiskey A-Go-Go.

"We'd come up with the BusBoys concept a couple of months before that," Kevin explains, waiting for his New York steak to be delivered, "but our history goes back a long way. Brian and I and our singer Gus Lounderman used to have a dance group called Those Who Possess the Magic Shoes." The O'Neil brothers were raised in a studiously middle-class background—their parents both work for the Dept. of Education in suburban Gardena, south of Los Angeles. They went to high school with the rest of the band except guitarist Victor Johnson, the newest member and a Colorado native. Driving school buses and Wonder Bread trucks, washing dishes at Shakey's Pizza Parlor and a local convalescent hospital, the group gradually developed in the funk mode for a six-year period prior to the birth of the BusBoys. "We played R&B in hotel lounges and clubs and used to draw pretty well before we decided to make the change," Kevin added.

The change, in this case, was from the standard prescription for aspiring black musicians—a choice of funk, soul or jazz—to progressive rock and roll.

"I love R&B," remarks Brian, "but

I'm not a big fan of the contemporary stuff. Frankly it bores me. I think what's happening with groups like Talking Heads and the Cars is really exciting and is having a tremendous impact. The new wave is washing over everyone's music, and the new wave in black music starts right here with us. Most talented black artists are confined by the commercial and creative limitations put on black music. It's either jazz or mainstream R&B which concerns itself primarily with sexist themes or just dancing your ass off. What's different about us is what was different about Hendrix or Sly."

It's a bold assertion, but one that is born out on the group's debut Arista LP. Bassist Kevin and keyboardist Brian, along with singer/dancer Gus Lounderman, drummer Steve Felix, Michael Jones on synthesizer and guitarist Victor Johnson have created a stunning introduction to a brave new world of black rock and roll. Influences are rampant and employed with such finesse that Brian's claim of osmotic absorption of musical genres seems completely accurate.

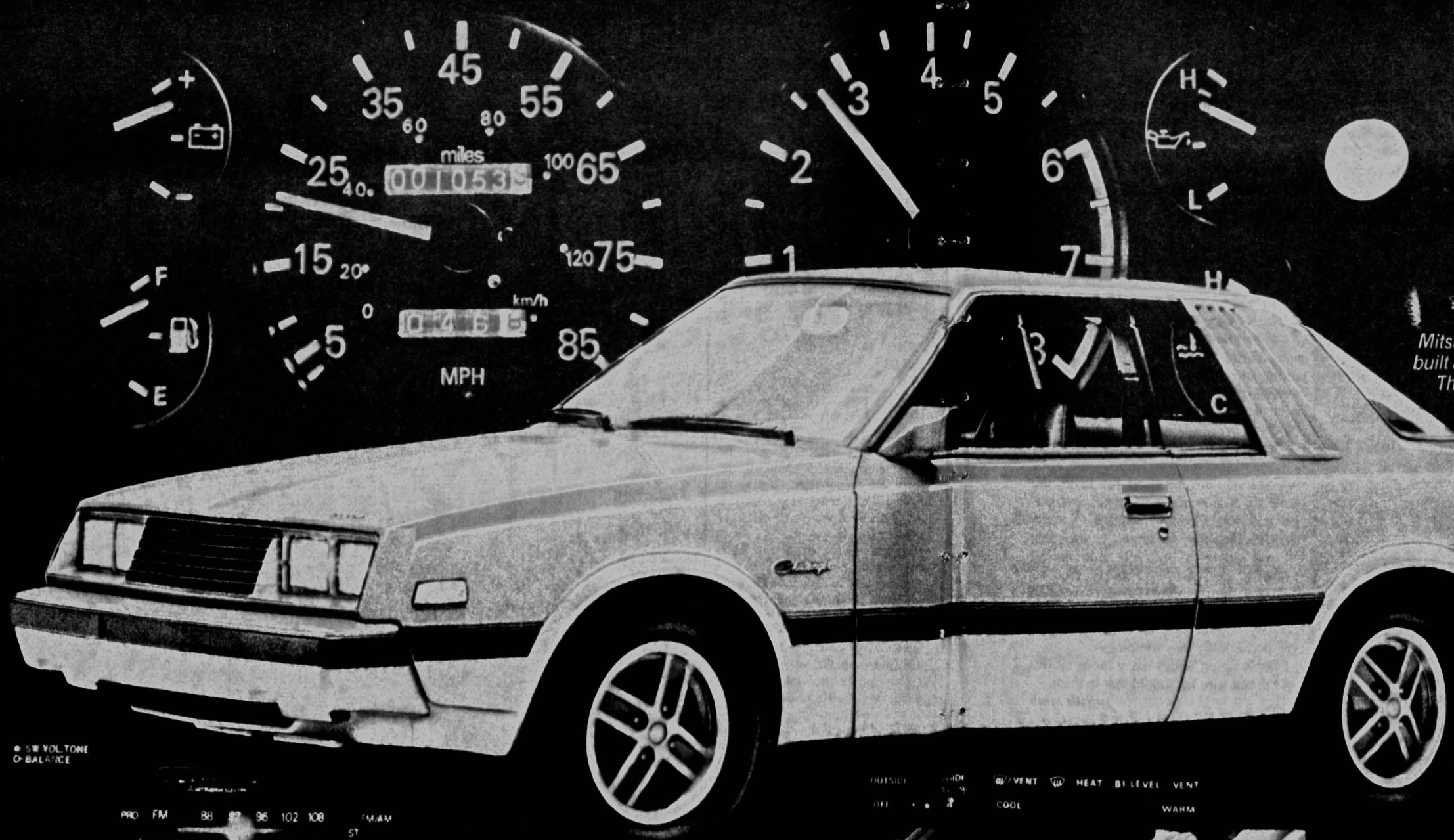
Aside from the biting lyric edge that permeates the LP's eleven cuts, a kind of off-handed musical genius carries the effort from one plateau to the next. The opening cut, "Doctor, Doctor," is a blistering track in the best tradition of Dr. Feelgood tunes, and highlights an Allman Bros.-style elliptical guitar hook. "Minimum Wage" and "Did You See Me" are both hilarious sendups of prevailing black myths set to some highly inventive ensemble work. Even "Angie," a seemingly straightforward ballad, has an ironic twist when vocalist Kevin warbles the title in an uncanny approximation of Mick Jagger singing the tune of the same name. ("Unintentional," he claims.) "Tell the Coach," with an instrumental bed somewhere between West Side Story and Steely Dan and side two's opener "D-Day," with its distinct Devoesque touches, are as advanced as any of Britain's vaunted art damage practitioners and considerably more fun to listen to. "Johnny Soul'd Out," an autobiographical tale of the group's switch from R&B to rock, is set aside with some consummate Chuck Berry chording. All in all, *Minimum Wage* is a delight; cheeky, musically astute, and unmistakably new.

"We know exactly who we are, where we're going and what we represent," says Brian, as the waiter brings a second round of Bloody Mary's. "The point is rock and roll. The BusBoys aren't here to make a musical statement, tear down barriers, any of that. We were formed because rock was the music that influenced us most."

"A lot of people at record companies took a lot of time explaining to us why a black rock and roll band wouldn't work," Kevin interjects. "In

(continued on page 19)

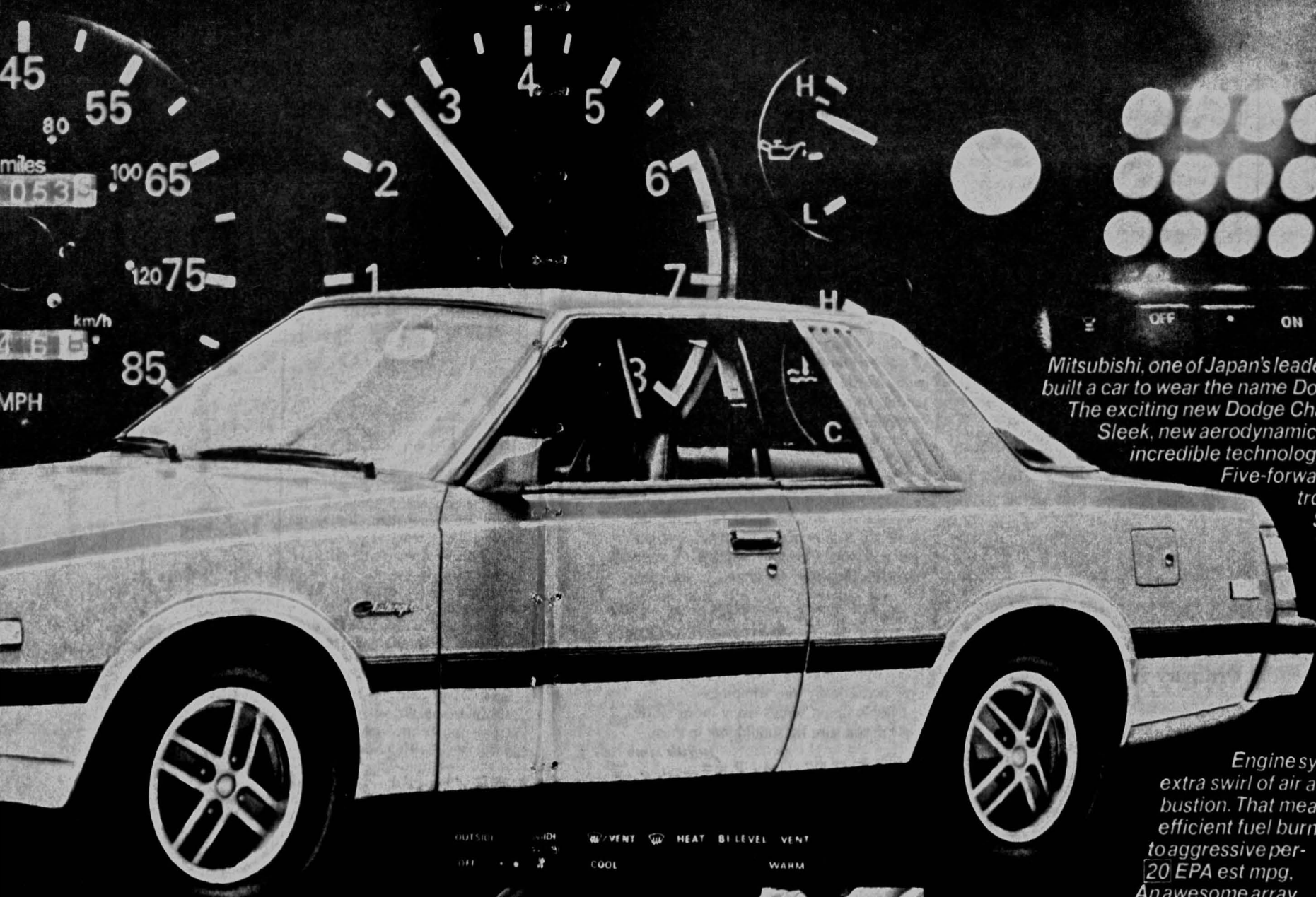




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Mary Tyler Moore: icily repressed.

### Ordinary People

starring Donald Sutherland, Mary Tyler Moore, Judd Hirsch and Timothy Hutton; written by Alvin Sargent; directed by Robert Redford.

Based on the bestselling novel by Judith Guest, Redford's first directorial effort takes place in one of the wealthiest spots in the country, Lake Forest, Illinois, and the "ordinary" people are the Jarret family: Calvin, the father (Sutherland), a successful tax attorney and ineffectual nice guy; Beth, the mother (Moore), a gracious but icily repressed suburbanite; and Conrad, their son (Hutton), who spent four months in a mental hospital after slashing his wrists. Conrad's troubles unfold slowly: his older brother Buck (mother's favorite) died in a boating accident which Conrad survived. Beth "buried the best of her love" with Buck, and Conrad has been punishing himself ever since. Beth's rejection, Calvin's ineffectual concern and Conrad's own self-criticism and guilt conspire to make the kid a wreck. But it's not all downhill. Conrad gets help from his psychiatrist (Hirsch), who adds some welcome humor, and a charming, slightly awkward girl from choir practice (Elizabeth McGovern).

Redford should be proud. There are very few self-conscious director's tricks here; although the plot is relatively straightforward, this in no way diminishes the tension. And the performances are awesome.

Moore, at first recognizable and likeable as TV's Mary Richards, pulls off a difficult, unsympathetic role with complete authority. She never flinches, and at long last she neutralizes those dreadful movies she made in the Sixties (*Change of Habit*, etc.) Sutherland, so erratic he's sometimes brilliant and sometimes awful, is perfect here, understated but with multiple dimensions to his soft-spoken character. They're all perfect, but I have a clear favorite—young Hutton. He's so confused, so pained, intelligent and vulnerable, I ached for him. Since I never read the book, I spent most of the movie tensely hoping nothing bad would come of him.

In a year of dreadful films, we suddenly

## ON SCREEN

have a choice of several (*Resurrection, Santini*)—but they don't just triumph by default. *Ordinary People*, especially, would stand out in the best of years.

Judith Sims

### One Trick Pony

starring Paul Simon, Blair Brown, Rip Torn and Joan Hackett; written by Simon; directed by Robert M. Young.

Some of *One Trick Pony's* scenes are so good (Simon and his band playing a game of "dead rock stars," Simon and his young son [Michael Pearlman] playing baseball or shaving, Simon struggling to be polite to his crass producer and record company president) they stand out like lighthouses in a fog. Unfortunately, the plot is loose while Simon's character (an aging rock star striving to keep his band and music afloat in a changing scene) is so passive and wishy-washy I wanted to shake him. His presence on screen is appealing but not powerful enough, not skillful enough to carry an entire movie, even his own. The music, most of it, is first-rate Simon (but not exactly hardcore rock, as the script would have us believe), lapsing only occasionally into wimpiness.

I hope Simon writes many more movies, but I'm not sure he should star in them.

Judith Sims

### The Elephant Man

with Anthony Hopkins, John Hurt, Anne Bancroft; screenplay by Christopher DeVore, Eric Bergren and David Lynch; produced by Jonathan Sanger; directed by Lynch.

A more pitiful existence than that lived by John Merrick, the Elephant Man, could not be imagined. Born with a deteriorating disease that infected his body with gruesome deformities, he was treated by Victorian England first as a freak show amusement and then as a society oddity. His story is currently the basis for a first rate complex play about conflicting motivations, and this rather simple-minded black-and-white (in more ways than one) movie.

If ever a movie begged to be loved, this is it; it's so shamelessly manipulative, we feel guilty for rejecting it, but *The Elephant Man* is so simplistic and disjointed, we're left with no other choice.

There are many historical discrepancies: Merrick's freak show owner was not an immoral lout who abused his charge; Frederick Treves, the doctor who recorded Merrick's case, was not saintly; and the other freaks did not free Merrick from the sideshow. These deviations from fact would not be particularly important if the movie did not wear its supposed authenticity like a shield, daring people to criticize its intent.

However, what truly keeps *The Elephant Man* impoverished is its refusal to create flesh and blood characters. People are either saints or devils, no one has a duplicitous thought or action. As Victorian England was one of the most "layered" of all societies, this simply renders the story banal.

It's a shame too, because the cast assembled for this film is quite remarkable. Anthony Hopkins is more than capable of showing a complex man at work. Dr.

Treves, it shouldn't be forgotten, made his name in English society thanks to his "discovery" of the Elephant Man. Why is he never given a moment of self-congratulation? As for John Hurt's performance, it is shrouded by the sheer physicality of the role. Inexplicably, he is a totally sweet, naive man right from the moment he is rescued from a life of degradation. Where are the anger, the mistrust and hostility?

The film also leaves many questions unnecessarily unanswered. How did Merrick learn to read? What happened to Merrick's mother? Why is his spine deformed? The answers (not given in the movie): he was taught to read in the workhouse where his mother sent him, age 3, because she couldn't stand the sight of him. His back was crippled in a workhouse accident. Are these answers so difficult in a film purportedly telling us the truth about *The Elephant Man*?

Ultimately, *The Elephant Man* is a cheat. It demands emotional intensity from the audience, but offers very little of its own.

Jacoba Atlas

### Stardust Memories

starring Woody Allen, Charlotte Rampling, Marie-Christine Barrault, Jessica Harper and Tony Roberts. Written and directed by Allen.

This movie is going to start a lot of arguments. On the one hand, it is Allen's most accomplished feat of direction yet. But on the other hand...

Sandy Bates is an idolized comic-turned-director who is cursed by his own gifts. Steamrollered by his staff—incompetents to the last man, woman and child—into attending a weekend retrospective of his work (a vicious parody of Judith Crist's Connecticut film weekends), he finds himself incessantly put upon by fans ("I just adore your movies, especially the earlier funnier ones"), groupies, unemployed actors, and other assorted morons who interrupt even his phone calls with requests for photos, autographs, jobs, charity appearances, sex, or a hearing for some stupendously bad idea for a new movie. In addition, he's trying to get his current lady (Barrault) to leave her husband for him, flirting with a Philharmonic violinist (Harper), and obsessed with his long-lost relationship with the manic-depressive Dorrie (Rampling). Oh yes, the studio wants to change the ending of his latest film.

If you think this all sounds like *8-1/2*, forget it. What Allen is after is nothing less than the demolition of the concept of the artist as benefactor to mankind. Bates can no longer contemplate making his popular farces because of his determination that he has to do something about the wretchedness of this planet, but his efforts to do serious works are unsuccessful and barely tolerated. At that, the quality of his work scarcely matters because his audience applauds even his commonplace remark. He's trapped no matter what he does. When he gets a chance to ask a space visitor what he can do for mankind he gets this sage advice: "Make funnier movies."

Well, this movie is funnier than anything Allen has done since *Sleeper*. It is also his "fastest," with the wild inventions flashing by almost before they can be picked up. Allen by this time is capable of achieving almost

any effect he wants churches into hotels train stations to get wants. But the whole upon what may be Al in self-flagellation: v portray the entire view of doltish boors? A worry about what h humanity so patently ents?

No doubt about it: must-see. But that do like it. As far as I'm ing display by a m wears out its welcom credits.

### Somewhere in

starring Christopher Reeve, Richard Matheson, and Richard Dreyfuss. Written by Richard Matheson; directed by Richard Dreyfuss.

With the thinnest journey back to woman he once loved 1912—and the most zations, *Somewhere in* is sweetly romantic, a challenging diversion most solely attributable stars; when their face cially for one slow matter so much that sense. Reeve and Se lot of sense. Reeve, *Superman*, is blessed telligent face and Seymour is merely e Moviegoers could to-\$5 admission price better.

### In God We Trust

starring Marty Feldman, Lasser. Written and directed by Lasser.

In *In God We Trust* is what appears to be movies. Religion is c in America and the f intends to cash in. T movie's only messag today is too concern innovative criticism.

Feldman plays the monk who leaves a monastery to raise a mortgage. Along the unscrupulous travel "hooker with a heart corrupt, power-hungry Armageddon T. Th are A.T.T.—get it?

Armageddon's fo through his persona when Feldman sees tually (you guessed it) proceeds to convert the computer gives a by dumping it out a

There are no an from a movie whic laughs, the least w intelligent questions.



# ON SCREEN



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starring Woody Allen, Charlotte Rampling, Marie-Cristine Barrault, Jessica Harper and Tony Roberts. Written and directed by Allen.

This movie is going to start a lot of arguments. On the one hand, it is Allen's most accomplished feat of direction yet. But on the other hand...

Sandy Bates is an idolized comic-turned-director who is cursed by his own gifts. Steamrolled by his staff — incompetents to the last man, woman and child — into attending a weekend retrospective of his work (a vicious parody of Judith Crist's Connecticut film weekends), he finds himself incessantly put upon by fans ("I just adore your movies, especially the earlier funnier ones"), groupies, unemployed actors, and other assorted morons who interrupt even his phone calls with requests for photos, autographs, jobs, charity appearances, sex, or a hearing for some stupendously bad idea for a new movie. In addition, he's trying to get his current lady (Barrault) to leave her husband for him, flirting with a Philharmonic violinist (Harper), and obsessed with his long-lost relationship with the manic-depressive Dorrie (Rampling). Oh yes, the studio wants to change the ending of his latest film.

If you think this all sounds like *8-1/2*, forget it. What Allen is after is nothing less than the demolition of the concept of the artist as benefactor to mankind. Bates can no longer contemplate making his popular fares because of his determination that he has to do something about the wretchedness of this planet, but his efforts to do serious works are unsuccessful and barely tolerated. At that, the quality of his work scarcely matters because his audience applauds even his commonplace remark. He's trapped no matter what he does. When he gets a chance to ask a space visitor what he can do for mankind he gets this sage advice: "Make funnier movies."

Well, this movie is funnier than anything Allen has done since *Sleeper*. It is also his "fastest," with the wild inventions flashing by almost before they can be picked up. Allen by this time is capable of achieving almost

any effect he wants, and he has turned churches into hotels and greenhouses into train stations to get exactly the look he wants. But the whole business is expended upon what may be Allen's ultimate exercise in self-flagellation: why is it necessary to portray the entire viewing public as a bunch of doltish bores? And why should Bates worry about what he's going to do for a humanity so patently unworthy of his talents?

No doubt about it: *Stardust Memories* is a must-see. But that doesn't mean you have to like it. As far as I'm concerned, it's a dazzling display by a master filmmaker that wears out its welcome long before the final credits.

Sol Louis Stegel

## Somewhere in Time

starring Christopher Reeve and Jane Seymour; written by Richard Matheson (based on his novel *Bid Time Return*); directed by Jeannot Szwarc.

With the thinnest of plots — a man's journey back through time to find a woman he once loved, in another life, in 1912 — and the most threadbare characterizations, *Somewhere in Time* is nevertheless sweetly romantic, a lovely, pleasant but unchallenging diversion. These virtues are almost solely attributable to the two gorgeous stars; when their faces are in closeup (especially for one slow erotic kiss) it doesn't matter so much that the movie makes little sense. Reeve and Seymour's faces make a lot of sense. Reeve, the once and future *Superman*, is blessed with a handsome, intelligent face and a sense of humor; Seymour is merely exquisite.

Moviegoers could do worse for the \$4-to-\$5 admission price. They could also do better.

Judith Sims

## In God We Trust

starring Marty Feldman, Peter Boyle, and Louise Lasser. Written and directed by Feldman.

*In God We Trust* is the latest addition to what appears to be a new genre: God movies. Religion is enjoying a renaissance in America and the film industry obviously intends to cash in. That's all right, but this movie's only message is that Christianity today is too concerned with money. Such innovative criticism.

Feldman plays the role of a Trappist monk who leaves the seclusion of the monastery to raise money to pay the mortgage. Along the way he encounters an unscrupulous traveling minister (Boyle), a "hooker with a heart of gold" (Lasser), and a corrupt, power-hungry TV evangelist named Armageddon T. Thunderbird (his initials are A.T.T. — get it?).

Armageddon's fortunes are directed through his personal talks with God, but when Feldman sees this Almighty, it's actually (you guessed it) a computer. Feldman proceeds to convert God to Christianity and the computer gives away all A.T.T.'s money by dumping it out a window.

There are no answers, of course, but from a movie which offers us very few laughs, the least we could expect is a few intelligent questions.

Craig Mindrum

Ampersand

13

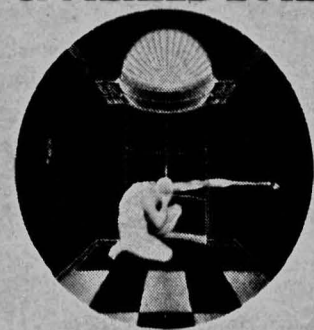
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# TEXAS POETS

*A Lot More Than  
Tales Around the  
Campfire*

BY HEDWIG GORSKI

# W

hile San  
Francisco  
led the rest

of America in reviving an appreciation of poetry in the Fifties, Austin — yes, the one in Texas — has become, in the beginning of the Eighties, a stronghold for small press activity and the writing and performance of poetry. Mary MacArthur, Assistant Director for the National Endowment's Literature Program, has called Austin "the literary capital of the Southwest."

Four years ago, local poets formed a solid alliance in a statewide, government-supported collective of seventy-five small presses called Texas Circuit. The Circuit's Downtown Literature Series has presented nearly two hundred poets reading their own works during the past two years, making Austin one of only twenty American cities to have an ongoing, city-sponsored literary series.

This from the state whose main claim to poetry, at least in the minds of the rest of the country, has been "The stars at night/Are big and bright/Deep in the heart of Texas."

The image of the local literati's artistic work is descended from a romantic regionalism of "tall tales" on camp fire trails, but this image is changing with the rapid growth of the city and the migration of many non-Texan artists to this university town, evolving into a hybrid of the universal backgrounds of the newcomers and the urbanized concerns of older Texans.

Grady Hillman, current manager of Texas Circuit, attributes a radical influence in the work of the regional poets to Russian dissident Konstantyn Kuzminsky, whose work is freed from restraining traditions in structure as well as content, jarring the scene's academic milieu, always reluctant to be flippant with the established forms of the classics. Kuzminsky's work has been published in numerous books and journals around the world, and his life and work were illuminated in the Autumn '76 issue of the French magazine *Parler*, which dedicated that volume to his creative struggles and accomplishments. He also co-edited *Apollo*, a six-hundred-page anthology of contemporary Russian literature and art, as well as contributing to a local small press journal called *Thicket*. After three and a half years of establishing residence in Austin, the poet has planted his future in the "fresh and promising" literary climate of the city, shunning New York, which he considers "dead," and California, calling it "rotten," while quoting O. Henry's description of Texas:

*Texas is fresh like a radish! and primitive like a lake.*

The Russian's waves in this primitive lake inspired something like a golden age of experimentation, introducing

dada nonsense

and theatrics to the lyrical narrations around the campfire.

Native Austinite Frieda Werden, editor and publisher of *Texas Women* and published in *Sherandoab*, *Cedar Rock*, *Lucille*, and *Texas Quarterly*, among others, admits to Kuzminsky's influence on her own writing, but in her politically potent verse she relies heavily on women's progress from traditional southwestern upbringing into the feminist sophistication of the Eighties. The following is an excerpt from "The Lady in Pink":

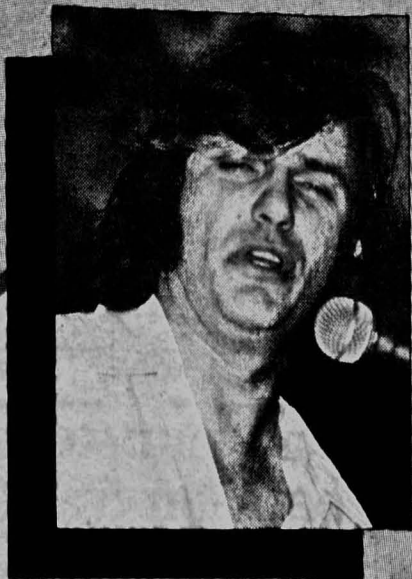
*The women of the South, they say it to each other, to their daughters and their aunts, they say that a man cannot love, that he is incapable of loving, that he is a machine and that a woman must operate him.*



KONSTANTYN KUZMINSKY



FRIEDA WERDEN



ANDY  
CLAUSEN



GREGORY  
CORSO

Werden claims that the truly unique writing is being produced by women, by virtue of its content, because they are releasing much previously repressed material, and "... as with any repressed group that becomes articulate, a new content is revealed."

As relevant to Austin's literary evolution as Werden's thoughts on evolving womanhood is the dynamic outburst of newcomer Andy Clausen, who speaks daringly for the working class in colloquial language, describing the passions of a poetic soul trying to fulfill the mundane requirements of job and family. Clausen gained important support in San Francisco, where he published *Rene gade*, from Beat hero Allen Ginsberg, who last year staged a reading at a local Austin club called Liberty Lunch for the purpose of exposing Clausen, whom Ginsberg calls "a great poet." If there are to be any popular stars of the Austin literary scene, Andy Clausen will be the

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November, 1980

November, 1980



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November, 1980



INSKY



FRIEDA WERDEN



GREGORY CORSO

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(continued next page)

PHOTOS BY ALAN POGUE

November, 1980

Ampersand

15

**A new intelligence in a metal tape deck.**  
After it senses the bias and EQ levels,  
it precisely controls the recording levels.

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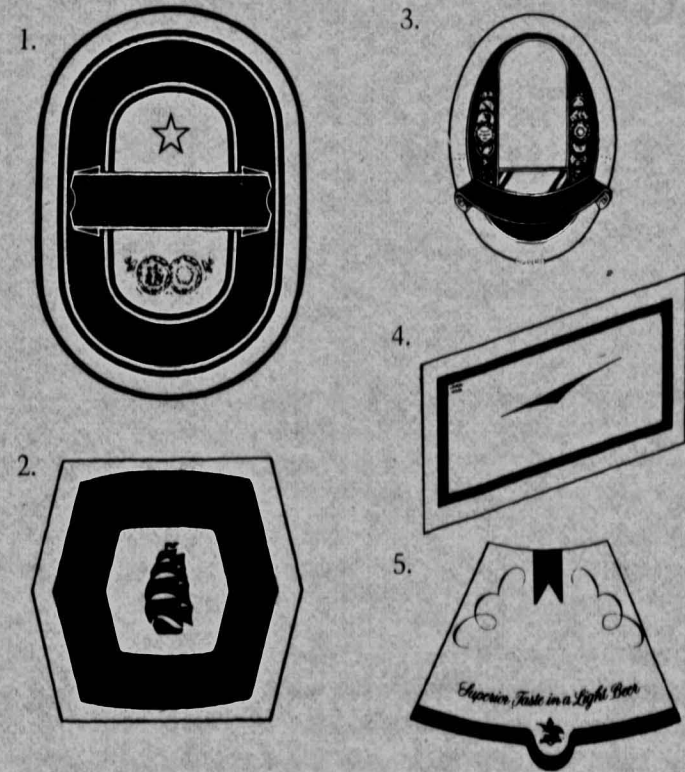
# COLLEGE GAMES

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



## BEER ME! A Sobering Spirits Quiz

When the conversation centers around beer, all of us suddenly become experts. "Imported is better than domestic," some will cry. "Not if the domestic is brewed in Milwaukee," others will contend. And somebody always throws in "Draft makes bottled beer look like dishwater," or words to that effect. While taste is the primary consideration in choosing a brew, the beer label is usually the first thing that catches our eye. Has anyone ever stopped to actually look at the label? If you have, then this little quiz shouldn't present a problem. Just identify the brand of beer by the label shape and a few distinguishing trademarks. But if you get stumped, you might consider catching up on your homework at your favorite tavern.



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

Answers to last month's quiz: 1. Yale Elis 2. Ohio State Buckeyes 3. Central Michigan Chippewas 4. Alabama Crimson Tide 5. North Carolina State Wolfpack 6. Chattanooga Moccasins 7. Oklahoma Sooners 8. Arkansas Razorbacks & Houston Cougars 9. West Texas State Buffaloes 10. Southern California Trojans 11. Brigham Young Cougars 12. San Jose State Spartans

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

first. His magnificent performance of the simple poem, "They Are Coming," broke the ice and moved a stubborn audience of more than 800 people from blind devotion to Ginsberg to acknowledge Clausen's tremendous power and insight. "They Are Coming," written in the early Seventies, anticipates the rise of "derelict women poets" from the streets and the working class coming forth to tell their stories in poetic language not taught in university literature courses.

The best recent example of the Texas-international poetry confluence came in a rare Gregory Corso reading last April. Corso, originally a New Yorker but known as one of the wildest of the Fifties San Francisco Beats, joined with Kuzminsky (cursing in Russian), Clausen (singing and bellowing for all people who didn't know how to write), and Eleanor Crockett (descendant of Davy), whose magnetic subtleties floated above the gut level expression of the men with whom she shared the stage.

The migration of non-Texan writers to Austin is also bringing the awareness of national audiences to local activity as they follow the presses that follow the poets to their new home base. Poets Paul Foreman and Foster Robertson moved from San Francisco, where they published the ten-year-old poetry journal *Hyperion*, and opened Thorp Springs Press, which has published about ten ti-

tles so far. The opening of their off-beat bookstore at 803 Red River Street was a major literary celebration that offered a weekend of readings by scheduled and non-scheduled writers, a home for in-print and out-of-print small press publications, as well as Texas Circuit, and a gathering place for poets to meet informally. Robertson contrasts "... the spirit of cooperation between young, energetic writers and small presses here, with the highly competitive scene in the Bay Area." As for the importance of Brazos Book Store, Grady Hillman declares the inevitable comparison to City Lights is warranted.

To what extent the predictions of Austin's importance to national contemporary literature are being fulfilled is uncertain; the local vitality, though, is highly visible. The Circuit's Downtown Literature Series' monthly readings are supplemented by three other ongoing poetry readings in various clubs, cafes, and museums around town, steadily gathering growing numbers for poetry audiences that can benefit from the volatile creativity and solidifying sense of purpose in this newest Literary Center.

*Hedwig Gorski is a free lance journalist, poet, art critic and producer in Austin, Texas, where she has lived for the past five years.*



## Sure enough, somebody won it...

But the silliness of our contest was easily matched by the dumbness of the entries. Why pick on pizza? Truth Consultant quickly wearied of wading through dozens of references to that aromatic round Italian delicacy; there were so many pizza captions Truth Consultant had to construct a separate Pizza Division. Overcrowding forced him to add a Pepperoni Subdivision.

Gary Engler of San Francisco State University is *Ampersand's* Pizza Division winner with "RCA announced today the release of *Elvis — the Pizza Sessions*; previously unreleased material of Elvis talking, toking and singing while eating pizza. This limited edition 3-album set will include a special collector's poster of Elvis' stomach from 1956-1976. (List \$49.95 /Extra Cheese \$54.95)." Pizza Division winner Engler will be receiving a Greatest Hits album, just as soon as Truth Consultant falls by the Elvis section of a handy record store.

Grand prize, the extravagantly overpriced 25th Anniversary Limited Edition *Elvis Aron Presley*, an 8-record set containing 65 unreleased performances, 8 full-color Elvis Picture sleeves, a 20-page picture booklet and an Authentic Autograph imbedded in each of the 8 records, goes to **Kevin P. Whaley**, surely the snappiest wit ever to cross the University of Wisconsin campus. The truth, and our winning entry, as revealed by Whaley:

"Jimmy Hoffa Finally Comes Home. Here Mrs. Hoffa accepts Jimmy's skull from Detroit Teamster leaders as Chuckie O'Brien [Hoffa's natural son] makes sure all of Daddy made it back safely."

# SAVE ANIMALS



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November, 1980

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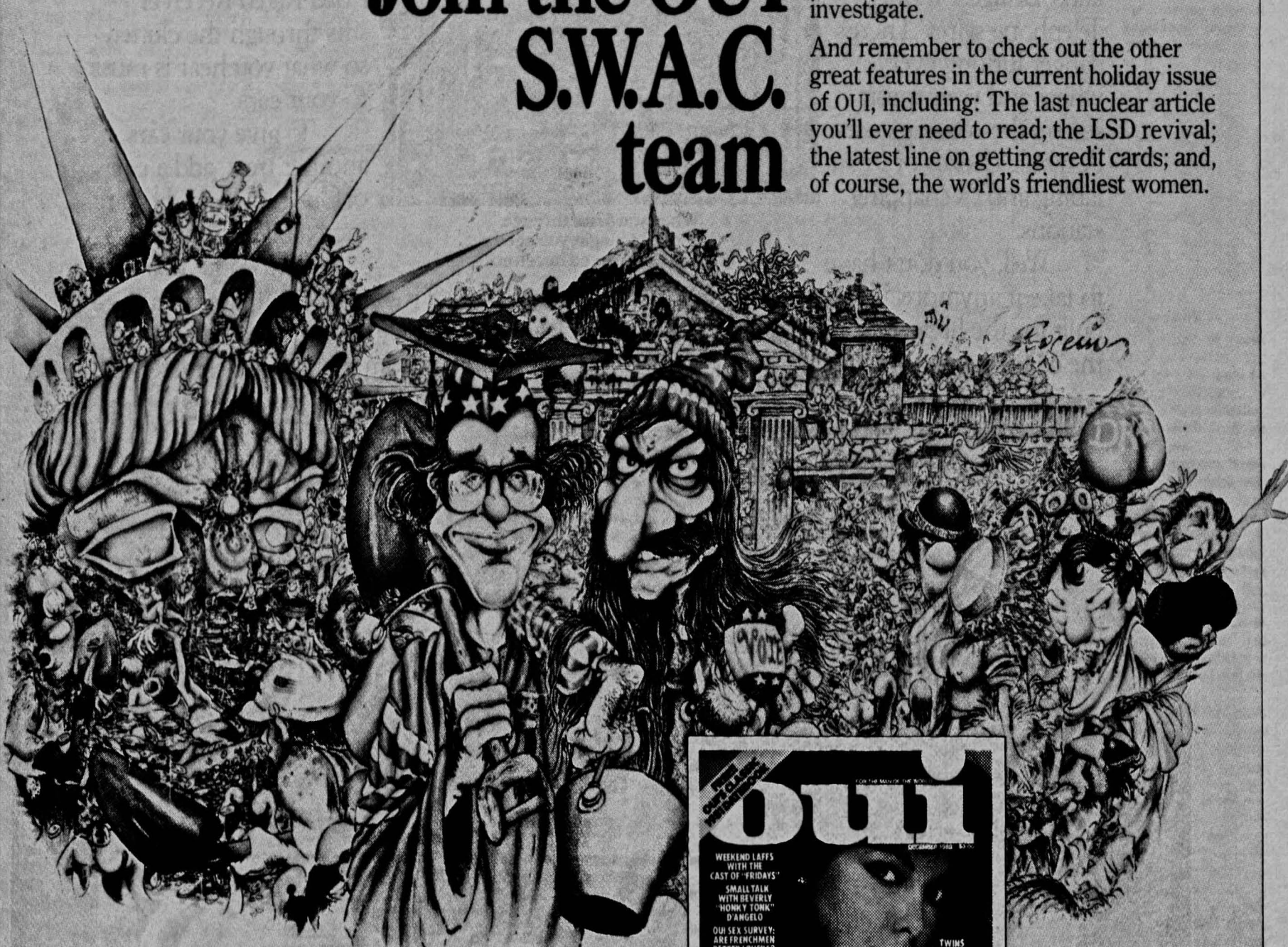
November, 1980

Ampersand

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# SAVE THE ANIMALS

## Join the OUI S.W.A.C. team

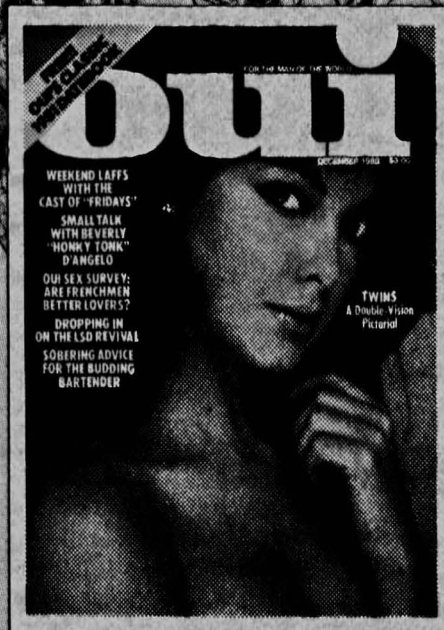


I t's been said that today's colleges are  
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November, 1980

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## IN PRINT

### The Madwoman in the Attic: The Woman Writer & the 19th Century Literary Imagination

SANDRA M. GILBERT & SUSAN GUBAR  
Yale University Press, \$30.00

Recently some friends and I were trying to determine why we would re-read the works of Victorian women writers (including many we had despised in high school) rather than pick up the latest highly touted women's novel. We decided, after several hours, that the Victorian women wrote of ethics, moral choices and heroines who understood that there was more to life than simply deciding whether to cheat on their husbands with one man or two. But now there is a far brighter light on the subject. An extraordinary and insightful text, Gilbert and Gubar's *The Madwoman in the Attic* does precisely what I and my friends were unable to do: explain why these Victorian women remain as potent, relevant and rebellious today as they did when written more than a century ago.

This is one work which truly breaks new ground, one of those rare texts that will set the standard for teaching the Victorian novel for years to come. It's doubtful any cynical professor will ever again be able to dismiss Jane Austen for writing "only" little domestic novels, or diminish Mary Shelley by comparing her unfavorably to her illustrious husband. Gilbert and Gubar have quite simply put women writers in their places, at the highest rung of the literary ladder.

Gilbert and Gubar, both university teachers, make no bones about writing from a feminist perspective; they claim that men have denied women not only the right to think, but to express themselves, a claim Gilbert and Gubar back up with some terrifying examples, one of them this remark by Gerald Manley Hopkins in 1886: "[the writer's] most essential quality is masterly execution which is a kind of male gift and especially marks off men from women, the begetting of one's thoughts on paper." Unfortunately, Hopkins was not the exception of his day; this kind of thinking left literary women out on the fringe, freaks and abominations of nature.

Where could women find examples of themselves? Foremost writers such as Goethe, Milton and Swift divided women between devils (vile, loathsome creatures) and angels, perpetual virgins who were equally unhuman. The quotes from these accepted geniuses are enough to turn any woman's hair prematurely grey: contemplation is feminine, action is masculine, and the ideal woman is a death-like fragile heroine ready to expire at a moment's notice. Edgar Allan Poe said, "The death of a beautiful woman is unquestionably the most poetical topic in the world" — no doubt to everyone except the woman who's doing the dying.

If the world is for men, where do women exist? If women exist only to be angels, what of our darker thoughts? Some of Gilbert and Gubar's conclusions inspire shouts of "Eureka!" *Snow White*, for instance, isn't an Oedipal struggle, but a feminist one. The two women — sweet, passive Snow White, and the evil, active Queen

are simply mirror images of each other, and the battle is not to win the man but to reconcile the two sides of the feminine psyche. Mary Shelley's *Frankenstein*, written when she was pregnant (an almost continuous state for her from ages 17 to 21), is put in the context of responding to Milton's *Paradise Lost*, dealing with his concept of the "Monstrous Eve" which Virginia Woolf (who pops up frequently in this text) called "Milton's Bogey."

The title of the book of course refers to Bertha Rochester from *Jane Eyre*, that actual madwoman in the attic, locked up to keep her from life, a condition experienced with varying intensity by a great many women. Along with works like *The Minotaur* and *The Mermaid* by Dorothy Dinnerstein, *The Madwoman in the Attic* is an indispensable text for understanding the world in which we live. It's expensive at \$30.00, but it is a book to which one can refer repeatedly, not only for its insights into literature but for encouragement about our lives today.

Jacoba Atlas

### Firestarter

STEPHEN KING  
Viking Press \$13.95

Stephen King knocks out formula tales about ordinary people, folks much like you or me — except that they can see into the future or cause stones to rain from the sky. These protagonists are pitted against, and triumph over, the evil of forces. King doesn't for a moment aspire to a high plane of literature, but his work does show a degree of craftsmanship. His characters, while not as clearly defined as possible, are believable, even if their settings are not, and King has the sharp visual acuity of a filmmaker as he shifts time and space to effect. His faults are few, but they're major: he is both overly cute and excessive. The latter is his undoing. He lacks the keen awareness that less is indeed more, pushing his hefty narratives far past the point of credence, and ultimately, enjoyment, as if a book had to weigh a lot to be good.

*Firestarter* is the story of a young girl who's born with the power to start fires at will (as a result of a group drug experiment in which her parents participated) and her father (the mother has been murdered), both on the run from pursuing government thugs intent on annihilating them. The first 250 pages are engrossing and entertaining, but then the fantasy that King has concocted falls flat, the spell he's cast is broken, and the reader is left with a runaway novel that leads to a stale, purposeless conclusion. King's recent books (*The Dead Zone*, *The Stand*) have not been up to the level of *Carrie*, the tight, well-paced drama that gave him his first major success; in *Firestarter*, an overpriced cheap thrill that becomes an exercise in endurance, King re-tills painfully familiar soil but grows no new shoots.

Zan Stewart

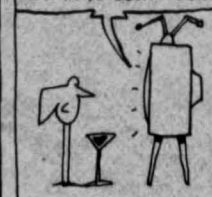
### Discovering the Mind

WALTER KAUFMANN  
Vol. II (McGraw-Hill, \$14.95), ill.

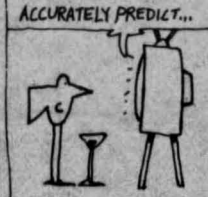
Somewhere in the interstice between psychiatry, religion and philosophy lies the synthesis of a social

### BOID

THAT'S RIGHT, WALTER, OUR ELECTION NIGHT COMPUTER IS SO ACCURATE THAT WE'VE BEEN ABLE...



TO REDUCE OUR SIMPLE POOL OF VOTERS TO ONE! ONE COMPUTER-SELECTED VOTE THAT WILL ACCURATELY PREDICT...



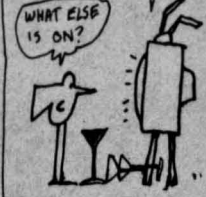
THE OUTCOME OF THIS ELECTION! WE GO NOW TO CHARLES KURALT, IN LAU CLAIRE, WIS., WHERE THAT VOTE WAS CAST TODAY! CHUCK?



ROGER, IT SEEMS THAT OUR CRUCIAL VOTER, MR. ABE FURLONG, MISSED HIS BUS AND ARRIVED HERE AFTER THE POLLS CLOSED! WALTER?



THANKS, CHARLES. MORE ELECTION COVERAGE AFTER THIS...



ethic for the next generations. That "new" thought is but dimly seen, barely revealed even to the alchemists who litter lecture halls and speaker's platforms with the bird-droppings of *Jonathan Livingston Seagull* and the offal of Werner Erhard.

It is tortuous business, this effort to "discover the mind," as the prolific Princeton philosopher-photographer-literateur Walter Kaufmann makes clear in this second volume (on Nietzsche, Heidegger and Buber) of his trilogy on the roots of contemporary social philosophy (the first dealt with Goethe, Kant and Hegel). Nietzsche, Goethe, Freud, respectively philosopher, poet and psychiatrist, have contributed, each in his own fashion, to our understanding of ourselves.

"Nietzsche really belongs with Freud," Kaufmann insists, "because he offered far more than the scattered insights that we find in Shakespeare or even Dostoevsky, and he was a psychologist in a sense in which even Goethe could not be called one..."

Except for Freud, professional psychologists have contributed far less than have Goethe, Hegel and Nietzsche (to the discovery of the mind).

Heady stuff this, argued intelligently, understandably, with only a bit of scholarly overquotation to slow down the brisk pace. Freud himself said Nietzsche, much maligned for his supposed "Nazi" affinities, "had a more penetrating knowledge of himself than any other man who ever lived or was ever likely to live." Surely Freud's concept of the superego was inspired by Nietzsche's *ubermensch* or superman. Further, argues Kaufmann the petty iconoclast, Nietzsche's will to power provoked Freud to posit the "death instinct" as a second principle motivating human behavior.

Kaufmann deals out persuasive arguments, though one suspects volume three, which will cope with Freud, Adler and Jung, is to be the grand synthesis of Kaufmann's philosophy for a new age. (He never says that's what

he is about, perhaps for fear of shocking those of us who still cling to such dishonored idols as Hume, Bentham, Locke and Mill, howling about desecrations by infidels from 19th Century Germany.)

If this book has a disappointing aspect, it is the rather scanty treatment of Martin Buber, the towering religious humanist or humanistic religious. Somewhere in Buber, it would seem, lurks the kernel of the new understanding of self, and the relationship of man to Almighty. We are not powerless, victimized by an existential fate, doomed to fraudulent, terrorized lives. We can (not *shall*) overcome.

Kaufmann's guarded optimism is infectious.

Ed Cray

## ON DISC

(continued from page 7)

be operating outside of rock categories, releasing records very much on his own terms. His latest LP, *Scary Monsters*, is a continuation of his recent streak of cerebral, unsettling works which began with *Lou*, all uniquely Bowie creations.

Like last year's *Lodger* album, Bowie serves up his techno-rock blend with great coolness and calculation here. *Scary Monsters'* atmosphere of brooding paranoia is constructed with meticulous care, emphasizing abrasive musical textures. Clattering percussion, slithering keyboards and piercing guitar (courtesy of Robert Fripp) surround Bowie's sometimes morose, sometimes hypertense vocals. Oddities, such as a Japanese translation of "It's No Game," are included just for the sake of bizarreness.

Bowie uses his lyrics as extensions of his arrangement schemes, offering fragments of dialogue and images to complement his music. "Up The Hill Backwards," "Ashes to Ashes" and "Because You're Young" are abstruse in specific meaning, but convey a definite mood of danger and intrigue. The weakest track, "Fashion," is also the easiest to understand, a meditation on disco culture of little import.

There's at least one song here, however, that manages to be both explicit and hard-hitting. "Scream Like a Baby" is an account of a government crackdown on undesirables told with emotion and immediacy. "They came down hard on the faggots/They came down hard on the street," Bowie sings, giving specifics in place of his usual vague insinuations. Set to sleek rock backing, it's the album's outstanding tune.

Bowie may be working in relative isolation as an artist these days, but he's able to create weirdly compelling rock of more than personal significance. When he hits the mark, his monsters are genuinely scary.

Barry Alfonso

## THE BUS BOYS

(continued)

the end, we asked for the sky and we got it. We have complete creative control over every aspect of our careers, from our manager to the album graphics."

One of the most inviting prospects to both brothers of the potential impact of the BusBoys is not so much their influence on white audiences as on black. "We don't expect to be readily accepted by black listeners," Brian admits. "But a lot of black musicians who we really respect — Maurice White, Patrice Rushen, Stevie Wonder, who's supported us for a long time — are completely enthused about what we're doing."

The BusBoys: positively undignified.







Technics direct-drive.  
The turntable 73 of the  
top 100 radio stations use.

Performance and reliability. That's why 73 of the top 100 radio stations that use turntables use Technics direct-drive turntables. In fact, of those stations surveyed by Opinion Research Corporation, Technics was chosen 6 to 1 over our nearest competitor.

Why do station engineers choose Technics direct-drive turntables? As fast as 180 Hz. Fast start—as fast as 180 Hz. And no flutter—as low as 0.025%. Direct-drive and constant speed—as constant as 99.998%. Perhaps the most important reason: the described Technics direct-drive is the latest state of the art.

But Technics does it the old-fashioned way, and performance

Station engineers also depend on Technics direct-drive turntables because of "reliability and past experience" as well as "quality and durability." In fact, the most listened-to classical music station, WQXR in New York, has depended on Technics direct-drive turntables since 1972.

You'll choose Technics direct-drive turntables for the same performance and reliability that's made Technics the turntable top radio stations use. And there are eleven Technics direct-drive turntables from manually to semi-automatics to fully automatics to changers. Starting at \$125 to \$620 (Technics suggested retail prices). So listen to Technics and hear the Science of Sound.

**Technics**  
The science of sound

# The

Still a dime  
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## Network pro

By Kevin Kane  
Staff Writer

The television networks' early projection of election results Tuesday has raised a number of questions about the networks' influence on the outcome of political races.

The most immediate argument centers on whether NBC's 7:15 p.m. (CST) projection of Ronald Reagan's landslide victory over President Car-

ter adversely affected races in Western states that were open for several days.

George Klein, state Democratic Sen. from Idaho, said the projection "definitely" helped Republican Steve Largent win victory over Churro. "I think it was a factor," he said. "It wasn't taken into



## The simple life

This rural Johnson County Mennonite couple finds fence-in-law a worthwhile way to spend a fine November

## NOW urges

By Lyle Muller  
Staff Writer

The Iowa City Council will be urged to retain a travel ban on states which have not ratified the federal Equal Rights Amendment, according to Diana Miller-Jones, president of the local chapter of the National Organization for Women.

Miller-Jones said Friday she will urge supporters of the travel ban to attend today's informal council meeting.

The travel ban — enforced since June 1978 — prohibits spending city money for employees to attend seminars or conventions in states

which have not ratified the ERA.

Iowa City Mayor James H. Haggard last week that he would rescind the ban.

"I think he's been in the mood of the state because the state of Iowa City," Miller-Jones said. "In the past few days, they have said they're not going to ratify the (Iowa) ERA didn't."

**THE UNOFFICIAL** that Iowa City voters will vote on the ERA by a 2 to 1 margin in the ballot issue was

## Former Soviet Jew of 'tremendous power'

By Craig Gemoules  
Staff Writer

Pavel and Victoria Berezin are two of the lucky ones.

Lucky because they are two of 200,000 Soviet Jews who have been able to leave the Soviet Union since 1968.

Pavel Berezin said he decided to apply for emigration because "You live and live and live, and all of a sudden, you can't live that way anymore."

The Berezins, who left the Soviet city of Kharkov in 1977, were at the Hillel

Foundation in Iowa City. Dr. Marc Slutsky, an expert on Soviet Jewry, said the Berezins are "a tremendous power" — both in the Soviet Union and in the West.

According to Slutsky, the Soviet Union is under "anti-Semitic pressure" — both from within and from without.

The Soviet Union has been "anti-Semitic" since the 1930s, Slutsky said, and has allowed Jews to emigrate in order to keep the number of Jews in Israel and the world.

**BUT HE SAID**

## Inside

### Ad crackdown

Iowa City will be cracking down on local businesses who use public property for their poster advertising. . . . page 2

### Weather

Variable cloudiness will bring Iowa City cooler temperatures today, with highs in the low 50s. Lows tonight will be in the low to mid-30s. Don't expect it to get any better Tuesday.

By Scott Kilman  
Staff Writer

On Nov. 5, the Sen. John Culver bid, Richard V. Smith, a Democratic he move to a garage. Andy Burton, an evening after a late bid for Republican Leach.

But the two different sides of the coin believe they must