

# The Daily Iowan

Still a dime  
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Iowa City's Morning Newspaper

Friday, February 6, 1981

## Bouncing checks plague UI, city

By Scipio Thomas  
Staff Writer

The bad check bounce. Last year, the UI received more than \$500,000 in checks from students and customers doing the "bounce," and in early 1981, bad checks appear to be keeping pace. During the first 1½ months of this year, the UI Business Office recorded \$15,000 in bogus checks.

UI Assistant Treasurer Robert Allison said that although "the majority of bad checks are eventually paid," the amount the UI recovers is unknown.

The UI receives three types of bad checks: checks with insufficient funds to cover them, forged checks and those that must be returned because of clerical reasons.

"Some checks are returned because they're not signed," Allison said. "That is our fault because we're supposed to look over every check. But with the volume we get, you've just got to keep things going."

BOTH ALLISON and Iowa City Detective William Kidwell said some of the bad checks are written by students who finish school, close their bank accounts and move out of Iowa City.

"Bad checks are frequently written by people who are leaving Iowa City and don't plan to come back," Kidwell said.

He said a foreign student recently left Iowa City after writing bad checks totaling \$8,500. Another who was not a student returned to her homeland last semester after writing more than \$27,000 in bad checks, he said. Yet another foreign student, he added, wrote bad checks last fall "to the tune of \$30,000."

Not all students writing bad checks are from foreign countries, Kidwell said, but foreign students returning home can be relatively sure they will not be extradited.

"PROBABLY two or three times a year someone gets away with \$5,000 to \$25,000 from merchants and financial institutions," he said.

Merchants could take some precautions to avoid forged checks, Kidwell said, but stopping insufficient fund checks "would be very difficult."

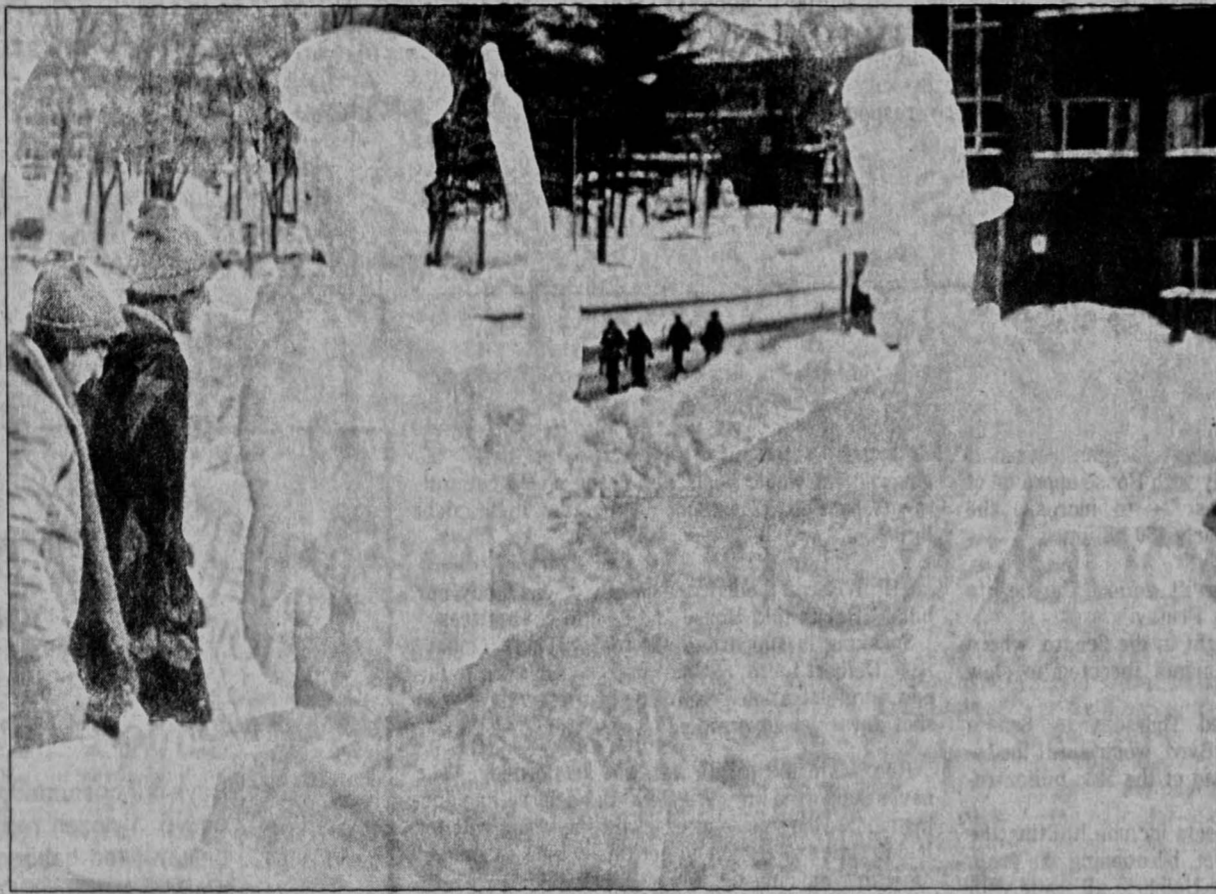
"(Some) merchants are careless — they have no set rules that are followed consistently," he said. "And sometimes they set rules that are not the best they can have."

Kidwell recommended that merchants require picture identification when cashing checks, but merchants and bankers said picture identification is not entirely effective.

"What good is it going to do, except prevent someone from using a check that isn't theirs," said Mel Shimmel, manager of Randall's Mini-Priced Foods store at the Mall Shopping Center. Most people do not write a bad check to buy groceries, he said. Customers cashing checks at Randall's only have to prevent some form of identification, he added.

LEO EASTWOOD, security manager for J.C. Penney, said that store requires customers to present two types of identification. Eastwood said some

See **Bad checks**, page 6



## 'Nursery Rhymes in Chilly Times'

At the Winter Snow Carnival held at Michigan Technical University in Houghton, Mich., students sculpted snow scenes according to the theme "Nursery Rhymes in Chilly Times." The scene above shows Old King "Cold" with 20 black birds baked in a pie. Right: The sub-zero weather doesn't stop these students from putting finishing touches on the shoe the old woman lived in.

United Press International



## School officials say budget cuts will reduce quality of education

By Cherann Davidson  
and Theresa Bries  
Staff Writers

The Iowa City Community School District, faced with a possible \$1.2 million budget deficit, is considering budget cuts that school officials say could leave a long-lasting mark on the quality of education in Iowa City.

The Iowa City School Board will soon decide which educational and extracurricular programs to cut, which staff members to layoff, and which schools to close to offset a minimum \$754,200 deficit. That figure will change to \$1,127,122 if the Iowa Legislature approves an education budget cut proposed by Gov. Robert Ray last week.

Recommendations for proposed budget cuts and school closures have been given to the board by Superintendent David Cronin, and he is scheduled to submit a final recommendation during a Feb. 7 board work session.

THE BUDGET cuts recommended by Ray have compounded the district's financial problems, according to Al Azinger, assistant superintendent of schools. No one, he said, expected the district's budget problems to be quite this extreme.

"Maybe we are at the point that instead of which of the above (budget cutting alternatives), it will be all of the above," he said.

Eighty-two percent of the district's

See **School**, page 6

## BUDGET

### The school budget

This is the last of three stories on the financial straits facing the Iowa City Community School District and the proposals for surviving the crisis — proposals that may have a long-lasting effect on education in area schools.

## Vietnam marine guilty of working with enemy

By Dan Lohwasser  
United Press International

CAMP LEJEUNE, N.C. — Marine Pfc. Robert R. Garwood, labeled the "white Viet Cong" of jungle prison camps by fellow POWs, was found guilty Thursday of collaborating with the enemy in Vietnam.

Garwood, the only Vietnam-era serviceman tried as a turncoat, could be sentenced to life in prison, plus another six months for being convicted of striking an American prisoner of war.

The 34-year-old Garwood stood without visible emotion as the ranking member of his court-martial panel, Lt. Col. Abromo Vallese, announced that the five Vietnam veterans had found him guilty of wearing the enemy uniform, carrying arms and accepting a

position in the Viet Cong forces.

GARWOOD LEFT the small courtroom at this sprawling Marine base with his attorneys, refusing to speak to reporters. Prosecutors said they would like to delay the sentencing phase of the court-martial, which is done by the same jury, for several days.

The panel deliberated 12½ hours over two days before returning its verdict.

Garwood, whose attorneys insisted he was driven insane by Viet Cong torture and could not help himself, never testified during the 2½-month court-martial. His attorneys claimed he was still so mentally ill he could not withstand questioning and would need years of psychiatric treatment despite the

See **Garwood**, page 6

## Inside

### Balanced schedule

Bijou's film board members say their film selections are "balanced" and claim protesters do not consider the context in which certain films are shown.... page 3

### Hawks win

The Iowa basketball team beat Northwestern 76-65 in Evanston Thursday night..... page 12

### Weather

Not much warmer and a good chance of getting more snow tonight or Saturday.

## Grasso's battle with cancer ends, former governor dead at age 61

By Jacqueline Huard  
United Press International

HARTFORD, Conn. — Ella Grasso — the first woman to win a governorship in her own right — died from cancer Thursday at age 61.

The daughter of Italian immigrants, Grasso ended her 27-year political career Dec. 31, no longer strong enough to govern as Connecticut's chief executive because cancer struck her liver and spread to her intestinal tract. She had been hospitalized since Dec. 8.

"I have the tragic assignment of informing you that Gov. Grasso died at 5:49 p.m.," Hartford Hospital spokesman James Battaglio told reporters.

Battaglio said the official cause of

death was cardiac arrest due to multiple organ failure and metastatic cancer of the ovary.

"With the governor, at her bedside, were her husband, Thomas Grasso; her son, James; and her daughter, Susane," Battaglio said.

FORMER President Jimmy Carter, vacationing in the Virgin Islands, issued a statement through his Atlanta office praising Grasso as an untiring leader and "as loving and compassionate a person as I have known."

Most citizens knew Grasso simply as Ella, their neighbor and friend, during her nearly six years as governor. In office, she was a demanding and often stubborn, sharp-tongued fiscal conservative who knew how to wait for

See **Grasso**, page 6

## Reagan hints he'll reduce taxes first

By Donald H. May  
United Press International

WASHINGTON (UPI) — While stressing that cuts in both government spending and taxes are needed to bolster the economy, President Reagan Thursday night strongly implied tax cuts might come first.

"Over the past decades," he told a national television audience, "we've talked of curtailing government spending so that we can lower the tax burden. Sometimes we've even taken a run at doing that."

"But there were always those who told us taxes couldn't be cut until spending was reduced. Well, we can lecture our children about extravagance until we run out of voice and breath. Or we can cure their extravagance simply by reducing their allowance."

That appeared to be another way of saying Reagan will ask Congress to cut taxes — the government's "allowance" — which in turn will force legislators and the executive branch to also trim spending.

THIS WAS precisely the advice Treasury Secretary Donald T. Regan has been giving the president. The secretary told Congress last week that tax cuts to boost the economy "cannot wait until budget outlays are reduced."

Federal Reserve Chairman Paul Volcker has been urging Congress to get its spending cuts pinned down first — then cut taxes. Otherwise, Volcker says, Congress may trim taxes but fail to cut spending enough, and this will add to inflation.

Reagan sought in his speech to introduce the American public to a relatively new school of economics. It differs sharply from Keynesian economics of the post-depression era, which sought to use government spending and taxation to influence the overall demand for goods.

Instead, Reagan's economics concentrates on trying to increase the supply of goods — by reducing both business and individual tax burdens and reducing the regulatory bureaucracy — in an effort to encourage more work, saving and investment and an increase in productivity.

REAGAN SAID those things, in turn, will "increase our national wealth," reduce unemployment and cut inflation.

His advisers believe the 10 percent reduction in personal taxes he proposes will have those effects. They also believe accelerated depreciation — allowing business to write off depreciation of new equipment for tax purposes faster — will encourage more investment and increase productivity.

There is bound to be some dispute over Reagan's economic theories. In its final economic report, the outgoing administration said a 10 percent personal tax cut would add more to inflation than it would to work, saving and investment.

The treasury secretary argues the effects from tax reductions are so important to the overall economic program they should not be delayed until a balanced budget is achieved.



President Reagan: Cure government's extravagance by reducing its allowance

## 'The hard part is yet to come'

By Don Phillips  
United Press International

WASHINGTON — President Reagan Thursday night gave Americans a comprehensive view of what he thinks is wrong with the economy, but offered nothing new on what he plans to do about it.

The hard part — the specific cuts in spending — will have to wait for Reagan's State of the Union speech to a joint meeting of Congress Feb. 18.

His nationally broadcast speech Thursday appeared to be aimed at softening up his audience, attempting to convince the people and their elected representatives that the problem is so bad that even the most sacred of sacred cows must be subject to budget cuts.

The speech was a call to sacrifice, with the specific sacrifices to come later.

Until that laundry list of sacrifices is revealed on Feb. 18, it will be easy to talk in general terms.

BUT IT IS at that point — when the Reagan budget slips into the ponderous machinery of the congressional budget process — that the real fight will begin.

At that point, hundreds, perhaps thousands of special interests, will begin shooting at the Reagan budget, attempting to show that specific cuts would be counter-productive and perhaps cost the nation even more in the future.

The trouble for Reagan is essentially two-fold:

— Almost every American will discover that they are a member

See **Analysis**, page 6



Ella Grasso: She never lost an election

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# Briefly

## Oil firms raise more wholesale fuel prices

(UPI) — Texaco Inc., Atlantic Richfield Co., Phillips Petroleum Co. and Sun Co. raised wholesale fuel prices by as much as 4 cents a gallon Thursday, but the White House said the current explosion in gasoline and heating oil prices is not directly linked to decontrol.

Late in the day Texaco, the nation's No. 3 refiner, said it boosted wholesale prices for home-heating oil, kerosene and tractor and diesel fuels by 3 cents a gallon nationwide. Texaco's retail home-heating oil prices also went up by 3 cents a gallon.

Since President Reagan abolished price controls on domestic crude oil and pump prices Jan. 28, more than 25 fuel price increases have been put through by large U.S. refiners.

White House Deputy Press Secretary Larry Speakes said the White House still stands by its original prediction that decontrol will lift gasoline and heating oil prices by only 3 to 5 cents a gallon.

The White House believes the sharp hike in fuel prices reflects the Organization of Petroleum Exporting Countries' Jan. 1 price increases. Speakes said the rapid price rises are not in direct response to decontrol.

## Nuclear weapon test

(UPI) — A nuclear weapon was tested Thursday 1,160 feet underground at the Nevada Test Site.

A spokesman for the Department of Energy said the test, code named "Clairette," had a yield of less than 20 kilotons, meaning a maximum equivalent of 20,000 tons of TNT.

No radiation leaked into the atmosphere and the detonation was not felt outside the boundaries of the Nevada Test Site, according to a government spokesman.

Yucca Flat, 90 miles northwest of Las Vegas, is a primary nuclear weapons testing area on the site. Scientists from the Los Alamos National Laboratory conducted the test.

It marked the second announced U.S. underground nuclear test this year. The last test, code named "Baseball," detonated Jan. 15 with a yield of 20 to 150 kilotons. It was felt by Las Vegas residents.

The experiment Thursday boosted the total number of tests conducted at the Nevada Test site to 567. It was the 351st announced nuclear detonation since the ban on atmospheric testing was imposed in 1963.

## NATO cautious about use of neutron bomb

LONDON (UPI) — America's NATO allies reacted warily Thursday to reports the Reagan Administration will reverse President Carter's decision and deploy the neutron bomb in Western Europe.

Norway said it remained completely opposed to the weapon.

West Germany, a major ally, cautioned the agreement struck in 1978 with President Carter to allow deployment of neutron warheads in West Germany was no longer valid.

"The subject must be discussed in the alliance. It is not a bilateral matter," said Kurt Becker, a spokesman for West Germany.

In London, there was no official comment but British sources privately approved the idea and said any action to improve defenses must be considered.

The deadly device — a battlefield weapon that kills people by enhanced radiation but leaves buildings and material intact — will be a main topic when Prime Minister Margaret Thatcher meets Reagan in Washington this month.

U.S. Defense Secretary Caspar Weinberger said Tuesday the administration was leaning toward reactivating the program.

## Quoted...

I wasn't treated as just another number or player.

—Trey Jackson, Iowa's latest All-American football recruit, explaining why he came to the UI.

## Postscripts

**Friday events**

**Nuclear strategies and the new administration** will be discussed at a University House seminar at 3:30 p.m. in the Room N110 Oakdale Hospital.

**Progressive student network**, Student Coalition Against Registration and the Draft and the New Wave will meet at 4 p.m. in the Union Student Activities Center.

**A spaghetti supper** will be held at 5:30 p.m. at St. Paul Lutheran Chapel and University Center, 404 E. Jefferson St.

**The UI Folk Dance Club** will hold international folk dancing at 7:30 p.m. in the Union Lucas-Dodge room.

**An organ recital** will be performed by Howard Maple at 8 p.m. in Clapp Recital Hall.

**Saturday Events**

**Young Singles of America** will go to the Amana's for breakfast Saturday. They will meet at the Hwy 6 Bypass Hy-Vee store at 8:30 a.m. All singles between the ages of 22 and 35 are welcome.

**The Black Genesis Troop** will hold a workshop for dramatists, dancers and musicians at 10:30 a.m. in Halsey Gymnasium.

**Sunday Events**

**The Black Genesis Troop** will hold auditions at 11 a.m. in Halsey Gymnasium.

**Jugglers Workshop** meets at 2 p.m. at the east end of the Fieldhouse main floor.

**State Rep. Joan Lloyd-Jones** will speak at 5 p.m. in the Upper Room of Old Brick Church. A free meal will be served at 6 p.m. by Lutheran Campus Ministry.

**Student Coalition Against Registration and the Draft** will meet at 6 p.m. in the Union Grant Wood Room.

**A faculty recital** will be presented at 8 p.m. in Clapp Recital Hall.

# Elimination of building inspector hinders snow removal enforcement

By Lyle Muller  
Staff Writer

Downtown Iowa City sidewalks must be cleared within 24 hours of a snowfall, although the city no longer inspects the walkways for violators of the snow removal ordinance, a city official said Thursday.

Michael Kucharzak, acting Iowa City public works director, said the city will respond to complaints about uncleared sidewalks. But the city's fiscal 1982 budget eliminated a building inspector position, and that inspector was responsible for patrolling downtown sidewalks 24 hours af-

ter each snowfall to monitor snow removal.

"By loss of staff, something's got to go," Kucharzak said. "We've reverted to simply 'complaint only.' If we receive a complaint, then we're obligated to respond to it."

ALTHOUGH A few downtown sidewalks were still snow-packed and slippery Thursday, Kucharzak said the city has received no complaints about violations of the snow removal ordinance. "People are doing it (shoveling sidewalks) because they remember from last year to do it, or no one has any complaints about it," he said.

Under the city ordinance, property owners are responsible for clearing the

sidewalk to the street curb. Failure to clear the snow is a misdemeanor, but charges usually are not filed against a business owner, Kucharzak said. Instead, the city clears the snow and bills the property owner for the work. If the owner does not pay the bill, a lien is placed on the property, he said.

Kucharzak said that wide paths for pedestrians are being cleared in the downtown mall area by the city's Parks and Recreation Department. But the entire mall area will not be cleared. "They (Parks and Recreation) can store snow on the mall," he said.

# House supports Reagan plan to raise national debt ceiling

By Mary Beth Franklin  
United Press International

WASHINGTON — President Reagan scored a resounding victory Thursday with House approval of his first legislative request — to increase the national debt ceiling by nearly \$50 billion.

The vote was 305-104.

Following the House's swift action, the Senate began debate and will vote Friday.

The bill faces a tough fight in the Senate, where several significant amendments threaten to slow final approval.

One amendment, offered Thursday by Senate Democratic leader Robert Byrd, would limit the increase to \$95 billion instead of the \$985 billion requested by the president.

Other proposed amendments include limiting the growth of the federal budget, broadening the grain embargo against the Soviet Union to all trade with that country, and reimposing controls on crude oil lifted last week.

FOR THE first time in five years — thanks to a major lobbying effort by the White House — a majority of Republicans supported an increase in the national debt ceiling. Nearly half of the 305 "aye" votes were cast by GOP members.

During the hour-long debate, supporters on both sides of the aisle urged their colleagues to put political differences aside and vote for the request that would keep the government running while the new administration concentrated on more important problems.

They stressed the legislation merely allows the

government to pay its current bills, not rack up new ones.

During a round of visits to Capitol Hill this week, Treasury Secretary Donald Regan predicted the government would begin defaulting on its commitments by Feb. 17 without an increase in the debt limit.

"IF WE can't borrow money, we can't pay our bills," Regan told House and Senate committees.

Speaking in support of the legislation Thursday, Rep. Delbert Latta, R-Ohio, said, "It isn't fair to the new administration — in office just a few days — to shut down the government."

Rep. Majorie Holt, R-Md., who acknowledged she never supported an increase in the debt ceiling during her 10 years in Congress, said she would vote for it this time. "We want to get this behind us and get on with balancing the budget," she said.

Ways and Means Chairman Dan Rostenkowski, D-Ill., who shepherded this bill through the House, conceded "it is an uncomfortable vote for all members."

Rep. Peter Peysers, D-N.Y., a one-time Republican, reminded his former GOP colleagues that when President Carter first came to office, they would not support his request for a higher debt ceiling.

Several Republicans responded they had no faith past administrations would control government spending. The Reagan administration "offers some glimmer of hope that we can get spending under control," Holt said.

# Volker says Fed bank won't ease money policy

By Jereyn Eddings  
United Press International

WASHINGTON — Federal Reserve Chairman Paul Volcker told Congress Thursday the nation's central bank will not relax its tight money policy or ease credit in response to high interest rates.

Such steps would only prolong runaway inflation, he said, calling on Congress for deep cuts in federal spending.

"In general, we look toward slower growth rather than the same or more rapid growth in the future," Volcker told the Joint Economic Committee.

He called a large reduction in federal spending a "crucial linchpin in an effective overall economic program," and said it is "critically important" that spending restraints accompany any big tax cut this year.

"As a practical matter," Volcker said, "the credibility of that approach

will depend on early congressional action to deal with spending."

REP. HENRY REUSS, D-Wis., the committee chairman, told Volcker inflation has persisted despite the Fed's policy of tightening the money supply, and said the country is "aching under high interest rates."

"Wouldn't it be a good idea to give the target of lower growth rates year after year a rest?" Reuss asked.

Volcker said the Fed would have to make a balanced judgment based on current conditions. But he added, "We have to maintain the thrust and the sense of moving down on monetary growth over a period of time" — limiting bank reserves and therefore bank lending activity.

He said using high interest rates, which sometimes result from tight monetary policy, as an excuse to relax policies would only prolong inflation.

## County to run mock jail

Crime in Johnson County has not increased as dramatically as it may appear this weekend, when 24 "inmates" are admitted to the new Johnson County Jail.

Actually, the county is conducting a test run of the new jail with the help of community volunteers. The jail is scheduled to open later this month.

The volunteers will play the role of inmates in the exercise, which is designed to familiarize the jail staff with the operation of the new facility before it houses real inmates.

Sheriff Gary Hughes said the staff wants to become comfortable running the complex system of electric doors and nine cell blocks in the new jail.

Most "inmates" will spend 48 hours in jail, but a few have opted for shorter stays. Some are scheduled to be brought in at early morning hours, simulating actual crime situations.

A District Court magistrate has volunteered to hold mock arraignments for some of the "inmates" who will be booked as they arrive. Others will already be in jail and will not face the magistrate.

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Thurs., March 12 Currier S. Dining Rm.  
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Thurs., Feb. 5 Currier South Dining  
Fri., Feb. 6 Burge Carnival Room  
Sat., Feb. 7 Quad Main Lounge  
Sun., Feb. 8 Hillcrest Main Lounge

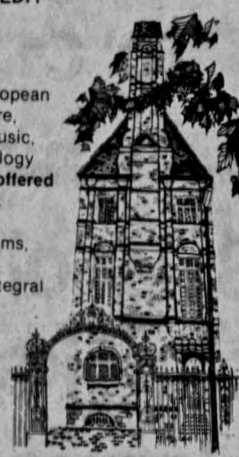
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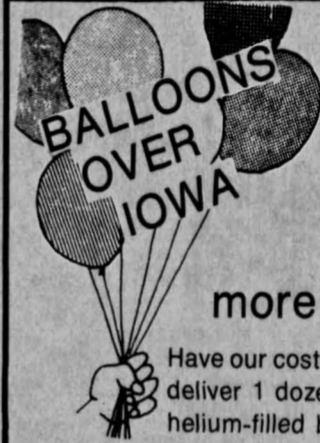
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4:13	Prin. Chem I	22M:1	Basic Math Tech.
4:14	Prin. Chem. II	22M:2	Math Tech. I
4:16	Elem. Chem. Lab I	22M:7	Quant. I
4:121	Organic Chem. I	22S:8	Quant. II
4:141	Inter. Chem Lab	31:1	Elm. Psych
6E:1	Lec. B. Prin. Econ.	34:2	Sec. 2, Soc. Problems
11:32	Western Civ	60:1	Anatomy
11:38	Art	71:120	Drugs
11:40	Music	96:20	Health
17:41	Nutrition		

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**Enjoy Christian Fellowship!**

**First meeting to be held Friday, Feb. 6 in the Old Gold Room of IMU, 6:30-7:30 PM.**

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**Volcano**  
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The Mount St. Helens... fired a plume of... mile above the mo... lava dome with... crater began crack... activity since Dec... tists predicted an... take place w...

## Bijou

By Tanya Updegraff  
Special to The Daily Iowan

Although several work groups have called for selections insensitive and members say their sche... The films Peeping Tom... been shown, Dressed to... have been criticized bec... of minorities and w... The film Cruising — a... groups also objected to... was not available to Bij... Film board member... protesting groups are no... films in the context in w... shown.

"The whole problem w... left a bad taste in our m... what they have overloo... acknowledge is that our... of a very balanced sched...

## Boycott

By Jackie Baylor  
Staff Writer

Theater Arts cla... professors that the Stud... Guild voted to boycott... smoothly, according to B... officials.

"Things are settling... Heffner, professor in char... Division. "Once we got pe... there were no problems." The guild passed a res... boycott the classes of I... Schaal and Lewin Gof... Professor Ann Chancellor

## Hinson

WASHINGTON (UPI) — son, R-Miss., pleaded inn... of attempted sodomy Th... staff later announced... Washington hospital for... tense" exertion.

Hinson, arrested in a m... House Longworth Buildi... Wednesday, is suffering... period of intense emotion...

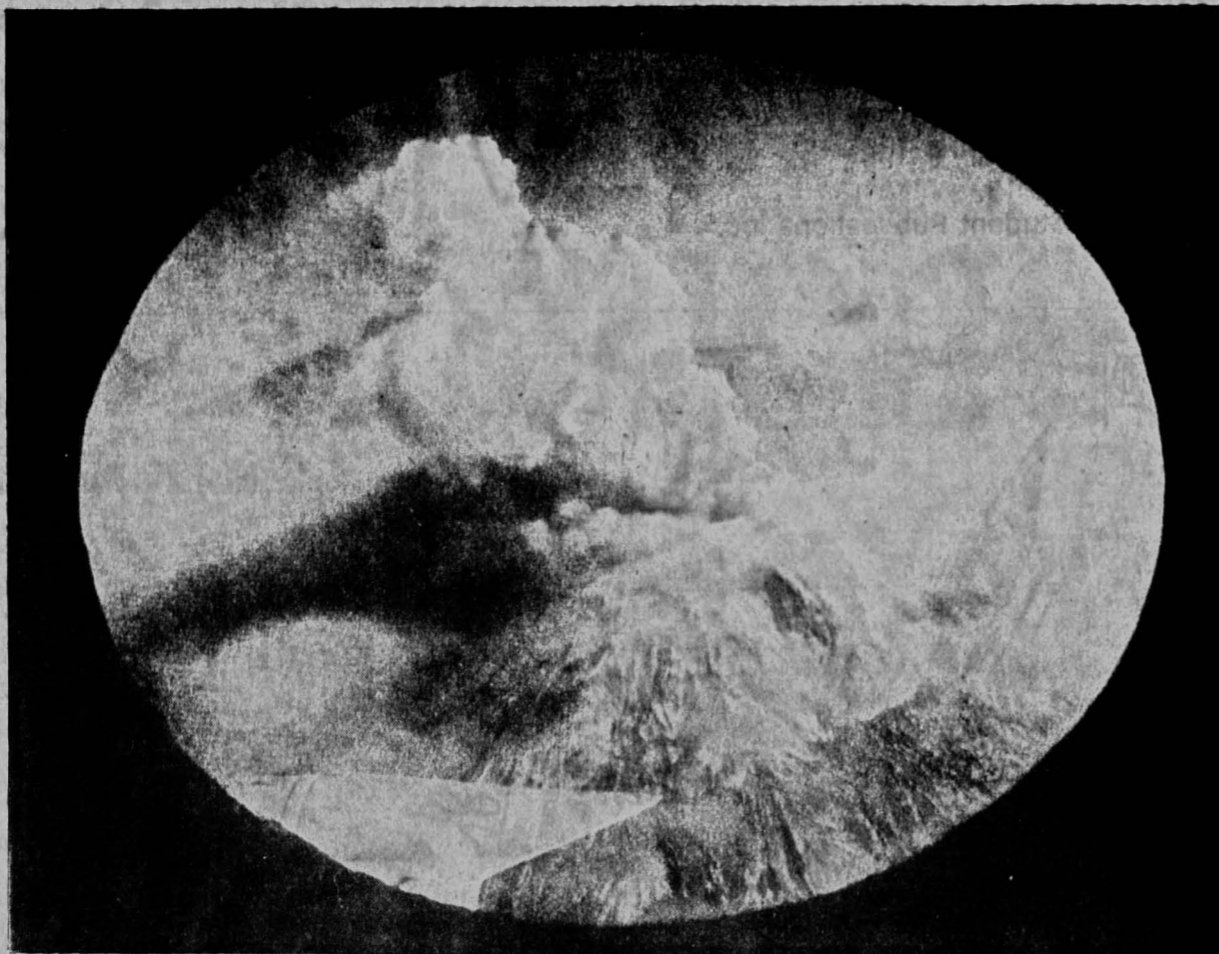
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# Volcano ready to erupt again

The Mount St. Helens volcano fired a plume of steam nearly a mile above the mountain and the lava dome within the massive crater began cracking in its first activity since December. Scientists predicted an eruption would take place within 12 hours.



United Press International

# Bijou claims film selections 'balanced'

By Tanya Updegraff  
Special to The Daily Iowan

Although several women's and minority groups have called some of Bijou's film selections insensitive and exploitative, Bijou members say their schedule is "balanced." The films Peeping Tom, which has already been shown, Dressed to Kill and Superfly have been criticized because of their depiction of minorities and women. The film Cruising — a movie some of the groups also objected to — was scheduled, but was not available to Bijou. Film board member Ana Lopez said the protesting groups are not considering these films in the context in which they are being shown. "The whole problem with these groups has left a bad taste in our mouths. I think that what they have overlooked or refused to acknowledge is that our calendar is made up of a very balanced schedule and not just four

films."

FILM BOARD member David Rodowick said, "I think that these groups brought up two basic issues about our selection. First, they said that our schedule is unbalanced. This is completely unfounded...we've always had a balanced schedule. "The second thing brought up by these groups is that our programming contains a lot of violence," Rodowick said. "You have to think of violence in films in two ways: One, violence, either moderate or extreme, is attractive to some people in society in a film that is fictitious. Second, if you refuse to program violence, you are leaving out the majority of films, because most films contain some sort of violence." Bijou films are selected by a 13-member board. Members are selected on the basis of experience and film knowledge.

THE NUMBER of vacancies on the board varies from year to year, depending on how

many members graduate or resign. Last fall, there were 15 applicants for three positions. The three new members are Lopez, Rodowick, and Allisa Simon.

The board is now working on the schedule for the summer and fall sessions.

At weekly film selection meetings, each member presents a list of 10 film titles. The members then tell what the film is about and why it should be on the film schedule.

After each member has spoken, a vote is taken and the films that receive the most votes are automatically placed on the calendar.

"The voting process takes on a method of critiquing the films as we schedule them, making a balanced schedule, which is important when trying to work as a board and not get tied down by one person," said board member Dana Benelli.

STUDENTS MAY also suggest films. "You must go through a film board member in or-

der to get a film suggested and voted on," said Tom Doherty, film board member. "We'll do our best to get it on the schedule when we can."

After the first round of votes has been taken, the board takes a look at the gaps in the calendar and fills them with special interest films, such as French, New Wave and German films.

"We chose our films with two things in mind," Lopez said. "First, we consider artistic merit. Second, we consider box office balance."

"We realize that there are some films that will draw a bigger crowd, while others won't. So we need some films that will draw lots of people so that we can get a balanced schedule."

Rodowick said that student activism is important, and that he encourages it.

"Even if I'm in disagreement with the people about what is being discussed, I feel the more discussion there is, the better."

# Boycotted classes going smoothly

By Jackie Baylor  
Staff Writer

UI Theater Arts classes taught by professors that the Student Theater Arts Guild voted to boycott are running smoothly, according to Theater Division officials.

"Things are settling down," said Ray Heffner, professor in charge of the Theater Division. "Once we got people into teaching there were no problems."

The guild passed a resolution Dec. 6 to boycott the classes of Professors David Schaal and Lewin Goff and Assistant Professor Ann Chancellor. The resolution

stated that the courses must be taught by "other qualified persons."

Chancellor said "nothing unusual" has taken place in her classes. "They are going as expected. It's normal," Schaal and Goff were unavailable for comment Thursday.

IN AN EFFORT to work out student complaints about the Theater Division, faculty members decided in November to allow seven guild representatives to vote during departmental faculty meetings until Jan. 31. After that time, the group was told it had to submit a constitution and a set of by-laws to the faculty if it wanted to retain voting privileges.

Heffner said he has received a copy of the guild's constitution and by-laws, and "hopefully the faculty will have made a decision before Monday whether or not the representatives will continue to have voting privileges."

Guild member Eric Kramer said he is optimistic that the faculty will accept the guild's constitution. "I don't see why not, since our basic outline is from the Faculty Senate's constitution and by-laws," he said.

Kramer said that the UI Collegiate Associations Council thinks the guild's constitution and by-laws are "more complete than most others."

# Hinson pleads innocent to charges

WASHINGTON (UPI) — Rep. Jon Hinson, R-Miss., pleaded innocent to a charge of attempted sodomy Thursday, and his staff later announced he entered a Washington hospital for treatment of "intense" exertion.

Hinson, arrested in a men's room in the House Longworth Building on Capitol Hill Wednesday, is suffering from "a two-year period of intense emotional and physical ex-

ertion and an extremely difficult reelection campaign," said the statement released by his staff.

"I am informed by his personal physician that this was necessitated by the onset of an episode which he termed a 'dissociative reaction'" that the doctor attributed to two years of stress, a Hinson aide said.

House Republican leader Robert Michel

of Illinois, said, "It would probably be in the best interest of all concerned if Mr. Hinson resigned his seat and concentrated on the personal problems he faces."

W.D. Mounger of Jackson, longtime Republican financial supporter, said Hinson was "sick" and had no choice but to resign: "We trusted him and he just didn't play the game straight with us."

# River City Co-op purchases house

The River City Housing Co-operative has bought its first house.

The \$51,500 four-bedroom home on 325 S. Lucas St. was purchased with a loan from a cooperative bank in Washington D.C., said Mark Brandt, co-op treasurer.

The local housing cooperative also leases five houses from the UI and rents the rooms to students.

The 3 1/2 year-old cooperative purchased the Lucas Street house with revenue raised from renting rooms to students, Brandt said.

The co-op pays the UI approximately \$75 a month for each of the five houses and collects approximately \$300 per month from each house, he said.

Brandt said that six people will probably move into the new house. Applicants are screened by a membership committee.

"It's cheap, but the real advantage is getting close to the other people in the co-op," he said.

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Applications will now be accepted until Friday, February 13th for the **1981 HOMECOMING** Executive Council Positions

INFORMATION & APPLICATIONS ARE AVAILABLE IN THE OFFICE OF CAMPUS PROGRAMS/STUDENT ACTIVITIES IOWA MEMORIAL UNION

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THE GREAT AMERICAN BEER SWITCH

Advertisement

# 50% of Michelob fans pull the switch for today's Schlitz

## 48% of 200 loyal Budweiser drinkers also prefer Schlitz

Schlitz' impressive showing against Michelob wasn't the first time loyal beer drinkers picked Schlitz over their brand. Results were similar in earlier tests against number one selling Budweiser.

In a live TV taste test conducted just before the second half of the Oakland/Houston playoff game, 46 out of 100 loyal Bud drinkers preferred Schlitz over their own beer. A week later, 100 more Bud drinkers were tested. This time 50%—exactly half—pulled the switch for Schlitz.

All in all, 48% of the loyal Bud drinkers tested liked Schlitz better. Prior to the test, the panelists had signed affidavits affirming that Budweiser was their beer. Most of them seemed confident that Bud would be their choice in the test. At least 48% left with a new outlook—and some, perhaps, with a new beer.



## "I was confident" states Schlitz Chief Frank Sellinger

The results of the taste tests were not unexpected for Schlitz Chief Executive, Frank Sellinger.

"Some people thought it was risky to do live TV taste tests in front of millions of people," says Sellinger, "but it didn't take nerve, it just took confidence."

Sellinger, a master brewer for 40 years, has helped brew some of the world's finest beers. Since joining the company three years ago, he has concentrated on making Schlitz the best premium beer on the market.

"They brought me here to brew the best," says Sellinger. "And this Schlitz is it."

It seems quite a few of the Bud, Miller and Michelob drinkers tested agree.



It was Schlitz vs. Michelob Beer—and former NFL Referee Tommy Bell called the score for Schlitz in the live TV taste test.

## 50 out of 100 Michelob drinkers pick Schlitz on live Super Bowl TV

100 million fans watched as Schlitz took on Michelob in the finale of "The Great American Beer Switch." The dramatic test was conducted live during half-time of the Super Bowl game.

The huge audience witnessed 100 loyal Michelob drinkers choose between two unlabelled beers—their own Michelob and today's Schlitz. The outcome proved a surprise to many Michelob drinkers who found themselves preferring the taste of Schlitz over the taste of Michelob.

Each of the 100 loyal Michelob drinkers was served two beers, one Schlitz and one Michelob, in unlabelled ceramic mugs. Tasters were told to indicate a tie, or make a choice by pulling an electronic switch left or right in the direction of the beer they preferred. To insure fairness, the testing was conducted by a leading independent consumer research firm. The results were validated by another top statistical research company, Elrick and Lavidge, Inc.

Before the test, the Michelob drinkers probably thought they would pick their own brand. A lot of them seemed surprised as they watched the number of Michelob drinkers who preferred Schlitz flash up for national TV.

## 200 Miller drinkers tested: Schlitz is preferred by 37%

In the weeks following the impressive showing against #1 Budweiser, Schlitz went head to head against another leading beer—Miller.

In two taste tests appearing on live television, a total of 200 loyal Miller drinkers were asked to choose between their beer and Schlitz. Again, a significant number of Miller drinkers decided their beer was second best and pulled the switch for Schlitz.

## Beer fans surprised at choice of Schlitz

Panelists who decided their beer was second best and chose Schlitz expressed surprise. Similar reactions have been registered in other taste tests across the country.

"I honestly selected the beer I preferred and it wasn't Miller," admitted Miller drinker, Albert Gualano.

"I'm genuinely surprised," exclaimed Guy D'Anne, "I thought Bud was better but I've been proved wrong." "Schlitz has much better flavor than Miller, and it goes down easier,"

attested Bill Weber, "I could drink it all night."

Panelist Bernie Felsbit summed up the reaction of

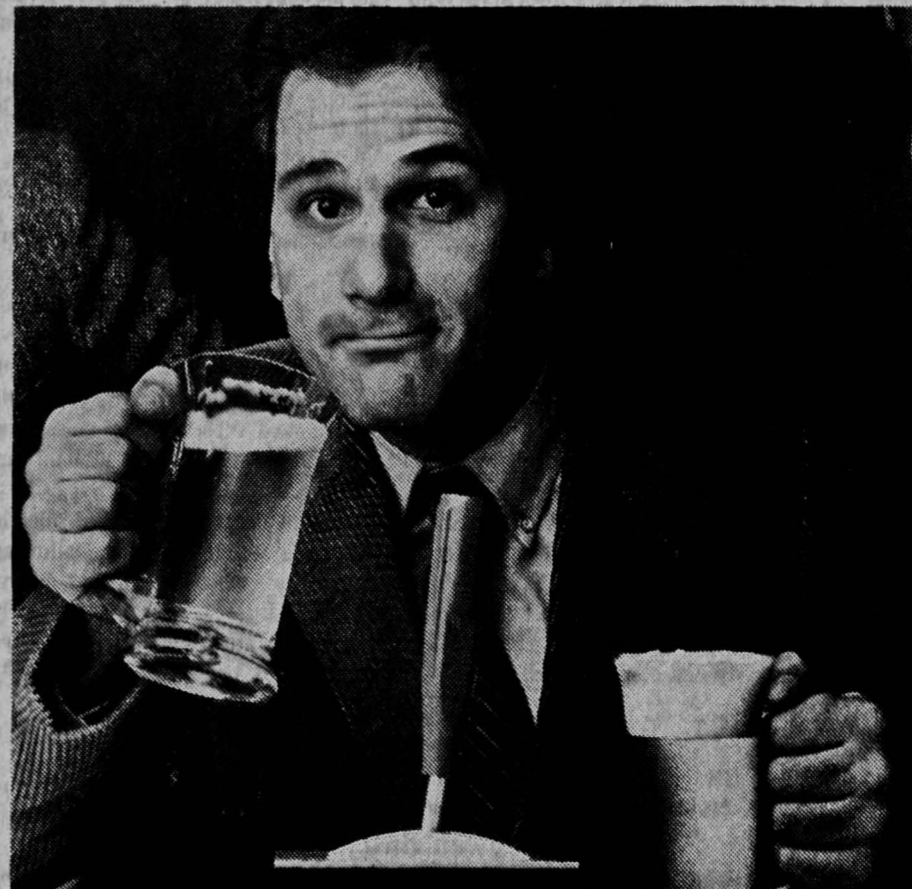
many of the Bud, Miller and Michelob drinkers when he said, "There may be a new beer in my future."

## Do it yourself—try the "Great American Beer Switch" test

This test requires two identical mugs, a Schlitz and your regular beer, at equal temperature. Label the mugs "1" and "2" so the taster won't know which beer is which. Pour the beers to equal heads out of the taster's sight.

To ensure that the choice is

made on taste alone, serve the beer in non-transparent mugs or have the taster close his eyes. Now let the taster sample both of the beers and choose the one that tastes better. Now you taste both beers yourself. Did you pick your regular brand? Or today's Schlitz?



Loyal Michelob drinkers chose between unlabelled mugs of their Michelob and today's Schlitz.

# Senate tables Bijou resolution

By Sue Roemig  
Staff Writer

A resolution condemning "tactics of misrepresentation" used by women's and minority groups protesting some Bijou films was tabled by the UI Student Senate in a 8-7 vote Thursday.

Sen. Scott Kiser, who asked that the resolution be tabled, said he felt the statement "detracts from the resolution we approved two weeks ago urging Bijou to be sensitive to minorities and accept input."

Kiser called the resolution imprecise, saying it does not adequately define "harassment" and "misrepresentation."

The resolution also condemns "incidents of harassment of patrons of the film Peeping Tom."

Kiser said he hopes the resolution does not become an issue. "The important issue is that there is sensitivity in the film selection," he said.

SEN. TIM Dickson, who sponsored

the resolution, said "tactics of misrepresentation" take away from "what Bijou's trying to achieve." He said that the film board has met twice and that no one opposed to the resolution attended those meetings.

In other action, senate Treasurer Mike Moon announced that he will resign March 1.

He said he is resigning partly because he became "distressed" after dealing with the Student Commission On Programming and Entertainment.

SCOPE Chairman Doug Mau, who was hired last spring after agreeing to work for no pay, "authorized" a salary for himself without receiving the signatures of senate executives, Moon said. The signatures are required on all senate payroll vouchers.

MOON SAID, "I find this thing with Mau distressing and it made my mind up for the year."

When Mau was hired, he and the senate executives agreed he would request a salary once SCOPE got on its

feet. Rather than present a salary proposal to the executives, Mau authorized pay for himself, using the proper forms.

Senate Vice President Kathy Tobin said, "Doug's explanation was that he made a mistake. That might sound hard to believe — it's hard for me to believe. He made an error in judgment when he requested a salary without talking to us."

Mau authorized \$2,100 in three salary payments for himself last semester — \$400 in October, \$200 before Thanksgiving and \$1,500 before Christmas, Moon said.

TOBIN SAID she asked Mau to return \$700 before Christmas and he did. She said he returned the additional \$1,400 on Wednesday after the senate Budgeting and Auditing Committee requested that he do so.

Moon said there are records of the salary payments. "It was never done maliciously, but I feel it was never done straightforward either," Moon

said. Tobin said SCOPE members voted unanimously to not ask for Mau's resignation.

Mau was unavailable for comment Thursday night.

In other action, the senate voted 9-4, with two senators abstaining, to invite former Sen. Miriam Landsman to participate in the petitioning process for the vacant family housing seat.

Landsman represented family housing residents until her name was deleted from roll call last September because she missed more than four meetings.

She charged the senate with religious discrimination, attributing one of her absences to attendance at a religious celebration. But the UI Human Rights Committee found the senate innocent of religious discrimination.

Reached at home Thursday evening, Landsman said of the senate's decision, "Oh, isn't that nice?"

She said she does not know whether she will run again.

## Analysis

Continued from page 1

of at least one of those "special interests."

—His budget will face some of the most skillful politicians in the world, the members of the House and Senate. And on specific programs, he probably will lose the votes of many members of his own party. In Congress, regardless of party, charity begins at home.

ALREADY, many of Reagan's tentative spending cuts have leaked out, such as ending Social Security payments to students, cutting back on food stamp and jobs programs and reducing sub-

sidies for the Postal Service and for transportation. But he hardly hinted at specific cuts in his speech.

He was quite specific about the tax program, however, renewing his pledge to cut taxes 10 percent across the board in each of the next three years. He again promised major business tax incentives to increase productivity.

He indicated he wants Congress to move ahead separately on the tax cuts, no matter what course the lawmakers take on budget cuts.

# City schools may face 1981 deficit

By Cherann Davidson  
Staff Writer

The Iowa City Community School District faces a \$126,681 fiscal 1981 deficit unless it transfers money from other funds in its budget, a district official said Thursday.

District Business Manager Jerry Palmer said the district should transfer \$200,000 from one of its tax funds and \$50,000 from the SITE fund — money that is used for new projects. Palmer said he hopes the Iowa City

School Board will approve the transfers at its Feb. 10 meeting.

If the board denies the transfers, Palmer said the district "will have a severe financial problem at the end of the (fiscal) year."

School Superintendent David Cronin said he is against borrowing from the tax fund, claiming it would initiate a "vicious cycle" of borrowing in the future.

DISTRICT OFFICIALS said a 6

percent cut in school aid ordered by Gov. Robert Ray last year will cause a fiscal 1981 deficit, unless funds are transferred.

In other business, Assistant School Superintendent Al Azinger said the district will implement a teacher hiring freeze immediately. The hiring freeze is not subject to board approval, Azinger said.

Also, the board received a letter from the Iowa City Education Association stating that teachers will not ask

the board to re-open teacher contract negotiations unless the board votes to close four schools. The board is currently considering the closings in an attempt to balance its fiscal 1982 budget.

The board faces a minimum predicted deficit of \$754,603 for fiscal 1982, which may climb to \$1.12 million if the Iowa Legislature approves budget-cutting proposals made by Ray last week. About 80 percent of the district's budget is allocated for employee salaries.

Continued from page 1

## School

money is allocated for salaries and employee benefits. The district negotiated fiscal 1982 teacher contracts expecting more than \$1 million in state aid, Azinger said. But the district may not receive those funds, making teacher salary increases during the next years "non-existent to low," he said.

THE MONEY state school districts receive is determined by the Iowa Legislature, and currently state law makers are against raising taxes for more school aid, Cronin said. With no tax increase, in the future the district could be looking at "zero dollars" in allowable growth moneys from the state for salaries, he said.

Cronin also said the health of the national economy could have a far-reaching effect on Iowa school districts. If President Reagan's administration moves to eliminate agricultural subsidies and continues

the Soviet grain embargo, as it has indicated it might do, Iowa's economy could become even worse, he said. Currently, people are "not confident" of the economy, he added.

Although principals and teachers are aware that the district must take measures to offset economic pressures, they said they are not happy with the expected educational program cuts.

"It is so obvious we are going to have many years of cuts," a Longfellow Elementary School teacher said. "I'd rather that they (the school board) close my school than have 15 schools with mediocre programs."

AN INCREASED pupil-teacher ratio — another alternative to ease the district's economic woes — will also affect the quality of education in schools, several school principals said. City

High Principal Howard Vernon said class sizes are "approaching their maximum limits now."

Currently at City High School, two classes are sometimes combined to save money, Vernon said. Larger pupil-teacher ratios create "a greater hardship on the teacher to provide the same services," because "more students means less individual time that I feel is needed," he said.

West High School Principal Duane Carnes said if legislators "cut back the budget by 4.6 percent, they are reducing the quality of education by 4.6 percent in the state."

The budget was "pared to keep up with inflation," Carnes said, but "this last bunch (of state-ordered budget cuts) is really nothing in."

School Board member Classie Hoyle said schools across the state and nation have had to "tighten up" their budgets. Hoyle said she does not see a dismal

picture in the future. "I see Iowa City schools still having high quality and not falling down or becoming less rated."

BOARD MEMBER Lynne Cannon said she is also optimistic about the future. "I'm not too concerned," Cannon said. "Schools will be ingenious and manage very well. We may have to change ways of doing things, but probably the kids will not suffer a great deal."

But Randall Rogers, an industrial arts teacher at West High, said there is "no way" the quality of education will be maintained with increased pupil-teacher ratios.

Rogers said his classes last year had an average of 16-18 students, while this year the average is 32. A teacher "would have to be a superman" to do as good a job with 32 students as he did with 16, he said.

Continued from page 1

## Grasso

what she wanted — and how to win. She was elected to the state House of Representatives in 1952, climbed through the Democratic ranks and never lost an election in 27 years.

Cancer forced her to resign "with a heavy heart" midway through her second term as governor. She was succeeded by William O'Neill, who had served as her lieutenant governor.

O'NEILL ordered flags in the state

flown at half staff for 30 days and said Grasso's body will lie in state at the Capitol from 11 a.m. Sunday to 11 a.m. Monday. Services are scheduled for noon Monday at St. Joseph's Cathedral in Hartford.

"My heart goes out to the Grasso family and all of her relatives and personal friends throughout the state," said O'Neill. "My own heart is breaking."

In his statement to reporters, Battaglio said:

"Over the past 11½ weeks, the governor and her physician, through the hospital, have carried out her wishes that the press and the public be informed in an open and forthright manner just as the governor conducted all her business.

"The governor's physician and nurses and the administration of this hospital ask you to join us tonight and

in the days following in keeping the governor and her family in your prayers," Battaglio said.

Grasso lapsed into a coma at 7 a.m. Thursday, Battaglio said, and "her family has been with her" since that time.

The spokesman said Grasso, a Roman Catholic, received "the Sacrament of the Sick... It's comparable to the last rites or Extreme Unction."

## Bad checks

Continued from page 1

stores have installed a computerized system that lists bad checks, although J.C. Penney does not use such a system.

Peter Vanderhoff, manager of Iowa Book and Supply Co., said that a picture identification is preferable but not required to cash a check at the store. "We post a bad check list, and we do refer to it," Vanderhoff said. "We know most offenders are repeat offenders."

Picture identification, however, is not the only solution, Kidwell said. Banks should work closely with police and reconsider policies for check cashing and opening a checking account, he said.

"At some banks you can go in and open a checking account with \$10 and they'll give you 10 checks," Kidwell said. Thieves will actually open a checking account with fake identification, write checks to buy merchandise and then sell that merchandise, he said.

But Larry Waggoner, spokesman for Iowa State Bank, said his bank does not give new customers checks until the customer has been reviewed.

"We only supply people who can be checked out by their residence, a reference from another customer of the bank or their place of employment," Waggoner said.

## 24 men in temp housing

Temporary housing is considered home for 24 men who did not live in the UI residence halls last semester.

The 24 men placed in temporary quarters this semester should receive their permanent room assignments by Feb. 13, said George Droll, director of UI Residence Services.

All of the 510 students assigned to temporary housing at the start of the fall semester have received rooms, Droll said.

## SINGLES

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- Sunday night series, "The Single Life - Faith, Intimacy, & Risk."
- More than half of our new members are single.

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## EDITOR WANTED

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

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

Applications will be considered only for the full year term from  
June 1, 1981 to May 31, 1982

(No applications will be accepted after 4 pm February 20, 1981)  
Application forms and additional information may be picked up at:

**The Daily Iowan Business Office**  
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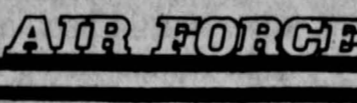
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opportunity for leadership and management experience, plus an excellent salary and benefits package. These UI students have discovered a very meaningful way to utilize their degrees following graduation, and they were awarded an AFROTC 2-year college scholarship to help finance their last two years of college. If you have two more years of University work remaining and you're majoring in a scientific/engineering discipline, you may wish to discuss the opportunities available to you through Air Force ROTC.

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## Snow cross

It looks like the snow is sign, which is usually re

## 'Pickin' folksing

By T. Johnson  
Staff Writer

Folksingers and songwriters from the Midwest will be featured in the Plains, a new series of folk music seminars by the Commission on Cultural Programming.

The first scheduled Feb. 14-15, Maguire, a folksinger from by way of Minneapolis, Minn., building a following on co. 8:30 tonight in the Union. Like Steve Goodman and before him, Maguire blends serious side. He is a quie

## Cigars, for Mid

By Tom Graves  
Staff Writer

Bong! What do theater mon?

Everything, when Mid series of original script Playwrights Workshop, the Fights."

Approximately 10 play have each written a three high conflict. Actors ha (and off the street) to b referees and cigar vendo

"We want to create a to Phil Bosakowski, a 1975 who is back as its guest d audience will be more li as much acting between hall as in the ring. We'll the audience as fight fa

WHAT IF the whole can't," Bosakowski said

## Falwell not ce

By Kenneth R. Clark  
United Press International

NEW YORK — TV p leader Jerry Falwell T boycott of firms that sp taining sexual innuend sorship, but an exercise

The fundamentalist I whose conservative poli with helping defeat sev guest speaker at a lunch York chapter of the Nat Arts and Sciences.

He said his group is o "Coalition for Better T week announced a cam siders "prurience" in p

FALWELL SAID the than 100,000 monitors i months. Members then on grounds of decency a sors of shows that fail to

"We're not talking al said. "We're using the sorship is a bad word. I the authority to elim magazines — Penthouse exercise it because five eliminate all religious

Falwell, who has been Penthouse magazine o he granted to two freed debate moral issues F publisher Robert Gucci show.

AT THE Academy ju jammed with reporters his Moral Majority, wh interest group, just lik abolitionists.

"You don't have to fe



The Daily Iowan/Max Haynes

### Snow crossing

It looks like the snow is here to stay as attested by this street sign, which is usually reserved for children playing. There's a chance of more snow tonight and Saturday. Temperatures will range from 5 to 10 Friday with highs Saturday from 25 to 30.

## 'Pickin' on the Plains' will feature folksinger Maguire in Wheel Room

By T. Johnson  
Staff Writer

Folksingers and songwriters from around the Midwest will be featured in "Pickin' on the Plains," a new series sponsored this semester by the Commission for Union Programming.

The first scheduled artist is Charlie Maguire, a folksinger from Buffalo, N.Y., by way of Minneapolis, Minn., who's been building a following on college campuses for years. Maguire's performance begins at 8:30 tonight in the Union Wheel Room.

Like Steve Goodman and Jimmy Buffet before him, Maguire blends wit with a more serious side. He is a quiet performer; he

### Music

does not attempt to deal with the huge issues that have preoccupied many musicians since the idealistic '60s. Like Woody Guthrie, he protests quietly and with love, preferring the sing-along to the sing-along. Like Tom Paxton, whom Maguire readily acknowledges as an influence, he tells stories in his music.

MAGUIRE HAS put in time, struggled on the road in the dirt-poor underground that only folksingers seem to be able to find. He taught school for a while but went back to

writing songs and traveling.

It is the warmth of his performance that is building his following. He personalizes his shows, which benefit from the small halls and barrooms he plays. He has devoted cults, people who look forward to his visits, in the towns and cities he frequents.

The series continues March 6-7 with Art Thieme, a singer-songwriter from Chicago, and April 9 with Jim Post, one of the Midwest's finest folksingers. Thieme will perform in the Union Wheel Room and Post in the Triangle Ballroom.

"Pickin' on the Plains" will feature one musician a month, and there is no charge for any of the performances.

## 'Aguirre' travels river of madness

By Roxanne T. Mueller  
Staff Writer

New German Cinema director Werner Herzog is known for the striking locales of his movies. Whether it be the Sahara Desert, a lonely island or — as in *Aguirre, the Wrath of God* — the wilds of the Peruvian Andes, the location exists in bold counterpoint to Herzog's protagonist.

*Aguirre, the Wrath of God* focuses on an incident in the 1560s, a time when Spanish conquistadors regularly claimed portions of South America for the Spanish crown. The action centers on a group of soldiers and two females who are sent by the explorer Pizarro to seek help and return to the main camp within a week.

Enduring one misfortune after another, the expedition finds itself isolated and defeated by the raging river upon which it travels and the cannibal-infested jungle. When the commander orders the return to camp, a mutiny breaks out, led by the mysterious Don Lope de Aguirre (played to icy perfection by Klaus Kinski). Aguirre is a vengeful, God-like figure intent on finding the legendary golden city of El Dorado.

THE PACE is slow and the dialogue sparse, all of which contribute to the deliberate unveiling of the mad Aguirre. His dream is not simply a greedy compulsion but a chilling obsession, rooted in a misdirected Hitlerian notion of divine right.

He infects the majority of the crew with his dreams of glory, though the soldiers look only to the promised riches and their subsequent lives of leisure. Even the monk who accompanies the expedition loses his heavenly vision of bringing the Incan "savages" the word of God. The monk, who acts as the film's narrator, becomes a figure of religious hypocrisy, condemning an innocent man to death because "the Church was always on the side of the strong."

As hardships mount, so does the crew's degeneration. Floating down-river at the mercy of the currents, its raft is vulnerable to the natives' poisoned darts and the disease and fever resulting from malnutrition. As the soldiers lose their thirst for riches in the struggle for survival, only Aguirre's vision remains steadfast: his arrogance undiminished, the fire in his twisted mind still blazing.

Herzog's final image is as frightening as it is beautiful. An aerial camera swoops down and encircles the corpse-strewn raft twice, the only signs of life being a horde of rat-like monkeys and an eerily triumphant Aguirre.

*Aguirre, the Wrath of God* will be shown at 9 p.m. tonight and Sunday and 7 p.m. Saturday at the Bijou.

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## Cigars, popcorn and peanuts for Midnight Madness 'fights'

By Tom Graves  
Staff Writer

Bong! What do theater and boxing have in common?

Everything, when *Midnight Madness*, the popular series of original script productions sponsored by the Playwrights Workshop, presents "Friday Night at the Fights."

Approximately 10 playwrights from the workshop have each written a three-minute round of "verbal high conflict." Actors have been picked by audition (and off the street) to be fighters, towel throwers, referees and cigar vendors.

"We want to create a total fight atmosphere," said Phil Bosakowski, a 1975 graduate of the workshop who is back as its guest director this semester. "The audience will be more like a crowd. There should be as much acting between rounds and in the back of the hall as in the ring. We'll have a few actors planted in the audience as fight fans."

WHAT IF the whole thing gets out of hand? "It can't," Bosakowski said. "After all, it's theater."

### Theater

Each fight will end with a win, lose or draw, as determined by judges Ray Heffner, professor in charge of the Theater Department, and The Daily Iowan Arts/Entertainment Editor Judith Green.

Though some of the playwrights have bloody imaginations, those viewers hungering after real blood should be advised that not all the fights are of the fisticuff variety. There should, however, be plenty of conflict. One fight will pit Rev. Jerry Falwell against the Gang of Four; another has two street punks, one of whom has always wanted to get the other. The fights come in all degrees of intensity: lightweight, welterweight, heavyweight.

"Friday Night at the Fights" plays at 7 p.m. and midnight tonight and at 2 p.m. Saturday. Cigars, popcorn and peanuts will be sold, and every seat is a ringside seat in the intimate space of MacLean 301 Theater.

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## Falwell says firms boycott not censorship, but a lobby

By Kenneth R. Clark  
United Press International

NEW YORK — TV preacher and Moral Majority leader Jerry Falwell Thursday said a threatened boycott of firms that sponsor television shows containing sexual innuendo and profanity is not censorship, but an exercise of "the right to lobby."

The fundamentalist Lynchburg, Va., evangelist, whose conservative political action group is credited with helping defeat several liberal senators, was a guest speaker at a luncheon sponsored by the New York chapter of the National Academy of Television Arts and Sciences.

He said his group is one of 200 organizations in the "Coalition for Better Television" which earlier this week announced a campaign against what it considers "prurience" in programming.

FALWELL SAID the coalition will set up more than 100,000 monitors in 50 states in the next few months. Members then will rate television programs on grounds of decency and call for a boycott of sponsors of shows that fail to meet the group's standards.

"We're not talking about moral values," Falwell said. "We're using the word 'constructive' ... Censorship is a bad word. I'm not for censorship. If I had the authority to eliminate all the pornographic magazines — Penthouse, Oui, Playboy — I would not exercise it because five years from now, who would eliminate all religious magazines and television?"

Falwell, who has been locked in a legal battle with Penthouse magazine over publication of an interview he granted to two freelance writers, was slated to debate moral issues Friday night with Penthouse publisher Robert Guccione on NBC's "Tomorrow" show.

AT THE Academy luncheon he told an audience jammed with reporters they have no need to "fear" his Moral Majority, which he defined as "a special interest group, just like the feminists and the abortionists."

"You don't have to fear any special interest group

having totally its own way," he said. "If that could happen, I'd be against it. But we have a right to lobby, to work, to persuade. The networks have a right to produce anything they want ... the sponsor has a right to spend his money on programs he wants, but consumers have a right too — to deny their dollars to sponsors."

"No group on this earth can dictate what everybody is going to like, but we do have the right to try."

HE ENDORSED separation of church and state and denied his organization ever had an election "hit" list or an interest in electing candidates.



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# Hard-working Davis wrestles like pro

By Jay Christensen  
Staff Writer

Even though Barry Davis is still a freshman on the Iowa wrestling team, the 118-pounder is performing like a veteran.

Davis is second on the team in wins with 23 and has already defeated the No. 2 wrestler at his weight, Oklahoma State's Randy Willingham. Many freshmen would rest on such accomplishments.

But Davis hasn't been getting much rest. He can be seen running stairs at the Field House in the mornings besides the team's normal daily practice.

"In mornings," Davis said, "Lanny Davidson works with me on running the stairs and lifting weights. Then once a week during practice, J. Robinson works with me on technique. I'm going to be ready for the future. I just take one match at a time."

Davis admits the adjustment to collegiate wrestling was not an easy one.

"The class loads and wrestling were tough. In high school I didn't spend much time on the mat. It's tougher to escape the stronger



Barry Davis:  
"I'm going to be ready for the future."

college wrestlers."

DAVIS WAS a "blue-chip" recruit from Cedar Rapids Prairie. In four years of prep competition, Davis won three state titles and earned a 102-6-1 record.

Iowa State, Oregon State and Oklahoma recruited Davis, but he choose to stay close to home and wrestle for the Hawks.

"Coach (Dan) Gable is probably my idol in wrestling. My parents can watch me, and besides, there's no better place but here to go."

What made Davis' recruiting target bigger was his entry in freestyle tournaments during the summer. His entry in tournaments showed he desired to become a major college wrestler.

"Freestyle tournaments make you a better wrestler on your feet," Davis said. "I feel I am a stronger wrestler on my feet. Gene Mills of Syracuse (the national favorite at 118 pounds) is strong on the mat. I haven't wrestled him yet."

Davis wrestled Gene's brother, Dale, in a

dual meet. Davis won, 22-12.

IF DAVIS had a low point this season, it might have come in the Iowa State dual against the Cyclone's Mike Picozzi. Davis scored the first takedown, but Picozzi rallied for a 13-5 win.

"I wasn't mentally ready," Davis said. "I'm really going to be ready this time. I relaxed after the initial takedown."

Davis will be tested by Michigan's Jim McFarland this weekend. The Hawks travel to Michigan Friday and then meet Michigan State Saturday.

The 6-5 Wolverines feature Eric Klasson, former Iowa City High state champion. The heavyweight has a 21-3 record.

The Spartans have a 7-3 dual meet record this season.

The only Iowa line-up change planned for this weekend is at 158 pounds where King Mueller will wrestle against Michigan. Jim Zalesky is still nursing a sprained knee suffered last Saturday against Northwestern. Zalesky is expected to wrestle against Michigan State.

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## Tucker scores 20, paces Illini win over Ohio State

CHAMPAIGN, Ill. (UPI) — Craig Tucker scored 15 of his game-high 20 points in the second half Thursday night to lead Illinois to an 82-63 Big Ten Conference victory over Ohio State.

The Illini, who trailed 32-30 at the half, blew a close game wide open midway through the second half to raise their conference record to 6-3 and their overall mark to 14-4.

## Hawks to face Gophers

By H. Forrest Woolard  
Associate Sports Editor

It wasn't long ago the Iowa men's swimming and diving team had to rely on every possible point to win its meets against Big Ten opponents. But those days are over.

Although the Hawkeyes did lose to Indiana, the defending Big Ten titlist the past 20 years, Iowa has dominated other Big Ten opponents this season. Iowa defeated Wisconsin, 71-42, and Purdue, 73-40, besides winning the Big Ten Western Division relays.

Iowa's next Big Ten foe is Minnesota. The Hawks travel to Minneapolis for a 2 p.m. Saturday meet at Cooke Hall.

But several Iowa swimmers will not make the trip.

Iowa Coach Glenn Patton will leave Brett Naylor, Bent Brask, Graeme Brewer and diver Randy Ableman in Iowa City over the weekend. The reason: Practice, practice, practice.

"WE EXPECT a relatively

easy meet from Minnesota," Patton said. Although the Gophers' fourth in the Big Ten last year was right behind the Hawks, Minnesota was fourth in the Big Ten relay meet earlier this season.

The "only serious challenge" any Iowa swimmers will face Saturday is in the sprint freestyle events. At the 1980 Big Tens, the Gophers scored the most points of any team in the 50-yard freestyle and the second most in the 100.

Pacing the Gophers will be Art Griffith, who has turned in the fourth fastest 50 (21.25 seconds) in the conference this season.

Sandwiched around Griffith are Iowa sprinters Matt Wood and freshman Bryan Farris. Wood is third at 21.13, while Farris is fifth at 21.28.

Patton will be looking for improvement in the distance free races, breaststroke and diving events this weekend.

"We need improvements in order to put us in a position to challenge Indiana at Big Tens."

## Win likely for runners

By Kim Pendery  
Staff Writer

If history repeats itself, the Iowa men's track team should notch its second dual meet win of the season Saturday. The Hawks will face Northeast Missouri, a team they beat last year, 89-41.

The fact is, Iowa has never lost to Northeast Missouri. Iowa Coach Ted Wheeler doesn't think that will change but he hopes his team will not be overconfident.

"I expect if we run well, we shouldn't have any trouble winning the meet," Wheeler said. "It might be hard to get the guys up for this one, but they should be up because they should always respect the other team."

One area where Iowa should particularly respect Northeast, according to Wheeler, is the field events.

"They are strong in the triple jump, the long jump and the high jump," Wheeler said, "so we should have some good match-ups there."

AS ALWAYS, Iowa is expected to dominate the sprint events. Charles Jones has yet to meet his match in the 60-yard dash and Chris Williams also has a perfect record in the 60 hurdles.

Quarter-miler Craig Stanowski will run the 600. Wheeler said Matt Trimble and Rob Sametz may move into the mile, depending on Ed DeLashmutt's health. DeLashmutt missed last week's meet because of the flu and his status is uncertain for Saturday.

The action is at the Rec Building with field events beginning at 11:30 a.m.

Meanwhile, the Iowa women's track team faces its toughest competition of the season this weekend. The Hawks travel to Lincoln, Neb., for the prestigious Cornhusker Invitational.

There are 10 teams in the meet and, according to Coach Jerry Hassard, none of them are push-overs.

"THIS MEET will be more highly competitive than ever," Hassard said. "They took out all the small schools which participated in previous years and only invited the major teams."

"There are only two entries per event and in some instances there are qualifying standards. They are awarding gold watches for all first place finishes, even the relays. This is a first-class meet."

Nebraska dominated the meet last year, scoring 139 points. Kansas edged Iowa for second with 77 1/2 to the Hawks' 77.

Iowa will field a healthier squad this weekend. Kay Stormo, Iowa record-holder in the 600 and 880, will see her first action of the year after being sidelined with a knee injury.

"Nebraska has a lightning track. It is super fast and I hope we can get some national qualifying times."

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Sports

Iowa strength Coach... the new weight lift...

**Fry la**

By Jay Christensen  
Staff Writer

When Treye Jackson... marked the fourth... state to verbally comm... Norm Balke, a 6-foot... stater from Iowa City... Banks, 6-3, 230-pound, F... committed last week.  
Des Moines Roosevelt... 6-4, 230-pound lineman, F... bal commitment to Iowa... John Yates, a 6-5, 240... Pasadena (Calif.) Comm... transferred to Iowa, H... all Southern California... Walking on is 6-1, 180... Davis of Titusville, Fla... at Waldorf Junior Coll... Iowa, before leaving sc... problems.

**Bouts ca**

NEW YORK (UPI) -... extravaganza sched... Garden Feb. 23 has... due to the failure... reduced purses, UP... Thursday.  
Two of the cancell... staged at a later da... Official announcem... will be made at the... time) today.  
The two fights wh... salvage are the he... Gerry Cooney and K... Boxing Council super... between champion Y... Ayala.

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Iowa strength Coach Bill Dervrich scrutinizes the blueprints of the new weight lifting room connected to the Recreation Building. The new structure is due to be completed March 1 and will be used for training and instruction.

**Mt. LaCrosse reports good skiing weather**

Mt. LaCrosse at La Cross, Wis., reports a snow base of 10 to 24 inches. The ski resort is also making snow. All lifts are operating. All runs and trails are open. Skiing conditions are subject to change due to weather, skier traffic and other factors. For information, call 608-788-0044.

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**Fry lands four Iowa preps**

By Jay Christensen  
 Staff Writer

When Treye Jackson announced his intentions to attend Iowa late Wednesday, it marked the fourth football player in the state to verbally commit to the Hawkeyes. Norm Balke, a 6-foot-5, 226-pound all-star from Iowa City High, and Kirk Banks, 6-3, 230-pound, from Iowa City West committed last week. Des Moines Roosevelt's Matt Duncan, a 6-4, 230-pound lineman, has also made a verbal commitment to Iowa. John Yates, a 6-5, 240-pound center from Pasadena (Calif.) Community College, has transferred to Iowa. He was a first-team, all-Southern California junior college pick. Walking on is 6-1, 180-pound receiver Jeff Davis of Titusville, Fla. He played last fall at Waldorf Junior College in Forest City, Iowa, before leaving school due to family problems.

Banks' and Duncan's fathers each have interesting connections to Iowa. Duane Banks is the Iowa baseball coach while Randy Duncan was an All-American quarterback for the Hawks in 1958.

AND WITH the national letter signing date less than two weeks away, the Hawks are hopeful to sign several other Iowa preps.

Jim Phillips, a 6-4, 218-pound defensive end, was Duncan's teammate at Roosevelt. He has 4.5-second speed in the 40-yard dash. Other schools interested in Phillips are UCLA, USC and Iowa State. Phillips was a guest of the Bruins in their "probation bowl" battle against USC last November.

Mike Roberts, a 6-6, 245-pound lineman from Eldon, Iowa, has narrowed his choices to Iowa and Iowa State. Robert's father, Terry, is a former Iowa State basketball player. Jeff Wodka of Des Moines Dowling is a 6-

5, 210-defensive back. He is a cousin of Chris and Tom Boskey, former Iowa State players.

Iowa State did land transfer Jon English, a 6-4, 210-pound quarterback from Michigan State. His father, Wally, was recently named offensive coordinator of the Miami Dolphins.

A TOTAL of 18 Iowa junior college football players have been signed by Division I-A schools. But one is having trouble in West Virginia.

Steve Stranan, an offensive guard from Ellsworth, was recently put in jail at Morgantown, W. Va., fighting extradition to Iowa. He allegedly skipped out of a jail sentence in Iowa Falls.

Stranan had been convicted of stealing \$100 worth of steaks from an Iowa Falls restaurant. He now faces up to one year in jail for breaking probation.

**Miami Dolphins' Little to retire from pros**

MIAMI (UPI) — Miami Dolphins guard Larry Little announced his retirement Thursday, ending a 14-year National Football League career which included four Pro Bowl appearances. Little started 164 games, the most in Dolphins' history, and appeared in 194.

He would have hit 200 last fall, but he injured a knee in the sixth game of the season and missed the last 10 contests. Little was a UPI All-AFC selection five straight times from 1971-75 and was voted all-pro by the football writers six times.

**Bouts canceled**

NEW YORK (UPI) — The four-fight boxing extravaganza scheduled for Madison Square Garden Feb. 23 has been called off completely due to the failure of all parties to agree to reduced purses, UPI learned authoritatively Thursday.

Two of the canceled bouts, however, may be staged at a later date.

Official announcement of the cancellation will be made at the Garden 10 a.m. (Iowa time) today.

The two fights which the Garden will try to salvage are the heavyweight bout between Gerry Cooney and Ken Norton and the World Boxing Council super bantamweight title fight between champion Wilfredo Gomez and Mike Ayala.

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**CAMPUS 2**

**OH, GOD! BOOK II**

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

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The Steinharts, Diane (left) and Laurie, run side by side as members of the Iowa track team.

## Sibling act hits track

By Kim Pendery  
Staff Writer

When a team goes up against the Iowa wrestlers, it faces not one, but two Banachs, two Zaleskys and two Trizzinos. The Iowa women's track team has its own rendition of that theme. The Steinharts.

If you're not familiar with the Steinharts, ask the folks at Tri-County Community High School in Thornburg. Better yet, check the record books. Steinhart, Diane; 220 yard low hurdles, 100 meter hurdles, 440 relay, mile relay. Steinhart, Laurie; 880, two mile cross country, 880 relay, distance medley relay, etc. Hey, was there anyone else on the team?

The announcer at the high school meets loved it. He had one line to memorize. First place, Steinhart. Add brother Kevin's firsts to the list and it sounded like a broken record.

Actually, Kevin started the whole thing. He was a 100-meter dash star and a consistent state qualifier. Diane was next to enter the running scene, followed by Laurie. Between the two Steinhart sisters, they recorded seven state titles during their prep careers.

**BUT THAT** was in Thornburg, Iowa, with a Class A program. Does anyone recruit Class A athletes? Coach Jerry Hassard believes you're making a mistake if you don't.

Two and one-half years ago, Diane, now a junior, decided Iowa had the most to offer her. Coming from a town with a population of 110 and a high school graduating class of 40, she initially had problems adjusting to the mega-campus at Iowa.

"I was really homesick the whole first semester," she said. "I went home every weekend and said I didn't want to go back."

Hassard said Diane also had difficulties on the track at first.

"In her first meet, which was intrasquad, she had three or four second-place finishes and she was so

disappointed," Hassard said. "And I'll never forget her eyes. She must have had a gallon of water in each one, but she wouldn't let the tears out."

By the end of that first year Diane didn't have a worry in the world. At the Big Ten Outdoors, she placed third in the 100 and 400 hurdles and was a member of the second-place 400 relay team. She qualified for nationals in all three events.

**NOW FOR** the second half of the story. Laurie, a freshman, is having the same problems big sister had.

"I had some trouble adjusting at first, but I'm getting used to it," Laurie said. "I didn't even decide until this summer if I would run track. I wasn't sure if I was good enough."

Hassard believes the younger Steinhart, who ran a 2-minute, 17-second half mile in high school, is plenty good. "Anyone who can do that at that age is certainly talented," Hassard said.

Sounds like a great steal of a deal for Hassard, but how do Diane and Laurie like being teammates again? Is there any sibling rivalry?

Not really, they insist.

"I remember in junior high I wanted to beat Diane's records," Laurie said. "I missed by one inch in the long jump and one-tenth of a second in the 60. But now we run different events, so that's not a problem."

**DIANE ADMITTED** there were some squabbles in high school. "Our coach had to separate us when we were practicing hand-offs in relays because we would always fight."

Now the sparring days are over, but everything else is pretty much the same. The Iowa record book has several Steinhart entries. And that announcer's job is a piece of cake. First place. Who else? Steinhart.

## Injuries slow gymnasts

By Mike Kent  
Staff Writer

Although February is less than one week old, early indicators show the month of the ground hog and St. Valentine has not been a good one for the Iowa women's gymnastics team.

The Hawkeyes lost last Saturday's dual meet against Indiana, 133.25-128.45. Iowa fell behind by four points after the first two events, proving to be too much of a deficit, according to Coach Diane Chapela. "We had some tough breaks on the vaulting and the bars. We just didn't hit."

And that's just the beginning. This week Chapela has seen some of her top gymnasts fall one-by-one from the roster.

Laura Laponski, who finished third in the all-around against Indiana, bruised her heel in practice. But Chapela believes Laponski should be able to compete Saturday. "Right now she can't put any weight on it (heel)."

LINDA TREMAIN, who finished second in the all-around in the Iowa Invitational Jan. 24, hurt her neck Wednesday. But Tremain has had some fine practices after the incident, Chapela said.

Back and ankle problems have hampered junior Mary Hamilton, one of Chapela's top veterans. "Hamilton is out and she's one of our best vaulters and it's showing," Chapela said. Iowa lost the vaulting event to Indiana, 33.05-31.60.

Heidi DeBoer and Pam Yunker, who has been bothered with a bad back, have been slowed down by the flu.

The bad luck has come at an unfortunate time for Iowa. The Hawks have two dual meets this weekend, facing Nebraska at 7 p.m. Friday and Western Illinois at 7:30 p.m. Saturday in the Field House North Gym. Chapela said she expects the Hawks to win "handily" over the Westwinds.

But the meet against the Cornhuskers should be close, she said. "We'll give them a good run for their money."

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### CROSSWORD PUZZLE

Edited by EUGENE T. MALESKA

**ACROSS**

1 Flair

5 Actor Everett

9 Rock or disco

14 Hodgepodge

15 Engage

16 — fours (crawling)

17 With great insight

20 Jointure

21 Alight

22 Held

23 Third from last

27 Norse queen of the underworld

28 Country-club V.I.P.

29 Wave: Sp.

30 "I — Rock," Simon and Garfunkel hit

31 Brute

34 Himalayan abominations

38 Foxx

40 "Crime and Punishment" girl

42 Used a blunderbuss

43 "The bright — done": Shak.

45 Parson —, noted biographer

47 Sayer of 51 Across

48 Rumania's 100 bani

50 D.C. figure

51 Farm utterance

52 Adherence to religious practices

58 — creole

59 Be inclined

60 Title in Dusseldorf

61 Hit song of 1964

66 "It — a Rich Man"

67 Wends

**DOWN**

1 Recent election winners

2 Part of Saint-Pierre-et-Miquelon

3 Dolley or Martha

4 "We're off — the Wizard"

5 Fantastic fabrications

6 — et ubique (here and everywhere)

7 Babylonian abode of the dead

8 Certain transfer

9 In a huffish way

10 Former Burmese statesman

11 Bird in "Peter and the Wolf"

12 — ease (restless)

13 Bonnie's partner

18 Like mush

19 Division word

23 " — Day's Night," Beatles film

24 Ancient Greek valley

25 Not at all

26 Busch and Marsh

32 Bill that's often passed

33 Court hearings

35 "Watch —"

36 Midwestern Indians

37 Heating medium

39 Pickling seed

41 Stone once believed to prevent drunkenness

44 Saw red

46 Reconnoitered

49 Previously owned

52 "Lady" in an old song

53 Emmett Kelly was one

54 Made corvine sounds

58 Architect Jones

56 Append

57 Pain in the neck

62 Exist

63 "Agnus —"

64 — es Salaam

65 Over there

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## BIJOU WEEKEND

**EXTRA Saturday Shows**

**COAL MINER'S DAUGHTER**  
Sat. 7:15

**NO NUKES**  
Sat. at 9:30

**EXTRA ELVIS**  
That's the Way It Is  
Sat. at 9:30

**THE HOUND OF THE BASKERVILLES**  
Fri. & Sat. 11:00

**THE HILLS HAVE EYES**

Meet the Carters, an all-American family whose camper breaks down in the desert. Watch them meet the "Coyotes", a family of homicidal cretins, holed up in the nearby hills. Wes Craven's cult favorite is in a league with *The Texas Chainsaw Massacres*.

**Friday at 9:30**  
**Sunday at 9:15**

**A Shot in the Dark**

Blake Edwards strikes again, with a sequel to *The Pink Panther*. Bumbling Inspector Clouseau (Peter Sellers) investigates a French maid (Elke Sommer) accused of killing her lover.

**Fri. at 7**  
**Sat. at 9**

**MEMORIES OF UNDER-DEVELOPMENT**

Sergio Corrieri portrays a middle-class intellectual caught in the midst of the rapidly changing social reality of revolutionary Cuba. Although he stays in the country while wife and friends flee to Florida he cannot commit himself to the Revolution; he remains outside, a skeptical alienated observer. Directed by Tomas Gutierrez Alas. With Daisy Granados in Spanish.

**Sun. 7:00 only**

**Aguirre, the Wrath of God**

Werner Herzog's widely acclaimed visualization of the doomed journey of a band of fifteenth century conquistadors. With a mesmerizing performance by Klaus Kinski and stunning photography, the search for El Dorado becomes a haunting meditation on the inseparability of heroic vision and solipsistic madness.

**Fri. 9**  
**Sat. at 7**  
**Sun. at 9**

**NO NUKES**

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PRODUCED BY JULIAN SCHLOSSBERG · DANNY GOLDBERG  
DIRECTED BY JULIAN SCHLOSSBERG · DANNY GOLDBERG · ANTHONY POTENZA  
A 1980 concert film. These performers lent their talents to a series of Madison Square Garden benefit shows. **Friday at 7:30, Sunday at 7:15**

## Scoreboard

**Wednes**

**Women's Competitive**  
Alpha Phi 28, Odds & Ends 14  
Dirty Dozen 19, Quad 14  
Sir Crazy 21, Delta Gamma 14

**Men's Independent**  
Nail It 54, Dogs 42  
Brother Oink 60, EMBs 2  
Mother Blues 29, Small 28  
Slow 28  
Friday Afternoon Club  
Currency 29  
Hogan's Heroes 29, L & M  
Yeah Babies 61, OFF 34

**Men's Recreation**  
Alpha Karma Perri  
Diphong Dunkers 25  
E Streeters 32, Burge B  
Tessers 120  
Lucky Seven 32, Ma  
Debaters 23  
Backstabbers 27, Jack 1  
25  
Flaming Girth 39, EGO 23  
Phi Kappa Psi 29, SPI 22  
Hog's Heroes 30, 4 Jerke  
Dribbler 25

## Sporting events at home this weekend

**Women's gymnastics**  
Western Illinois, 7 p.m. Fr.  
Field House North Gym  
Men's track vs. Northeast  
southern, 1 p.m. Saturday,  
Building

**Men's gymnastics vs. Nebraska**, 7:30 p.m. Saturday,  
Field House North Gym  
Women's gymnastics  
Western Illinois, 7:30 p.m. Saturday,  
Field House North Gym

## Striders to reorganize

The Iowa City Striders will hold organizational meeting 8 p.m. Saturday at Iowa City Recreation Center. Expect speaker is Dr. Charles Tipton, a UI exercise physiologist. He speaks on the "Fast slow twitch muscles" explain why some people are sprinters and others are long distance runners. Footage of the MS Marathon will also be shown.

Runners of all speeds are encouraged to attend the meeting.

Comp stop in chose Feb

Tray

UH-HUH... YEAH RIGHT, I GOCHA

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Scoreboard

Wednesday's IM scores

Women's Competitive
Alpha Phi 28, Odds & Ends 9
Dirty Dozen 19, Quad Queens 14
Str Crazy 21, Delta Gamma 15
Men's Independent
Hill 54, Dogs 42
Brother Oink 60, EMBs 21
Mother Blues 29, Small But Slow 28
Friday Afternoon Club 31, Currency 29
Hogan's Heroes 29, L & M 18
Yeah Babies 61, Off 38
Men's Dormitory
Brut Renow Eleven 36, North Tower 25
Orphans 34, Running Renegades 21
Men's Recreation
Alpha Karma Parrier 30, Diphony Dunkers 25
E Streeters 32, Burge Beaver Teasers 120
Lucky Seven 32, Master Debaters 23
Backstoppers 27, Jock Itches 25
Flaming Girth 39, EGO 23
Phi Kappa Psi 29, SPI 22
Hogan's Heroes 30, 4 Jerks & a Dribbler 25

Sporting events at home this weekend

Women's gymnastics vs. Western Illinois, 7 p.m. Friday, Field House North Gym
Men's track vs. Northeast Missouri, 1 p.m. Saturday, Rec Building
Men's gymnastics vs. Minnesota, 7:30 p.m. Saturday, Field House North Gym
Women's gymnastics vs. Western Illinois, 7:30 p.m. Saturday, Field House North Gym

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PERSONALS

A SUPPORT group for women who were sexually abused when young is forming at the Women's Resource and Action Center. Call 353-6265 for more information. Confidentiality is guaranteed. 2-11
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## Newton's Jackson decides to stay close to home

By Heidi McNeil  
Sports Editor

Trey Jackson, who could have written a plane ticket anywhere in the country, has decided he'd rather settle for an hour-and-a-half car ride.

That happens to be the approximate distance from Newton to Iowa City. And Jackson just happens to be the No. 1 high school football player to come out of the state this year. The All-American prep announced his commitment to the Iowa football program late Wednesday night.

Jackson led Newton to the Class 4A

title last fall, beating Bettendorf, 28-14. The 6-foot-1, 185-pounder rushed for 1,361 yards last fall. Jackson doubled as defensive back and running back.

"He could have gone anywhere," said Don Patterson, Iowa recruiting coordinator. "He was recruited by schools coast to coast. He went on official visits to Alabama and Oklahoma besides Iowa. He canceled his visits to Nebraska and Tennessee after talking to us."

Jackson officially visited the UI Jan. 24. He will sign a national letter-of-intent Feb. 18 — the first day permissible to sign the national letters.

"WE WANTED him to announce when he wanted to," Patterson said. "It was good timing for us. Other recruits will recognize the fact that the No. 1 prospect chose Iowa. Maybe his announcement will make them look at us closer."

Jackson said Oklahoma was his second choice.

"Iowa has great fan support and the people and coaches there treat you great," he said. "The new facilities also were part of my consideration. I would have gone to Oklahoma if I hadn't gotten everything I wanted from

Iowa. "My decision was made a lot on the respect I got at Iowa. I wasn't treated as just another number or player. If the coaches didn't treat me well on a recruiting trip, I wondered what it would be like as a player on the team."

"At Oklahoma they were real nice, but I hinted around I wasn't real sure I wanted to go there. They didn't treat me quite as well after that. At Iowa, the coaches were always talking to me and showing that they cared."

JACKSON SAID his parents gave

him advice, but allowed him to make his own decision. "They were really surprised I picked Iowa. They thought I was going to Oklahoma."

Patterson said Jackson will "play at the position he wants." Jackson said he wasn't "choosy about positions," but would probably help at wide receiver, defensive back or on speciality teams.

Jackson holds the state records in the 100- and 200-meters, running the 40-yard dash in 4.3 seconds. "He has innate speed," Newton Football Coach Frank Gilson said. "It'll be tough replacing him, that's for sure."

Jackson hopes to major in either pre-dentistry, dental hygiene or business administration. "I got the full treatment at Iowa, both academically and athletically. I didn't get that at the other schools. They showed me everything to expect if I came to Iowa."

Jackson said he was glad the pressure of choosing a school was off.

"The recruiters were really getting on my back and disrupting my family life. I didn't want to wait until the last minute."

## Gymnasts face tough Gophers in match

By Steve Batterson  
Staff Writer

It's showdown time.

The Iowa men's gymnastics team is set for its biggest meet of the season. The Hawkeyes, 8-1 on the season and ranked 13th in nation, take on Minnesota, five-time defending Big Ten champion at 7:30 p.m. Saturday at the Field House North Gym.

Coach Tom Dunn said the Hawks will have to turn in their best performance of the year to defeat the Gophers. "We're going to have to be in top shape. Our performance will have to be a little better than what we did against Michigan State. They've only had one score higher than our highest score and I think it's in reach."

Minnesota appears to be fairly healthy, according to Dunn. The Gophers will bring Dan Price, 1980 Big Ten all-around titlist, and Brian Meeker, who finished third in the league all-around competition. "They (Gophers) also have Joe Ray and he could possibly be the best freshman all-arounder in the nation this season," Dunn said.

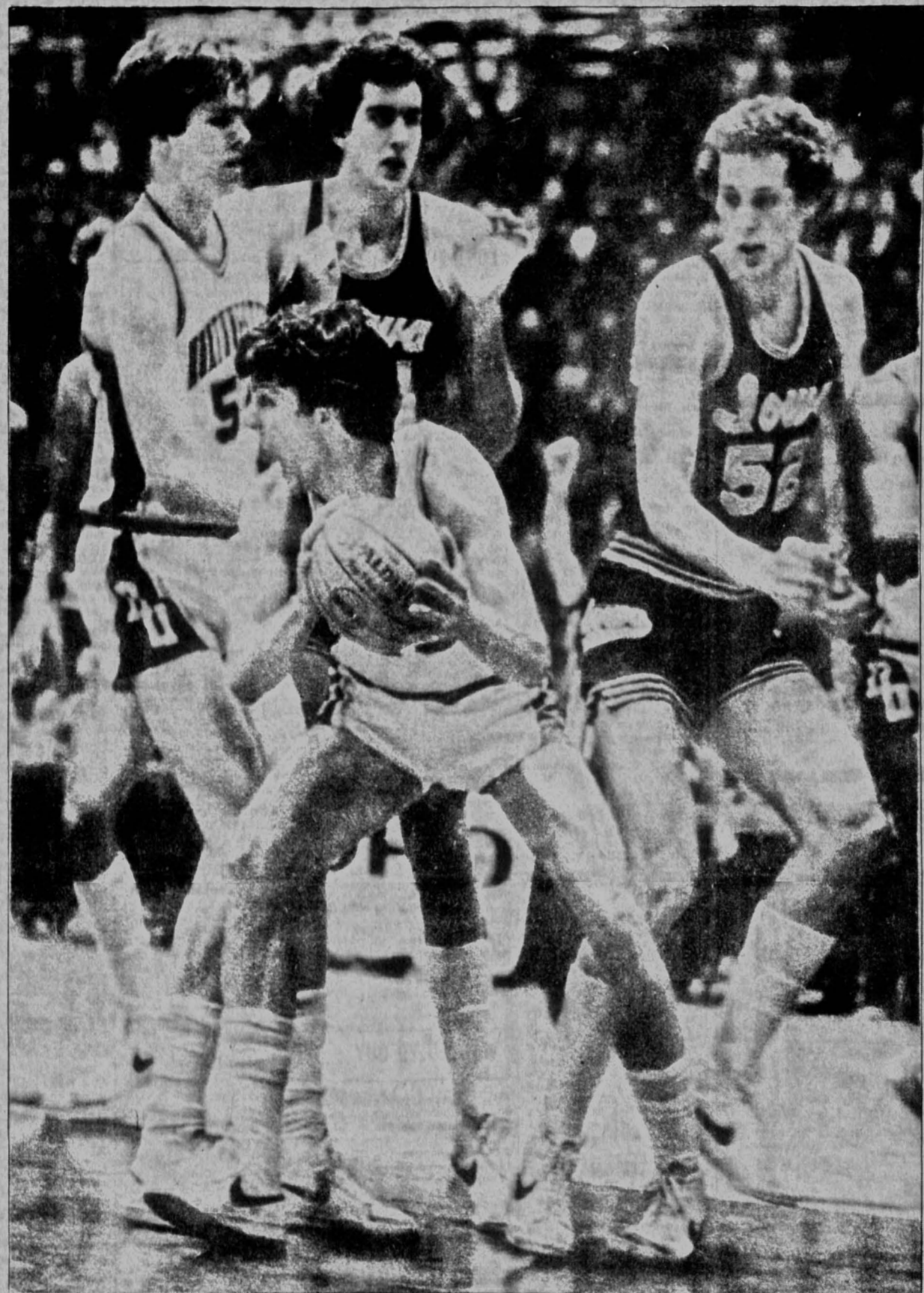
DUNN BELIEVES his squad has more depth and more team balance than the Gophers. "They seem to be a little top heavy and then taper off. They haven't reached their potential yet, but then neither have we. I think that both teams should be scoring around 270."

The Hawks have lost the services of Steve Troester for the rest of the season. Troester, who injured his knee in last Saturday's meet, underwent surgery earlier this week.

Dunn still must make a decision on his all-around entries. Dunn said he will wait and see how Paul Goedecke's ankle is before reaching his decision.

Dunn has been experimenting in the last two meets, trying to find his strongest line-up for the Gophers.

As far as the spirits of the Iowa gymnasts, Dunn said he hasn't had to do much pep talking about Saturday's match-up since the Michigan State meet.



Northwestern's Jim Stack come up with the rebound despite Iowa's towering centers, Steve Krafcsin and Steve Waite. The Wildcats' center, Collin Murray, is also in the action in Thursday night's Big Ten contest

## Brookins' 27 fuels Iowa over 'Cats

By Mike Hlas  
Staff Writer

EVANSTON, Ill. — The wind off Lake Michigan may have made it frigid outside McGaw Hall Thursday night, but Vince Brookins was on fire, scoring 27 points to lead Iowa to a 76-65 win over Northwestern.

Brookins was 11-of-13 from the field and made 5-of-5 free throws to equal his previous season high, established against Detroit.

Iowa could do little wrong in the game's first half, scoring the first eight points. The Hawkeyes held a 34-18 halftime edge, while enjoying 60 percent accuracy from the field.

Northwestern found the going quite the opposite, making only eight first-half field goals, and shooting a miserable 27.6 percent.

Iowa Head Coach Lute Olson tried something different against the Wildcats, starting centers Steve Waite and Steve Krafcsin in the same line-up.

Olson, unhappy with the Hawks' poor rebounding effort in last Saturday's 79-66 loss at Illinois, said "board control" was the key to Thursday night's win.

"I thought we got an excellent ball game out of our front-line people," Olson said. "Offensively, we got a lot of shots deep in the power zone."

"I THOUGHT Krafcsin and Waite played well together. They created match-up problems for Northwestern. We shot them out of their zone early. They went to the man defense and our two big guys went to work."

Olson said the Hawks would use the same starting line-up in the 3:05 p.m. rematch with Illinois Saturday at the Field House. "We'll stay with the same starting line-up for the next two games. You can't play Illinois and be outbounded by 15."

A zone defense, used most of the game by Iowa, created problems for

Northwestern.

"We intended to play some zone and some man-to-man," Olson said, "but the zone was very effective, so we stuck with it."

The second half started out much the same as the first. The Hawks led by 23 points at one stage, 56-33. But the Wildcats refused to surrender as senior guard Rod Roberson put on a one-man show. He scored five straight points to give the local fans something to cheer about.

NORTHWESTERN cut the gap to 11 at 70-59, but that was as close as the Wildcats were to get. The Wildcats fouled Iowa three straight times down the court to no avail. Kevin Boyle and Brookins combined to sink six straight foul shots and prevent the contest from getting any closer.

Brookins earned his 27 points in only 29 minutes of action. "I'd say it was my best all-around game this season," Brookins said. "I used a good shot selection, and our big men did the job working inside and getting the ball out."

Other Hawks in double figures were Boyle with 16 and Krafcsin with 10. Boyle played a strong game, making 6-of-8 from the field, and playing his usual aggressive defense.

Roberson led the Wildcats with 21. Jim Stack added 16.

### Big Ten standings

Conference	W	L	pct	All Games	W	L	pct
Indiana	7	2		14	7		
Iowa	6	3		15	3		
Illinois	6	3		14	4		
Michigan	6	3		15	3		
Purdue	5	4		12	6		
Ohio State	5	4		10	8		
Minnesota	4	5		12	6		
Michigan St.	3	6		9	9		
Wisconsin	2	7		8	9		
Northwestern	1	8		7	11		

Thursday's scores  
Purdue 74, Minnesota 59  
Indiana 89, Wisconsin 64  
Illinois 82, Ohio State 63  
Michigan 79, Michigan St. 77 (OT)

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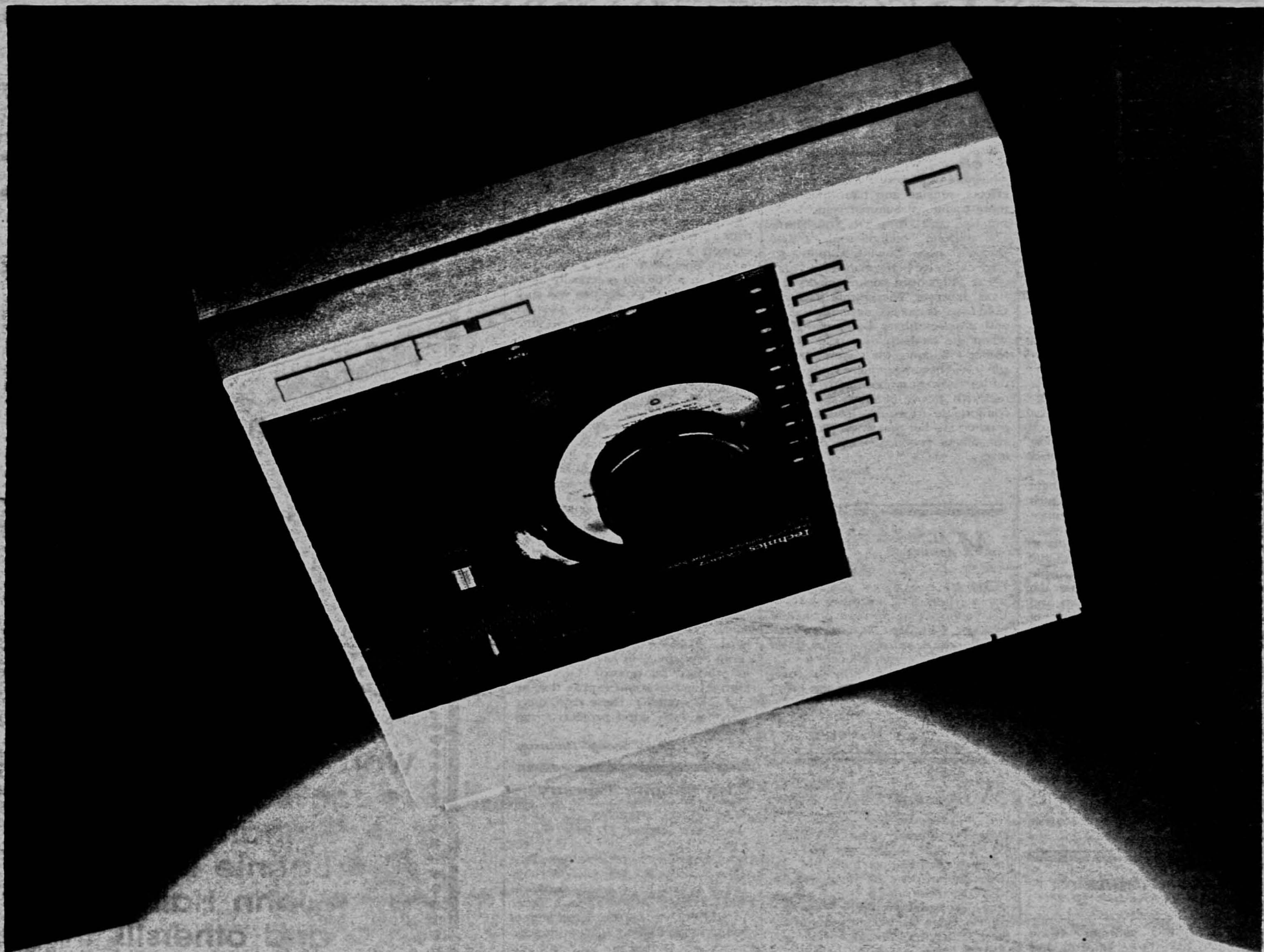
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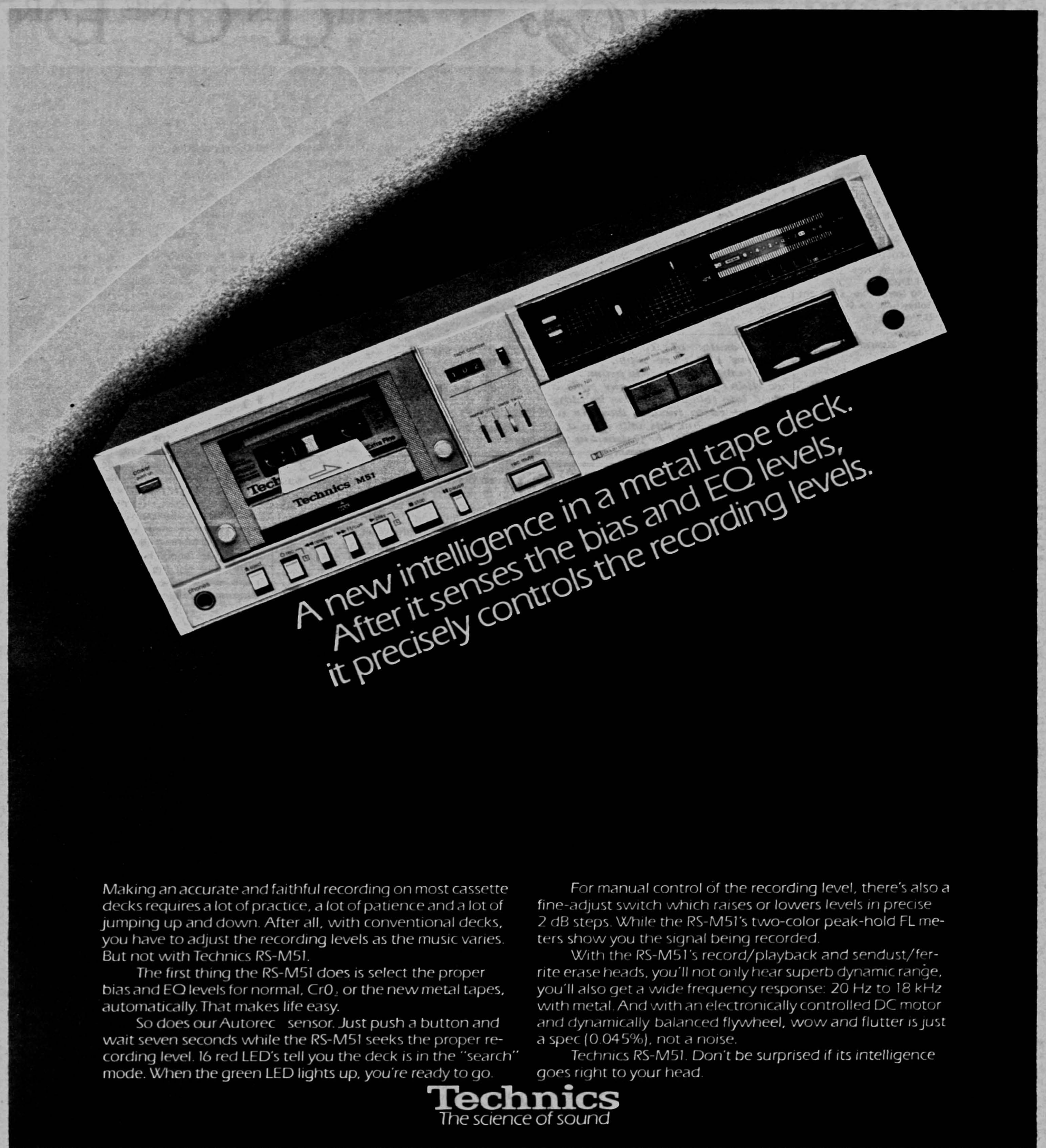
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Ampersand February, 1981



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## ON DISC

February, 1981

### DIRE STRAITS

Making Movies

(Continued from page 12)

There are some bright spots. The title track is a mildly imaginative techno-funk variation, highlighted by effective use of reverb in Summers' whispered vocals. More distinctive still is "Grand Illusion," a shimmering, whimsical pop number. The album's other expansive performances fall into the "fourth" category, allowing Summers to "dance" his "fire," while "Last Year's Fool" and "Who Do You Think I Am" are more traditional pop songs. "Lookin' Up" and "Who Do You Think I Am" are more traditional pop songs. "Lookin' Up" and "Who Do You Think I Am" are more traditional pop songs.

the movie *Voices*. The deaf activist community protested that a deaf actress didn't play the Irving part, and expressed anger that the general release print was not captioned. Irving, however, feels that she and the filmmakers honored the deaf world as best they could (they *tried* to find an appropriate deaf actress; they provided captioned prints to special audiences), and the criticism stung. She was especially mortified to attend a deaf convention where the *Voices* controversy bore the brunt of an M.C.'s jokes. "I was sitting there feeling *this* big," she shuddered. "I felt like I was doing the right thing, and to be shot down by the very people involved was hard to take. I was really proud of the work and the research that went into it to make it honest."

One senses a tremendous vulnerability in this young actress, but also a guardedness learned from painful experience. When I asked her if her role in *The Competition*—that of a woman dealing with her lover's fear of her success—at all mirrors her recent past, she firmly said "No" and visibly tensed. Personal information about Steven Spielberg and "significant others" in Irving's life is now off-limits to the press, although she *will* reaffirm Spielberg's lack of influence on her career: "If I knew I was getting work only because of Steven, [the publicity] would have bothered me. I knew that Steven had nothing to do with anything that has happened in my career. As far as what people write in fan magazines or whatever, who cares?" She punctuated the last remark with a nervous laugh and then admitted that she was indeed bothered sometimes when the press focused unduly on Spielberg. "When I was promoting *Voices*, I cared a lot and had a lot to say and they'd ask me three minutes about Steven and the whole article would be about Steven."

Besides learning how to handle the press, Irving has also discovered ways to take the cruel vagaries of the motion picture industry in stride. She's no longer afraid of film crews (she used to assume they hated her because she was a novice), she's able to freely choose the roles she wants to play, and she lives far from the Hollywood scene (in Malibu). "I used to feel a lot of pain about this business," she said, "take everything personally and feel that people had control over me. I now have the luxury with these films I'm in that I can separate myself from the film world—no eat, breathe, and s—t this world."

"I don't think it's the ideal world, but I can get what I want from it," she added, warming to the topic. "This acting business gives me a great diverse life. I can be everything. I get to live so many peoples' lives, to experience so many emotions, learn skills. It's really a luxury life." Catching herself in the middle of her upbeat recitation, Irving suddenly reflected, "What am I so positive about today? I started off so negative, what did I take? Really," she concluded in a Steve Martin patois, "I'm such a lucky guy!"

As she readied herself for her return to the set, I asked a final question: Had she dreamt as a child about being a movie star, a dream that now seemed a possible reality? Her answer revealed the willfulness behind her vulnerability. "I didn't dream about being a movie star, I dreamt about becoming the greatest stage actress. Somewhere I got waylaid. I think I kind of always knew that if I wanted it I could have it, because I always wanted to play the lead character. "I always wanted to be the star."

### Producing Hit Records

(Continued from page 7)

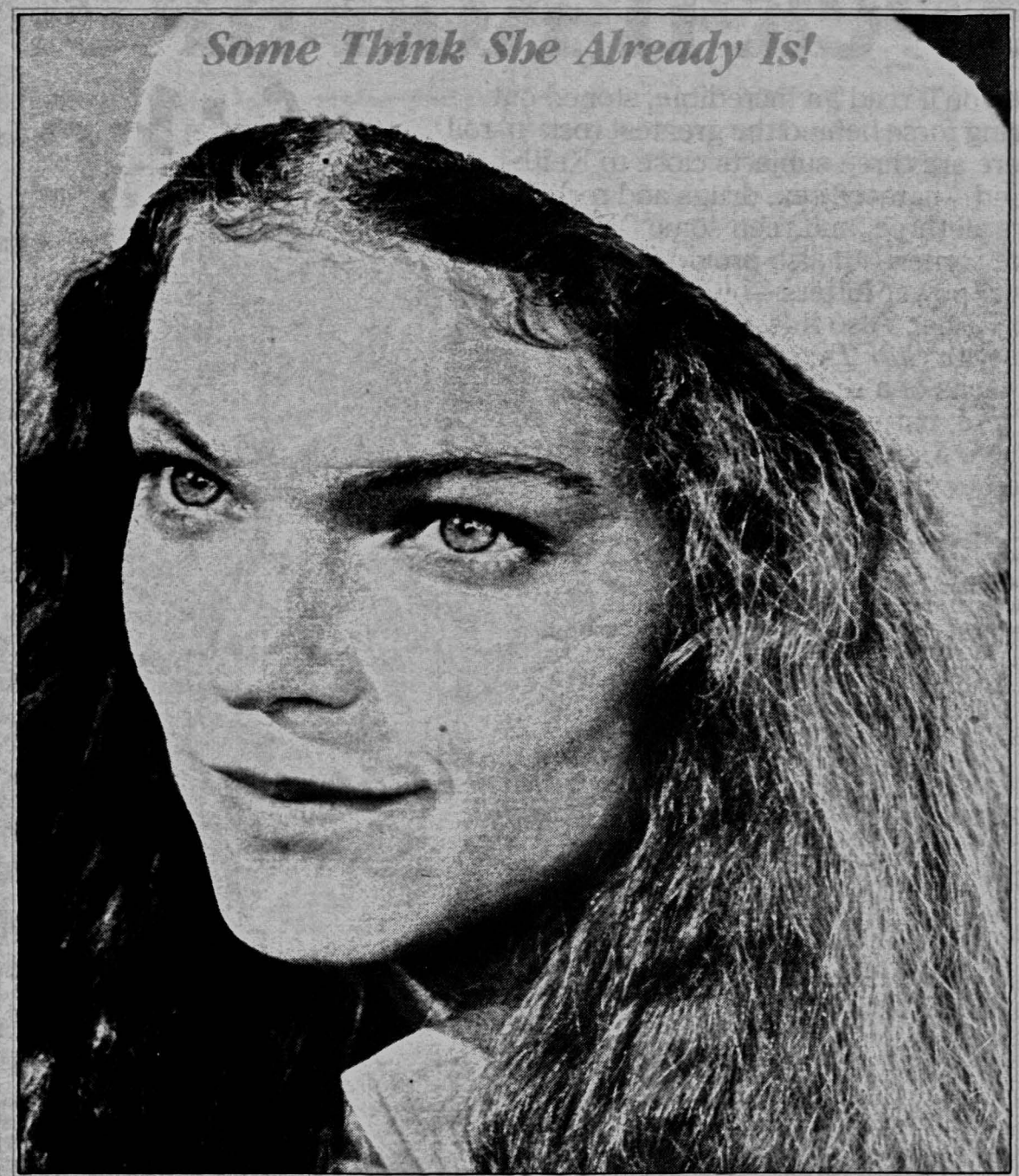
DENNIS LAMBERT & RONALD ZAL

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Ampersand February, 1981

# AMY IRVING WANTS TO BE A STAR

Some Think She Already Is!



BY MICHELE KORT

The publicist for the Columbia Pictures film, *The Competition*, peeked in at the door of actress Amy Irving's trailer on the Burbank Studios lot and informed her that she wasn't needed on the set for another half hour. Added the publicist, "It's up to you if you want to continue the interview" (which had already run beyond its pre-arranged limit of 30 minutes).

"I'm enjoying this," said Amy Irving. "It's been real harmless. I'll throw her out when she starts getting personal."

Journalists have already extracted more personal information from Irving than she ever cared to reveal—especially about her four-year liaison (which ended last year) with director Steven Spielberg. In fact, the Spielberg connection—and Irving's subsequent rumored romance with country star Willie Nelson—have brought more attention to the 25-year-old actress than any of her film roles to date. *Carrie*—in which she had a small but memorable part as the student who survived the psychokinetic holocaust—was the only one of her films to receive any box office support. *The Fury* and *Voices*, in which she played major roles, sold just enough tickets to insure that Irving would keep working.

But her "recognition factor" increased with *Honeysuckle Rose*, in which she costarred with Willie Nelson and Dyan Cannon, and *The Competition*, which pairs her with the popular Richard Dreyfuss, can only help.

She's most excited about the latter film. Irving plays a concert pianist competing with—and falling for—fellow pianist Dreyfuss. "This role is probably my favorite," said Irving as we sat at the trailer's "dining room" table. "He [writer/director Joel Oliansky] has given me a character who's smart and who's got a lot of energy and can be funny and sensitive. I'll never play a girl again after this. I don't have to deny certain knowledge; I can use a lot of my own life experience."

"Which," she offered, "is scary, because it's exposing more. Usually you can hide behind characters..."

Rather than hiding behind them, Irving's been able to embrace at least certain aspects of her characters in "real life." For *Competition*, she learned how to play piano, for *Honeysuckle Rose* she learned the guitar and sang with Willie Nelson's band, and for *Voices* she studied sign language and ballet. So now she plays and dances, sings and signs, right? "It's funny," said Irving ruefully, "everyone thinks it's so nice gaining all this knowledge of things, but once I finished the dancing film I immediately had to go into practicing the guitar. Then I had a guitar sitting there but all my free time was spent playing the piano."

"My piano teacher says I could be a pianist, my guitar teacher says I could be a guitarist, my dance teacher says I could be a dancer. It's nice to know, but I chose acting so I could dabble in

everything." Irving was literally born to act. Her father, the late Jules Irving, was founder of the San Francisco Actors Workshop and later head of the Lincoln Center Repertory Theater in Manhattan. Her mother is actress Priscilla Pointer, who played Irving's film Mother in *Carrie* and *Honeysuckle Rose* and also appears in *The Competition*. "All three of us kids [including an older brother who's now a director and an older sister who teaches deaf children] were put on the stage before we could talk," said Irving. "At nine months I played a baby in *Rumpelstiltskin*. When I was about two I had my first speaking part in *The Magic Butterfly*. "I was a ham from the beginning."

she confessed. "I never thought I wanted to do anything else." When Irving was 11, the family moved to New York because of her father's new position at Lincoln Center, and the scope of that theater made it impossible for all the Irvings to continue as company members ("We're talking big business here," Irving explained). Nevertheless, the youngest Irving continued to study acting in New York (and later in London) and appeared in Off Broadway productions. Before embarking on a film career she appeared in various television series and movies.

While still a student in New York she joined the Poor People's Theatre as one of the "token whites." The predominantly black group toured schools and churches with a play

about Martin Luther King and also conducted acting workshops. "We did Shakespeare classes," recalled Irving fondly, "and these ghetto kids could make some new sense of Shakespearean words."

Although the experience was mainly a positive one, Irving found that her participation didn't guarantee acceptance by the black community—onstage or off. "I used to get so upset," she recalled, "because I'd walk home from school and maybe some black people would bother me and I'd think, 'Why are they bothering me? I'm going out there in that play! I thought I was this righteous human being but they didn't know it.'"

Her sincere attempts at taking the "righteous" stance backfired again with

Wayland in the west is a disappointing, the characters are faceless strangers, the action rather pointless. Oh well, Chanay—back to the original. At least that's about something.

Neal Wilgus

Ampersand February, 1981

# GOLLEGE GAMES

**Raging Bull**  
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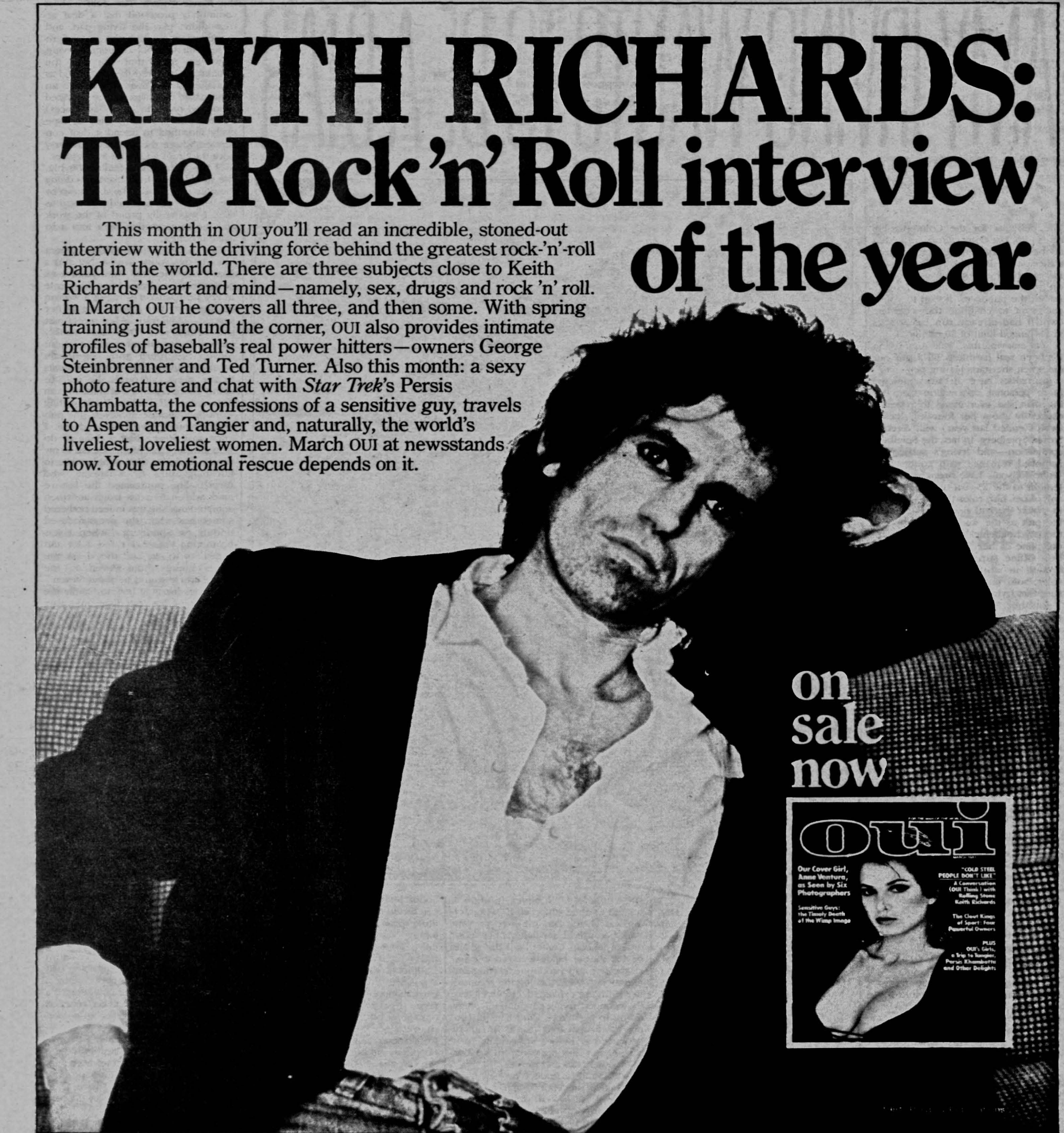
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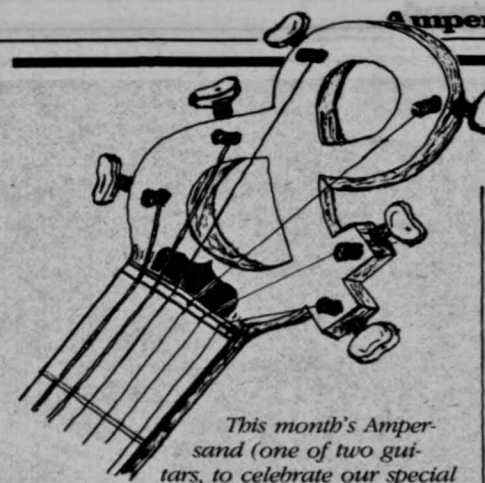
February, 1981



# KEITH RICHARDS: The Rock 'n' Roll interview of the year

This month in OUI you'll read an incredible, stoned-out interview with the driving force behind the greatest rock-'n'-roll band in the world. There are three subjects close to Keith Richards' heart and mind—namely, sex, drugs and rock 'n' roll. In March OUI he covers all three, and then some. With spring training just around the corner, OUI also provides intimate profiles of baseball's real power hitters—owners George Steinbrenner and Ted Turner. Also this month: a sexy photo feature and chat with *Star Trek's* Persis Khambatta, the confessions of a sensitive guy, travels to Aspen and Tangier and, naturally, the world's liveliest, loveliest women. March OUI at newsstands now. Your emotional rescue depends on it.

on sale now



This month's *Ampersand* (one of two guitars, to celebrate our special sound section) is by Steve Manno of the University of Maryland. He earns \$25—and so does the other one on page 7. Submit your original *Ampersand* on stiff white paper, use black ink, and put your name and address on the art work. Send it all to *Ampersand* of the Month, 1680 N. Vine, Suite 201, Hollywood, CA 90028.

**The Results of The Ampersand Readers' Poll were supposed to appear in this issue. We did promise and we didn't forget, but many polls arrived late (blame it on the holidays); we decided to include those in our tabulations, but this will take a bit more time. We will be finished in time for the next issue. We promise.**

On page seven of the November 1980 *Ampersand*, there appeared an article about Dire Straits' new album, *Making Movies*. The author, Alison Wickwire, talks about former Bruce Springsteen pianist Roy Brittan. First of all, Roy is not a former pianist for the E-Street Band, but the current one. He is still alive and well and performing with Bruce. And secondly, his name is not Roy Brittan but BITTAN! Just had to clear that up.

Colleen Miller  
Boulder, Co.

Furthermore, The Illustrated Encyclopedia of Rock misspells his name Roy Bitten. Which, in Latin, means "Somebody sunk their teeth into the king." Our thanks to sharp-eyed reader Miller. We must have been snake-bitten on proofreading day.

In regard to Judith Sims' review of *A Change of Seasons* (December 1980), I was appalled at her idea of most of the women in this country who supposedly "live for men, react to men—they have apparently, no other reason for being." Give us a break. Just because Derek will reduce herself to a piece of flesh, doesn't mean the rest of the female population should be judged accordingly.

Carole Johnson  
Ohio State University

Sims replies: "I ended that sentence with an unfortunately accurate depiction of most women in this country, feminism notwithstanding. Most women still spend endless hours worrying about getting and keeping a man. This has been going on for thousands, maybe millions of years, and it is changing slowly. I'm delighted that you're offended by the situation (even if you mistakenly blame me for merely mentioning it)."

In your November article on the Bus Boys you mentioned that "We may soon be seeing a quintet of white guys in tuxedos, singing five part harmonies and

executing some intricate steps." Stranger things have already happened... Seeing how little you focus on R&B artists it is understandable how you overlooked the strange Average White Band. They've been around some time.  
 Percy Ellis  
San Diego

Last time we saw the Average White Band, they did not wear tuxedos, did not sing five-part harmonies and did not execute intricate dance steps. But they were Average.

### Movies Are More Than Ever

NATIONAL LAMPOON GOES TO THE MOVIES is the title of the next (and first since *Animal House*) flick from the *Lampoon* team. *N. L. Goes to the Movies* will consist of four separate parodies of movie genres: *Kramer vs. Kramer* domestic angst, a Joseph Harold Robbins-type trash, a Joseph Wambaugh-type cop film and an Irwin Allen-type disaster. The two directors (two segments each) are Henry Jaglom and Bob Giraldi; so far Robby Benson and Candy Clark have been signed. Shot in and around Los Angeles, *N.L. Goes to the Movies* has a mid-June release date, in time to brighten the summer. We hope.

IN 1980 THE NUMBER OF FILMS released was up 19 per cent over 1979, but box office receipts were down 10 per cent (after adjusting for inflation's higher ticket prices). Even more movies are scheduled for 1981, which has prompted some industry execs to moan and groan, claiming the public can only absorb so many pictures. What these executives fail to comprehend is that the public will always (well, almost always) absorb good pictures; the drek we've been getting has earned its journey down the toilet.

T IRED OF HEARING ABOUT SONGS made into movies? Stifle a yawn and read on: Harry Chapin's "Taxi" and "Sequel" may be made into one or two TV movies, and his latest hit, "Protest Singer," could be feature-bound. Worse, there's a chance Chapin might star in the latter. Meanwhile, Alex Harvey will reportedly co-star with Geraldine Page and Sissy Spacek in a \$10 million movie of his "Delta Dawn." Harvey will also produce.

H EAVEN'S GATE, poor thing, has reportedly been cut by director Cimino from its original 4 hours and 39 minutes to 2-1/2 hours, but United Artists wants it slashed to 2 hours. Insiders believe UA won't even recoup advertising costs for *Heaven's Gate*, let alone production costs—about \$35-40 million. Ooops!

### Lawsuits, Boycotts & Plea Bargains

REMEMBER OUR LAST ISSUE'S item about all those lawsuits? Seems Stigwood is also being sued by *Grease* writers Jim Jacobs and Warren Casey for \$7 million; they claim they too were shorted on royalties.

JOHN PHILLIPS, former leader of the Mamas and Papas, recently pleaded guilty to narcotics charges in Federal District Court in New York City; he agreed to testify against fellow defendants charged with selling pills

and cocaine over a three-year period. Phillips was indicted last September on the same charges.

TOWER RECORDS, a large retailer on the West Coast, is currently boycotting MCA Records product, and a number of colleges and universities are boycotting Arista product. The former, because of financial disagreements; the latter, because silly Arista is now charging \$150 a year to service college radio stations with albums.

### In a Cast

RAQUEL WELCH was fired from her starring role in *Cannery Row* after working on the picture three weeks. Industry gossip claims Welch demanded script changes; the official reason: "creative differences." Producer Michael Phillips and director/writer David Ward wouldn't comment, except to say they expected a lawsuit. Replacing Raquel is Debra Winger, the actress who made such a hit in *Urban Cowboy*.

DIANE KEATON AND ALBERT FINNEY will appear in *Shoot the Moon*, a love story, directed by Alan Parker (*Midnight Express*, *Fame*)... Timothy Hutton of *Ordinary People* next stars in *Taps*, about a student rebellion at a military academy... Lainie Kazan and Nastassia Kinski have been added to the cast of *One from the Heart* (that's the one starring Frederic Forrest, with music by Tom Waits)... since *Star Crazy* is one of the few movies packing 'em in lately, Gene Wilder and Richard Pryor may make yet a third movie together (their first was *Silver Streak*), but not before Wilder appears in *Traces*, a suspense comedy, and *Haunted Honeymoon*, which he'll also write and direct... Jane Fonda and Kris Kristofferson will star in *Roll Over*, about high finance... silliest casting idea this month: Woody Allen starring as Peter Sellers in a biopic... Steve Guttenberg will play goalie Jim Craig in *Miracle on Ice*, about the U.S. hockey team that pucked the Russians in Lake Placid... Matt Dillon of *My Bodyguard* will next appear in *Liar's Moon*, with Hoyt Axton and Cindy Fisher... Robert De Niro's next is reportedly *King of Comedy*, about which we know nothing...

### The Tube of Boob

WINDS OF WAR, by Herman Wouk, will be a 16-hour miniseries on ABC, starring Jeff Bridges, with locations in the U.S., Australia, West Germany, Italy, England and Yugoslavia (so who's counting?)... Buddy Ebsen, who was a yuck-'em-up Beverly Hill-billy before he was Barnaby Jones, will do two TV movies based on the first-named series, tentatively titled *The Ballad of Jed Clampett*... *Kent State*, the TV film about the four killings on that campus in 1970, will air February 8 and 9 on NBC, postponed from late January... CBS has ordered a series based on the movie *Private Benjamin*... Ruth Batchelor, former film reviewer for scuzzy tabloid *Midnight*, will replace Rona Barrett on *Good Morning, America*... Francis Coppola, pleased with the way his specially edited and expanded *Godfather* came out on TV, plans to add footage to *Apocalypse Now*, making it into a three-part, six-hour TV movie, for which networks are now bidding... Dick Clark's *All Kindsa Stuff*, which piloted in late December in the *Saturday Night Live* slot (which was hardly missed), may be a regular show next spring.

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OUR COVER	
While it may be premature to suggest that Amy Irving (photographed here by Herb Ritts) is already America's cinematic sweetheart, we wanted to put the idea around. She is, no doubt about it, <i>Ampersand's</i> A-Number One top choice. This month.	



# COLLEGE GAMES

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

## CINEMA ACADEMIA A COLLEGE MOVIE QUIZ

Are college students really as wild as they're made out to be in the movies? In between torrid love affairs, blowing up the chem lab and the obligatory food fight where do they find the time to go to classes, take exams and put up with the looming spectre of post-graduate unemployment? Do our professors mirror their celluloid counterparts in being gifted with this remarkable ability to relate to all our problems? And what about pimples? How is it that not a single cinematic co-ed ever cuts class because of zits?

Whatever discrepancies might exist between reality (if college can ever be considered reality) and the college life portrayed on the screen are not going to be resolved here. The object of this little quiz is to match the title of each film listed with the name of the college or university at which a major part of it takes place. Don't be fooled into thinking that it's too easy. Not every college listed will be used and some will be used more than once. If you match all ten correctly, you're obviously too smart and should quit school for a career in screenwriting.

1. *The Paper Chase*
2. *The Graduate*
3. *Love Story*
4. *Animal House*
5. *Horsefeathers*
6. *Breaking Away*
7. *Knute Rockne, All American*
8. *Night And Day*  
(The Cole Porter Story)
9. *Marathon Man*
10. *Bonzo Goes To College*

- |                    |             |               |
|--------------------|-------------|---------------|
| a. Columbia        | e. Berkeley | i. Harvard    |
| b. Sheraton        | f. Huxley   | j. Faber      |
| c. Louisiana State | g. Cornell  | k. Indiana    |
| d. Yale            | h. Maryland | l. Notre Dame |

For correct answers, see this space in next month's *Ampersand*. And for more mind-stimulating quizzes, puzzles and other fun features, pick up the current issue of GAMES wherever magazines are sold.

Answers to last month's quiz MUNCHIE MADNESS: 1. Oreos 2. Fritos 3. Chee-Tos 4. Seven-Up 5. Potato Chips 6. Fig Newtons 7. Pizza 8. Twinkies

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# KEITH RICHARDS: The Rock 'n' Roll interview

This month in OUI you'll read an incredible, stoned-out interview with the driving force behind the greatest rock 'n' roll band of the 1970s.

## ON SCREEN

### Raging Bull

starring Robert De Niro, Cathy Moriarty, Joe Pesci; written by Paul Schrader and Martin Scorsese; directed by Martin Scorsese.

Watching *Raging Bull* is the cinematic equivalent of ten tough rounds in the ring: it never lets down, never stops pounding and mauling the audience, and when it's over, it's hard to say whether we feel triumphant or defeated. In spite of these ambivalencies, *Raging Bull* is an extraordinary film in a season glutted with mediocrity and nice-tries.

Based on fighter Jake La Motta's book (written with Joseph Carter and Peter Savage), *Raging Bull* pulls no punches; La Motta is consumed with jealousy, hatred, impatience, fury; he not only smashes his boxing opponents, he beats his wives and brother and almost destroys himself.

It's never clear what Scorsese and De Niro want us to think of La Motta. We are manipulated into rooting for him and caring about him, but this is reluctant sympathy. La Motta is a bona fide bastard, and Scorsese and writers Schrader and Martin make no excuses for him, offer no sociological motives for his picaresque career (La Motta ends up reciting poetry and Budd Schulberg prose to classy audiences at the Barbizon Hotel).

De Niro is downright spooky. He disappears into La Motta (quite literally, gaining more than 50 pounds to authenticate Jake's later years and girth) and rewrites the acting catchism in the process. Unlike almost any other major actor we can name, De Niro is not a "star." He does not tailor a role to his personality or politics, like Eastwood, Reynolds or Redford; he does not encompass a role like Olivier or Brando, the role encompasses De Niro, and eerily so—but then his roles have not had a wide range: so far, lots of alienated loners, and inarticulate-but-sensitive working class heroes.

Time for a romantic comedy, Robert.  
Judith Sims

### The Competition

starring Richard Dreyfuss, Amy Irving and Lee Remick; written and directed by Joel Ollansky.

For Paul Dietrich (Dreyfuss), the international classical piano competition is a last chance to make it big before facing reality and a 9-5 job; as for Heidi Schoonover (Irving), rich girl with no immediate problems, it's not even her idea to enter the competition; she's there to fulfill the ambitions of her famous teacher (Remick). Naturally, Dreyfuss and Irving fall in love, reluctantly at first, and never without serious problems—such as, what to do when the one you love is better at your life's work than you are...

Although there are a few scenes and characters that flirt with cliché, the actors never falter. The music is wonderful; although Dreyfuss is not as convincing in his piano pyrotechnics as Irving, he does convey the spirit of the classical musician: a joyful exhilaration combined with intense concentration and tedious practice.

Since *The Competition* deals with a form of music and contest generally considered elite in this country, some moviegoers may



De Niro as La Motta the champ (above) and the overweight has-been (below).

shun it in favor of more familiar territory. A mistake! *The Competition* is an old-fashioned (in the best sense of the term), engrossing love story with a modern twist, a better-than-decent script (Ollansky wrote the excellent TV movie *The Law* a few years back), plenty of nervous tension and two very attractive stars. I loved it.  
Judith Sims

### Nine to Five

starring Jane Fonda, Lily Tomlin, Dolly Parton and Dabney Coleman; written by Colin Higgins and Patricia Resnick; directed by Higgins.

It starts off so promisingly: Fonda is the new employee, freshly divorced and timid in the ways of big business; Tomlin is the veteran office worker who holds everything together, including her family of four children; Dolly Parton is the private secretary who inspires, but does not reciprocate, lust. Dabney Coleman is their boss, a smarmy, rotten sexist who keeps the women under his thumb (nay, foot) until circumstances reverse the situation—and that, unfortunately, is when the film becomes stupid, unbelievable and anticlimactic. The message is subtle and disturbing: there's no way to get back at the wretched boss except in silly fantasies.

Lightweight, inoffensive and cute, *Nine to Five* does give a whole new dimension to Snow White and M&Ms, proves Dolly Parton can handle the movies (although she shows her inexperience by trying a little too hard) and reaffirms that Tomlin is terrific. (Fonda, though fine, does not dominate.) The interaction of the women is convincing, warm and friendly; the movie, ultimately, doesn't attain such heights.  
Judith Sims

## IN ONE EAR & OUT THE OTHER



John Lennon 1940-1980  
R.I.P.

### Projects & Productions

DIRECTOR WALTER HILL, whose *Warriors* was one of the more interesting films last year, is now at work on *Southern Comfort*, filming in Shreveport, Louisiana, starring Keith Carradine and Powers Booth, and concerning some National Guardsmen who tangle with Cajuns... William Friedkin, di-

rector behind *The Exorcist* and *The French Connection*, will do *Thy Neighbor's Wife*, based on the Gay Talese book; film will feature two "American marriages" of the Seventies, whatever that means—unlike the book, which featured all kinds of boring sex... Francis Coppola and Joseph Papp are supposedly discussing a film collaboration—Linda Ronstadt in *Pirates of Penzance*,

## OFF THE WALL



### Comedian Tom Parks: "I'm not black, not Jewish. What have I got to be funny about?"

BY GLENN ABEL

Tom Parks is feeling a bit antsy. He's been pacing the massive, chaotic control room at Atlanta's 24-hour TV Cable News Network for almost an hour, awaiting his first nationwide TV appearance.

"I always get a little nervous before things like this," he confides. "Do I look alright?"

Parks' musings are cut short by an anchorman's voice. "Coming up in just a moment, Tom Parks, a very funny and successful comedian."

"Hey, did you hear that?" Parks says, smiling through his neatly clipped beard. "I'm funny and successful. It must be true. We just heard it on the news!"

Parks, 30, is here ostensibly to speak on college humor, a subject which he knows intimately. As one of the biggest drawing cards on the cut-rate college entertainment circuit, the former Atlanta resident travels nine months a year, yucking it up in schools with names like Oglethorpe University and the Embury-Riddle Aeronautical University. On a good week, he'll play four or five campuses. Each year, he performs at 70 or more.

The CNN programmers have Parks

this in spite of the Eric Idle version of *Penzance* now in the works, mentioned here last issue... *The Thing* will be remade, directed by John (The Fog, Halloween) Carpenter; this version will more closely follow the original story... Roman Polanski now scouting locations in Thailand for *Pirates*, based on the experiences of Viet Nam refugees attacked by river boat people... Paul McCartney and George Martin will reunite to work on an animated musical film starring Rupert Bear, a British cartoon character; McCartney will write the story and songs and produce the film, Martin will orchestrate and produce the music.

### Polyvinylchloride News

ELTON JOHN has signed a \$15 million contract with Phonogram International, to distribute his (and his label Rocket's) records worldwide. U.S. distribution is by Geffen Records, from which Mr. John also received big bucks.

ANDY WARHOL has formed Earhole Productions and issued a limited edition 12-inch single by Walter Stedding and the Dragon People, produced by Blondie's Chris Stein. Warhol, back in the Sixties, was involved with the Velvet Underground.

JONATHAN RICHMAN, who's been called "the Charlie Chaplin of Rock" and "Jack Kerouac meets *Leave It to Beaver*," is in Los Angeles cutting a new album, adding new critics to his cherished repertoire of Rockin' Leprechauns, Martian Martians and his inimitable Abominable Snowman in the supermarket.

LOOK FOR A COMEBACK LP soon by Rick Nelson, TV (and real life) son of Fifties sitcoms Ozzie and Harriet. Always a credible country-toned rocker, Nelson's now going in for thumb/thumb/thumb/thumb New Wave bass lines and tunes by Graham Parker and John Hiatt.

ALL RECORD COMPANIES are not alike (it's the records that all sound alike): Capitol Records' office Christmas party theme was "Honky Tonk Holidays," and workers were encouraged to dress "urban cowboy" style, while down the street at A&M, spiffily garbed staffers dined and danced to a big orchestra, accompanied at one point by boss Herb Alpert himself, who joined in on "Rise."

### Campus Capers

COLLEGIATE HEADLINES tells us that G. Gordon Liddy is a more popular lecturer on the college circuit than Jerry Rubin, who has been greeted by occasional boos and cries of "sell out!" since accepting a job on Wall Street. Also, a group of students at Stanford are studying humor. That's right. According to Prof. Allan Pont, "Humorous Work is taken too lightly and rarely analyzed..."

THE GREAT American Photo Contest deadline is February 27, 1981. Grand prize, \$10,000, amateurs only. For entry brochures and blanks, write Great American Photo Contest, Box 120050, Nashville, Tenn. 37212 or call 800/251-1790.

What have I got to be funny about? A graduate of the University of Florida, Parks moved to Atlanta in 1973. He found a "real job" with a public-relations firm and didn't like it.

"One night a girlfriend took me to see Harry Chapin at the Great Southeast Music Hall. I watched him tell stories between songs and talk to the audience and people would laugh. It hit me that I had stories that were similar and just as funny. I went back to the club a few days later and told them I wanted to be a comedian."

He signed up for the Music Hall's amateur night and also landed a job there as a ticket taker. The first taste of performing hooked him. "I did 10 minutes of material and they all laughed. I knew then that was all I wanted to do. It was the greatest moment of my life."

During his stay at the club, Parks occasionally filled in for cancelled headliners ("I was available. And cheap.") and studied the parade of professional comedians which played the club. "It was a terrific education. Lily Tomlin, Robert Klein, Cheech and Chong, David Steinberg, Steve Martin, Martin Mull, they all worked there. Then I went after a career."

When Parks contacted a big Atlanta talent booking agency, he got no further than the front desk. "You want to be a comedian?" the secretary asked. "Go play Foreign Legion halls and VFW banquets."

"I knew I couldn't do that," Parks recalls. "So I had to invent ways to perform—like apartment complex par-

ties for \$15 a crack. Then one day I got my hands on a college directory and got on the phone. I started getting work right away."

Parks finds his college audiences fairly aware and receptive to new things—"mainly a comedian they've never heard of."

"Working colleges a lot, you tend to be isolated from what's happening in the rest of the world, though. College audiences are very homogenized now, thanks to TV. You get a little lazy because they're easy to play to. But the college market is really incredible. You can go to thousands and never repeat one. It's given me a lot of time to work up my material."

Parks has his hopes set on a multifaceted career in nightclub comedy, TV, film and writing, but admits he'll have to go through a definite transition to get from colleges to the Big Time. Toward that goal, he recently moved to Los Angeles ("I live under the big 'H' in Hollywood") and began acting lessons. So far, his dramatic talents have surfaced only in a banking commercial, in which his hand appeared. "Hey, look at that," Parks exclaims suddenly, pointing with the starstruck hand at a dysentery-green building on the outskirts of Atlanta. "The VFW. See, I could have played there tonight."

The Speakeasy is a walk-down club in Athens that caters mostly to the nearby Georgia Tech crowd. Parks shares the bill tonight with an old friend, a musician from Atlanta, and they're both worried about the size of the audience. The Thanksgiving



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He is America.

weekend has sent a lot of students home for the holiday, but the performers are optimistic because the Georgia Tech football game will be played the next day across town.

By showtime, about 50 persons have wandered in. Parks seems satisfied in. Parks seems satisfied in the Com-munists Party? And are you willing to name the names of other people who are or were? From the mid 1940s to the late 1950s these questions were put to thousands of Americans—Civil Ser-

vice employees, tenured professors, modest welcome from the crowd.

I know you don't know who I am, but we're recording a live album here

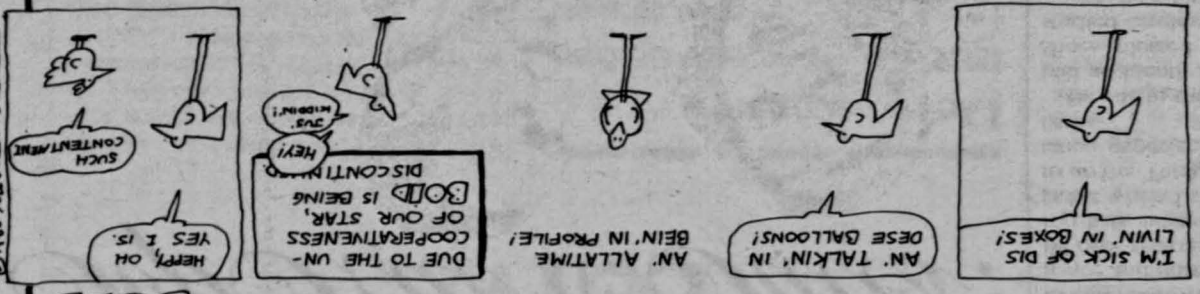
good spirits.

Amperсанд February, 1981

**Naming Names**

VICTOR S. NAVASKY  
Viking Press (\$15.95)

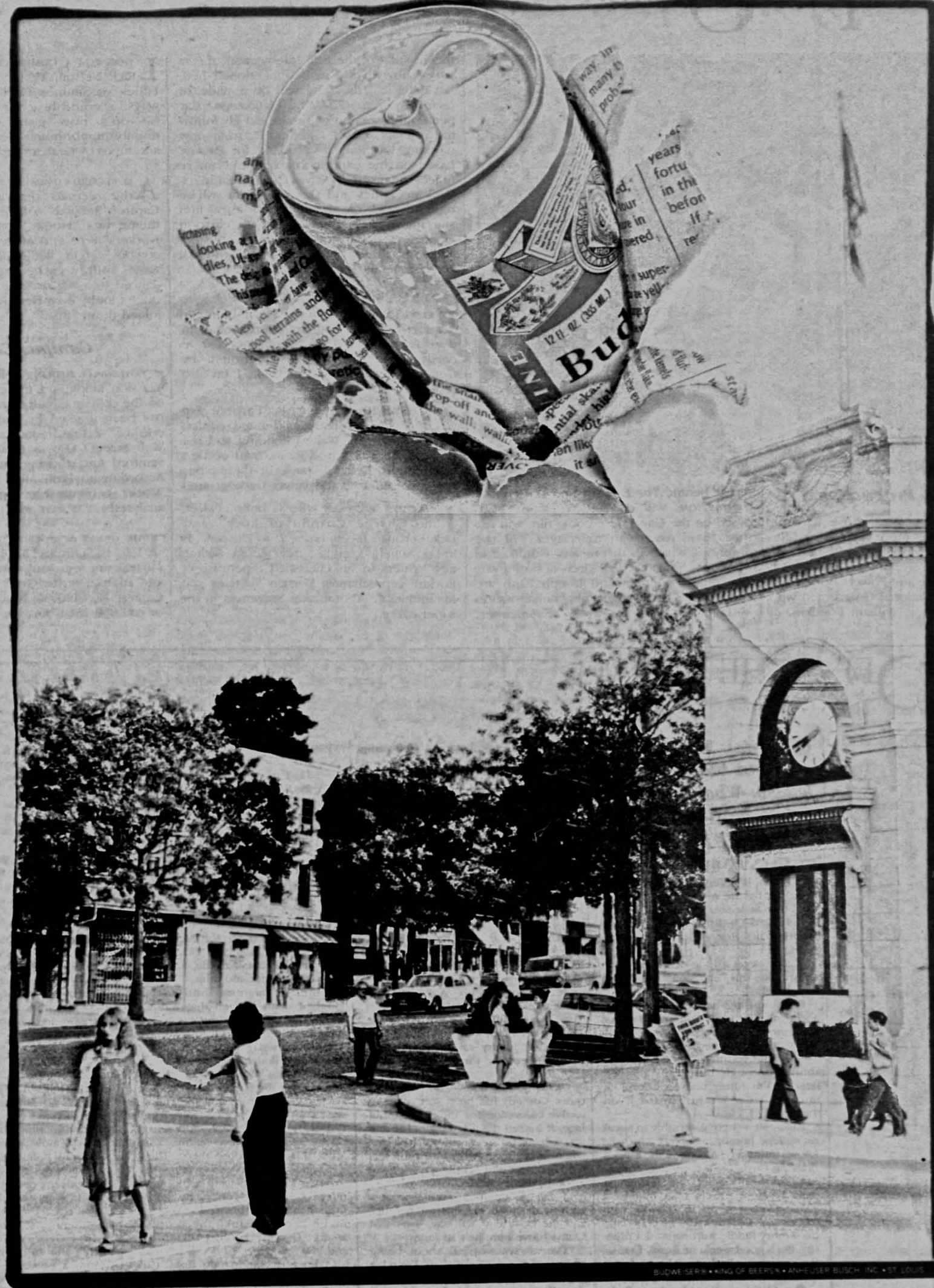
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Coming Soon to Selected Theatres

weekend has sent a lot of students home for the holiday, but the performers are optimistic because the Georgia/Georgia Tech football game will be played the next day across town.

By showtime, about 50 persons have wandered in. Parks seems satisfied with the turnout, and hits the stage in good spirits.

"I know you don't know who I am, but we're recording a live album here tonight," he says, after receiving a modest welcome from the crowd. "Let's try it again. Go berserk I don't mind a faked response." He's introduced again, and the gamble pays off. Parks is rolling.

Early on, he adopts an amicable, but stylishly condescending attitude toward his audience, a mixed bag of college students, townfolk and out-of-town football buffs.

"I'm a little nervous," he confides. "This is the first gay club I've ever worked." The place explodes with laughter. Half the guys in the crowd are looking over their shoulders.

Parks handles his dollop of hecklers handily. He plays off the crowd's reactions, dishing up a blend of campus, drug, sex and just everyday humor, generally eschewing one-liners for interlocking story lines that fit together like an ambitious, yet shaky Erector set model.

"Say, do you have a Frederick's of Athens here? That's where they sell those tasty black lace bib overalls..."

"I keep expecting Reagan's face to melt off and Nixon will be underneath saying, 'I made it.'"

"I did a screentest for ABC last summer. Then I went on strike. It was a brilliant career move."

After Parks runs through his set patter, he settles down to respond to written questions and comments he's solicited from the club-goers.

"What are you giving for Christmas?" one asks.

"The new Slim Whitman holiday album, of course."

"Do you have any fetishes?"

"I'm into Mazola Oil, and heart and lung machines. Anything to do with medical equipment. I love it."

Parks continues to field the queries—peppering his responses with a liberal dose of four-letter words—while a small group of middle-aged southern gentlemen and their wives is fuming in back. "Do you think he's funny?" groans one man. "Good God almighty. He went to school?" The discussion degenerates into a debate over what kind of firearm would be most effective in silencing Parks. They settle on a telescopic, high-powered rifle.

Meanwhile, the object of their attentions has a new toy on stage. It's a fancy pocket calculator programmed to beep out ditties like "Hail to the Chief" and the Notre Dame fight song. The crowd sings along. Someone requests "In-a-Gadda-D-Vida." Parks quickly calculates the exact day of New Year's Eve, 1999.

"It's Friday!" he announces to the audience's cheers. "Do you think we should make reservations now?"

After the show, Parks clutches a cream drink and leans on the club's doorway. He talks of the exhilaration that comes from performing, of sharing with an audience, of the rewards of being a modern-day jester.

"You know," he says with a weary grin, "I still can't get over the fact that they pay me for having all this fun."

# IN PRINT

## Naming Names

VICTOR S. NAVASKY  
Viking Press (\$15.95)

Are you now or have you ever been a member of the Communist Party? And are you willing to name the names of other people who are or were? From the mid-1940s to the late 1950s these questions were put to thousands of Americans—Civil Service employees, tenured professors, movie actors, directors and scriptwriters—first by the House Un-American Activities Committee (HUAC), then by the Senate Subcommittee on Investigations dominated by Joseph McCarthy, the junior senator from Wisconsin whose name now characterizes that period.

Navasky's *Naming Names* focuses on HUAC and the strange love-hate relationship it had with the Hollywood film community. Fan and fanatic scourge by turns, HUAC seemed bent on "punishing" the moviemakers for their fancy houses in the Hollywood Hills, their six-figure salaries and their sex appeal, as much as for any actual or alleged flirtation with Communism. (The committee could never prove Communist propaganda had slipped into the movies themselves.) But with the studios cowed and eager to cooperate with HUAC, the guilds and unions falling into line and the agents also going along, the company town of Hollywood came up with the blacklist—a semi-formal system of identifying those unemployable because of their political associations.

You got on the blacklist by being named as a Communist, a Communist sympathizer or merely a liberal supporter of a so-called Communist-front organization; you got off by naming names.

In fact, two but of three subpoenaed by HUAC in Hollywood refused to cooperate; only a third informed. Navasky has interviewed people on both sides, but he pays special attention to the informers, probing the reasons and rationalizations they have for naming names. For some, like actor Lee J. Cobb, it was brute economic pressure; others, like Budd Schulberg, who left the Communist Party when its cultural commissars told him to turn *What Makes Sammy Run?* into a proletarian novel, had a long-standing personal grudge. And many others

One test considers it "true" that men should be more aggressive sexually than women. More offensive is the fact that virtually all the sex-related quizzes are aimed at women ("Would You Make an Ideal Mistress?" "Can You Hold the man You Love?"). The payoff is the "How Feminine Are You?" test which throws the definition of womanhood back into the Dark Ages with scoring based on cooing over babies and preferring marriage to a career.

Sure, the book could be good for a laugh, but most will find it silly instead of revealing and, possibly, offensive rather than fun. Save your money and figure out "what you're really like" on your own.

Oh yes, and if you answered "a" back in the first paragraphs, you are (according to *The Book of Tests*) an artistic snob—next time take *Ampersand* to the salon with you.

*Nelle M. Engoron*

## The Book of Tests

BRUCE M. NASH & RANDOLPH B. MONGCHICK, PH.D.  
Doubleday and Co., \$8.95.

At the outset, *The Book of Tests* appears harmless enough, but it's just one more manifestation of the current compulsion to analyze ourselves *ad infinitum* with distasteful psychology. It even describes itself as "The ultimate collection of quizzes to... find out what you're really like."

But in spite of a "just havin' fun folks" disclaimer, the book is disturbingly sexist.

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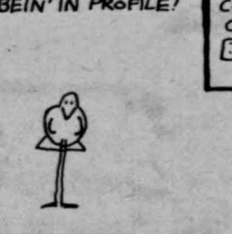
## I'M SICK OF DIS LIVIN' IN BOXES!



## AN' TALKIN' IN DESE BALLOONS!



## AN' ALLATIME BEIN' IN PROFILE!



## DUE TO THE UN-COOPERATIVENESS OF OUR STAR, BOLD IS BEING DISCONTINUED!



## HEPPY, OH YES I IS.



cited political disillusion with Stalin and the repressive iron hand of Communism. Convincing reasons, perhaps. But Navasky throws his support to those who would *not* inform, no matter what the reasons.

*Naming Names* is a superb work of oral history, whose subjects are the most talented, talkative, articulate people of a talented town. Navasky combines a sure sense of how to get these people to talk intimately into the tape recorder, a journalist's ease in laying out the sequence of events, and a lawyer's skill in clarifying the legal and ethical issues. *Naming Names* is a must for anyone who cares about the modern American history, Hollywood, or the behavior of a community under illegitimate political pressure.

*Cornelia Emerson*

## The Healer

LEONARD LEVITT  
Viking, \$12.95

For students of abnormal behavior, psychopaths have always held a unique fascination. They are a very special breed, and the older term for their condition, moral insanity, captures better than the present psychiatric nomenclature (antisocial personality disorder) both the profundity and specificity of the pathology.

The physician similarly captures the public imagination—witness the number of doctor novels, movies and TV shows. Granted that there has been some decline in the prestige of the profession in recent years, most of us still see doctors as special people, with special privileges bought at the cost of special obligations. Among the latter is the obligation to serve the cause of life, whatever the cost, whatever the personal sacrifice.

The doctor and the psychopath represent polarities in the public mind. On those occasions when they are one and the same, the phenomenon compels our attention in an especially horrifying way. In the context of the Nazi maelstrom, the acts of Doctor Mengele seem somehow uniquely grotesque, and the case of Dr. Charles Friedgood, the New York surgeon, apprehended attempting to flee the country with \$600,000 looted from the estate of the wife he had recently murdered, likewise strikes us as different from the usual intrafamilial homicide.

Drawing from a wide range of sources—friends, family, police—Friedgood's lifelong pattern of social, professional and economic disasters and his repeated avoidance of what would seem inevitable exposure

through charm, deceit and brazenness. The murder itself and Friedgood's subsequent behavior also stretch the imagination. Is it possible for a man to perform acts of mercy in the afternoon, violently inject his wife with multiple doses of Demerol in the evening, then chat with the maid over breakfast as the corpse lay cooling upstairs? No, our guts tell us; yes, the facts declare.

This compelling book joins Cleckley's *The Mask of Sanity* and Capote's *In Cold Blood* in describing the psychopath. It also points out the abysmal failure of the medical profession to censure one of its own; Friedgood functioned as a surgeon until the day of his conviction, dismissed from post after post, but never banished from the fraternity.

*J. C. Norton*

## Chrome Colossus

ED CRAY  
McGraw-Hill, \$14.95

This is an exhaustive study of the fourteenth largest "nation" on earth—General Motors, the once innovative, now bloated giant of the American automotive industry. Cray [an *Ampersand* contributing editor in his off hours] pursues his subject with a meticulous exactitude, telling his tale with precision rather than superficial drama. He has quite an account to put down, and does it with a minimum of bias or pontification.

The growth of General Motors described here can be seen as both a classic American story and an indictment of modern capitalism's flaws. We are presented with a variety of characters, figures in GM's history of contrasting personality—the reckless, energetic founder of the dynasty, William Durant; Henry Leland, the proud and idealistic Cadillac designer; the fastidious Alfred P. Sloan, GM board chairman and inventor of the modern corporate structure; James Roche, the embattled company president caught in the changing times of the Sixties. These and other men parade through *Chrome Colossus*, ambitious, arrogant and, occasionally, heroic.

Given any decent publicity, *Ghost Waltz* is certain to be controversial. But, far from being a dangerous book, it is a thoughtful testimony to the fact that the foundations of bigotry are laid early in life and that, left unchecked, they can build into a fatal psychological cancer.

*Craig Mindrum*

## Ghost Waltz

INGEBORG DAY  
The Viking Press, \$11.95

The tone of this book is what remains after a reading. It is a steady rain of quiet and somberness which perfectly matches the book's subject: the insidious evil which led to the death of six million Jews in Nazi

occupied Europe during World War II. *Ghost Waltz* records Ms. Day's attempt to understand not only why her Austrian father could have become a Nazi SS member, but also why, three decades after the war, the Holocaust still has tarnished her own mind beyond all cleansing.

As this self-analysis proceeds, the book appears to become both courageous and dangerous. For what are her choices, she asks: an Austrian by birth, the daughter of a Nazi; now living in New York city, she calls Jews her friends and co-workers. Doesn't she forfeit all objectivity toward Jews simply by virtue of her heritage? The truth, she finally admits, is that, deep in the most irrational corners of her mind, she remains in the hopelessly tenacious grip of anti-Semitism.

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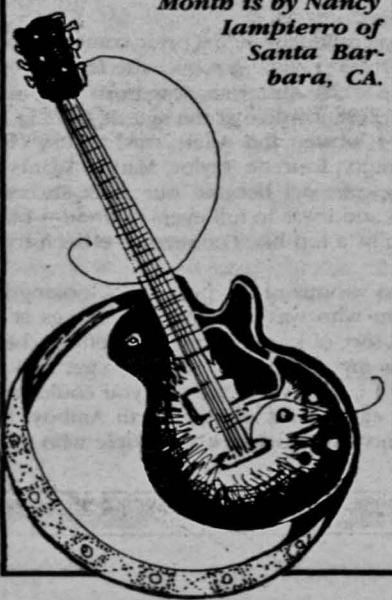
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The meat of the work, though, is Cray's detailing of the development of GM's automobiles. From the first Buicks manufactured in the early 1900's through the contemporary sub-compact, we see how commercial concerns and even petty whims frequently have overruled auto safety in corporate minds. GM's attitudes came to guide and permeate U.S. industry as a whole—Sloan's concept of "planned obsolescence" was taken for granted by the buying public. Cray makes clear that, until recently, America worshiped the auto as a technological godsend. *Chrome Colossus* is an impressive history of this faith.

*Barry Alfonso*

(Continued on page 19)



# Top Hat & Tales:



BY HARVEY GELLER

# Fred Astaire

Fred Astaire, whose taps and tonsils have launched more pop perennials than anyone in entertainment, has long been lionized as a towering inferno of grace, elegance and unstudied sophistication. "That," he flatly insists, "is a hideous myth dreamed up by over-zealous studio publicists. At the risk of disillusionment, I must admit that I detest top hats, white ties and tails. I am always arriving at dinner parties not wearing a dinner jacket when I should or vice versa. Invariably, I don't know how to get there or what time to arrive. Things are always spilling on the tablecloth in front of me. I've had some devastating experiences with beets. My hats are too small, my coats are too short, I am full of faults."

He sits in the living room of his quietly elegant Beverly Hills mansion, dressed as if he had accidentally wandered out of the firecracker dance sequence in *Holiday Inn*—white shoes, pleated pants, an open-collared blue oxford shirt and a foulard scarf knotted, with studied carelessness, at the neck.

"I expect I'm going to annoy you," he warns. "I simply hate talking about myself." At 81, Astaire is wallowing in a wave of popularity unsurpassed in his seven-and-a-half decades in show business. Last September Astaire was presented with the Pied Piper award by the American Society of Composers, Authors and Publishers; the statuette was inscribed, "To Fred Astaire, one of the best friends words and music ever had." Astaire and new wife Robyn Smith actually showed up for that evening. He did not attend a musical tribute to him staged several months ago at Carnegie Hall and featuring Mel Tormé, George Shearing, Stan Getz and Getty Mulligan. Astaire continues to reject most media offers, including million dollar contracts to perform in Las Vegas and, a most recent proposal, to costar with Lucille Ball and 38-year-old Smith in a movie titled *Rose and Me*. Smith, a former member of the acting workshop at Columbia Pictures, was, until recently, renowned as the most famous and glamorous female jockey in America. Now she is internationally immortalized as the wife of the world's most celebrated song and dance man.

In a profession notorious for its attachment to the symmetry of its male practitioners, Astaire is a baffling anomaly who, in all his 38 films, has displayed a hairpiece along with a chin unquestionably borrowed from the late Stan Laurel. There is a cherished legend that when he was screen tested by Paramount in 1928 the word came back—"Can't act. Can't sing. Balding. Can dance a little."

Yet through 76 years of vaudeville, Broadway shows, films and television, Astaire has proven himself not simply a dazzling dancer who just happens to sing but a persuasive, endearing vocalist who has managed to introduce a forest of evergreens. More, in fact, than Frank Sinatra, Al Jolson and Bing Crosby combined.

In one of his earliest films he spent 17 screen minutes of 1934 on the futuristic Brightbourne Hotel esplanade twirling Ginger Rogers to "The Continental," a tune that was to be enshrined as the Motion Picture Academy's first Oscar-winning song. In all, he has unveiled nearly a hundred Hit Parade classics, among them 11 Academy nominations: "Cheek to Cheek," "Lovely to Look At," "The Carioca," "The Way You Look Tonight," (another Oscar winner in 1936), "They Can't Take That Away from Me," "Change Partners," "Since I Kissed My Baby Goodbye," "My Shining Hour," "Too Late Now," "Something's Gotta Give." But there are dozens of other celebrated Astaire standards snubbed by the Motion Picture Academy, including "A Foggy Day," "One for My Baby," "Top Hat," "Let's Face the Music and Dance," "A Fine Romance," "Let's Call the Whole Thing Off," "Isn't This a Lovely Day?" "The Piccolino," "Nice Work If You Can Get It," "I'm Putting All My Eggs in One Basket," "I'm Old Fashioned," "You Were Never Lovelier" and "I Concentrate on You."

Another song offered to Astaire in 1954 waited eight years for its Oscar. "I was absolutely insane about it," Astaire laments, "and I'm furious that I didn't get to do it."

Songsmith Sammy Cahn recalls that when he was first informed that he and Jimmy Van Heusen would be writing for Astaire he told his agent, "I want that job no matter how much we have to pay."

"I thought it would be the peak for me. Fred Astaire doesn't especially sing. He does much more than sing. The film was titled *Papa's Delicate Condition* and we wrote four of five songs including 'Walking Happy.' I remember going to Van Heusen's house to read the script, which seemed to have the word 'irresponsible' throughout—this 'irresponsible' character, this 'irresponsible' man. When Van Heusen went to the piano and noodled out the tune 'Call Me Irresponsible' as we know it now, it all seemed to fall into place and, about one o'clock in the morning, we had our song. The next day at the studio we rehearsed it for two hours before going to see Astaire."

"When we got through the first half of the song, Astaire said, 'Stop...' I thought Van Heusen would have a heart attack. But before he went into cardiac arrest, Astaire said, 'That's one of the best songs I ever heard.' I said, 'That's one of the best half songs you ever heard.'"

"But Astaire was called away to a prior commitment at MGM and the film was abandoned for seven years. I never quite got over the let-down of not having Fred perform it."

Astaire, né Frederick Austerlitz, was born in Omaha, Nebraska, and made his first appearance with his sister Adele at the age of 4-1/2 in a kiddie show in Keyport, New Jersey. Fred portrayed a lobster and Adele was a glass of champagne. It was the early age of ragtime, Lilly Langtry, Laurette Taylor, Maude Adams and Jesse Lasky's "Piano Phriends."

"The wedding cake act became our most successful number," Astaire recalls. "Adele wore white satin and I was in full evening dress—black satin knickerbockers, white tie and tails. And, naturally, a top hat. For years I've been trying to dispel the idea that I was born with one."

"I would go to various music publishers looking for material and that's how I first met George Gershwin who was demonstrating songs at Remick's. George was amused at my piano playing, a sort of knocked-out, slap-left-hand technique and the beat pleased him. I told George how my sister and I wanted to get into musical comedy. 'Wouldn't it be great,' he fantasized, 'if I could write one and you could be in it?'"

During those early years playing Perth Amboy, Passaic, Shamokin and Lancaster with dogs, acrobats and monologists, it was Adele who monopolized the plaudits of crowds and critics.

named Michael McDonald played keyboard on the record and even wrote the flip side tune. Within a year, her contract expired and she was nowhere.

**Determination makes dreams come true for songstress Amy Holland**

A fine exhibition of whirlwind dancing, wrote the *Boston Record* reviewer, "although it could be wished that the young man would give up some of that blasé air which he constantly carries with him. He's too young for it and it deceives no one." In Washington, D.C.: "The girl is superior to the boy." When they debuted on Broadway in the Gertrudis *Lady Be Good* the *New York Times* damned Fred with faint praise: "Adele Astaire fascinates... not only with her glorious game but as a first rate comedienne... Fred gives a good account of himself." When Adele retired in 1931 to marry Lord Charles Cavendish, Fred's first solo appearance in *Guy Rovee* (where he introduced Cole Porter's "Night and Day") did not impress Harold Lockridge of the *New York Star*: "He gives a curious impression of unemployment." Quoth another: "Fred stops every now and then to look off-stage towards the wings as if he were hoping that his tired sister would come out and rescue him." "You would never pick Astaire out of any line-up to play a romantic hero, with or without music." The *Daily Mirror's* Burns Maude insisted: "Fred would never pick Astaire out of any line-up to play a romantic hero, with or without music."



John's most listenable song, "Watch the Wheels," is at least a candid husband grasps rather more quickly. Hard to tell. Only on the album closer, "Who D'You Think, a throwaway champagne, with Dylan, Lou Reed and precious few great rock 'n' roll primitives (along person—something the average poor moneyed indulgence to learn to keep the house—something the average poor kitchen, it took Lennon five years of question: was it worth the wait? On the Friends)." The Move's "Bronsonaurus bass lick materializes on "Go for the So where's Cheap Trick in all this gives here, I think not. As one of the does Rick Nielsen's wacked-out humor one great strength: his music generally give that forever separates him from All *Shook Up* is a schematic a straight-faced and ragged-out part-up of yes-such polished ear-candy salesmen as McCartney, Elton John and whoever's Trick is a rock 'n' roll paper. Cheap clearly is in need of a preacher.

**ON DISC**



(Tania) The past few years have seen Stevie Wonder bury his soulful fire with overblown pretension (*Songs in the Key of Life*) or symphonic dross (*The Secret Life of Plants*). When he did come up with his best in years, Wonder handed it over to a younger protégé (Bernie Jackson's only hit in his solo career was Wonder's "Let's

**STEVIE WONDER**  
Hotter Than July

All those years,  
all those miles,  
all those stories,  
all those songs,  
all those sights,  
all those sounds,  
all those dreams...

all those sons,  
one of them  
is going to be a star.

**& MORE**

Amperсанд

February, 1981

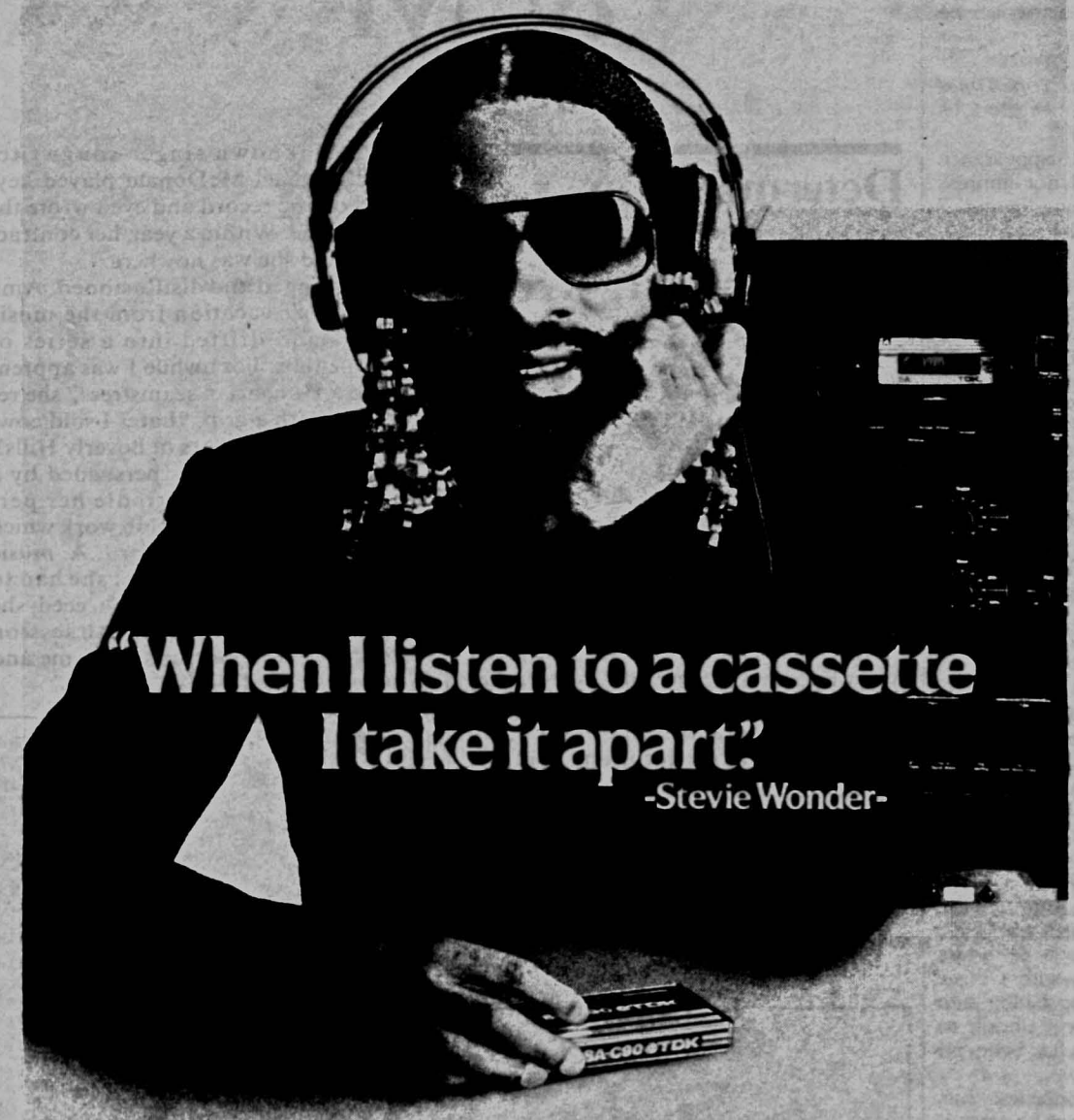
Amperсанд

February, 1981



Still a dime  
c 1987 Student Pub

S O U N D S E C T I O N



**"When I listen to a cassette I take it apart."**  
-Stevie Wonder-

Stevie's reputation as a perfectionist is well known. He puts everything into a song. And he doesn't want it lost in a recording. Before he takes a cassette home, it must deliver big studio sound. The kind of sound he can't take apart. The cassette Stevie likes most is the high bias TDK SA. TDK's unique Avilyn magnetic particle gives it a startling musical memory. You'll hear the full timbre and richness of the human voice. The subtle harmonics of a piano. The vibrant dynamic energy of strings. No nuance is beyond its range. No instrument is forgotten. And there's plenty of headroom for the blast and bluster of rock. Most of the world's deck manufacturers, themselves perfec-

tionists, use the SA to set the sound standard in their machines. Everything about the SA sets a standard. Its many components are checked thousands of times. 1,117 check points for the shell alone. TDK makes sure it will perform a lifetime\*. Which makes it very easy to like. And very hard to take apart.



**TDK**  
The Amazing Music Machine

\*In the unlikely event that any TDK cassette fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.  
© 1980 TDK Electronics Corp., Garden City, N.Y. 11530

**Baxter on Rolling Your Own**



Home studios are the greatest. I'm sitting in mine right now. I'm looking around, and I see all the things that I finally got together. And I remember when it was just a single tape recorder and one microphone. Didn't even have any headphones in those days.

But with today's microelectronics, and the strides forward by the electronics industry in miniaturization, just about everybody can make use—at some level—of a home recording setup.

Why have a recording studio in your own home? At first I thought the answer to that question might be obvious. But then I remembered everyone isn't as crazy as I am, so they might be looking at it with a more cautious eye. Let me say, number one, the most important thing is having a creative tool at your fingertips 24 hours a day. Music is a flighty enough concept; getting a good performance at any given time is really just a toss of the dice. So to be able to have a machine that can help you develop your talents as a musician, or a writer, or whatever you want to use it for, available to you, is probably the most important thing I can think of.

If you have a furniture-making shop, you're probably not going to have bad saws or bad hammers, or any other kind of tool. You'll probably want to use the best tools you can. Same goes for recording. You get what you can afford and use it to the best of your abilities, the best of its abilities. One of the best things about today's electronics is that they are so much improved over even the best of what was considered top-of-the-line ten or fifteen years ago, that you don't have to feel that you're making a compromise by recording in your own home.

The semi-professional audio market has grown in leaps and bounds since the Sixties. This is obviously due to two things. Getting into a recording studio is difficult sometimes, and the prices can be very high to someone

who has no financial backing from a record company. So how do you make a tape if you can't get in?

Well, this is where the semi-professional, or what they call semi-professional (although the machines and equipment, for the most part, are up to high audio standards) business got its start. You really can make a good record in your own home. People tend to forget that George Martin mixed down some of the best of the Beatles' records on a four-track machine.

If you have to do a recording session and somebody already has some material ready for you, you can take it home and work on it. It's like doing homework. If you're a songwriter, it's an invaluable tool. Because the better you can make your demo sound, the better you sound.

But back to the question of a recording studio in your house. Not everybody can afford to go even the semi-professional route. Say you have about a thousand dollars and you want to make records. Well, if you are very, very patient, and keep your eyes on the want ads in the magazines, I dare say you could find yourself a two-track machine and possibly a stereo mixer and a microphone for about that price. Get more money together and the job gets easier. This would all be used equipment, of course. Again, as technology becomes more and more sophisticated *vis-a-vis* these machines, people turn them over more quickly and more often, in order to take advantage of the latest technology.

To make it all simpler to understand, let's break up the idea of a recording studio into its separate parts. You need a place to do it. That could be just about anywhere you could stick your equipment—a bedroom, a closet, a van, just anywhere.

**Clifford on Hearing It Best**

Listening to hi-fi is an electronic way of trying to recreate the original sound of music. Like the Holy Grail, original sound may be sought but never reached. The problem is that no two people at a concert ever hear the same music, and microphones used for recording, however placed and no matter their number, have the same difficulty.

Still, an approximation of the original musical content is aurally satisfying, but it does need the cooperation of the user of a hi-fi system. A beginning would be to recognize a few facts: the hi-fi system is not and should not be part of the musical creation. It should reproduce faithfully, no more, no less. But in passing through the system the sound can be modified. New tones, not harmonically related, can be added, with the speakers the most notorious offenders.

The listening room itself can also come in for its share of criticism. It can absorb certain tones, increase sound reflections, cause certain sounds to be stronger in various parts of the room, or produce sound cancellations. The end result, depending on where you sit in your room, is that you are still further removed from hearing the

original sound. You have two choices: to accept things as they are, or to cooperate with the special demands of the hi-fi system. That system does lend itself to some experimentation. What you will hear will be dictated, in part, by the size and shape of your listening room, and there isn't much you can do about that. But you can experiment with speaker positioning. There is no law that says speakers must be positioned symmetrically. One can be on the floor, the other mounted on a shelf. They can be catty-cornered, or both can face directly outward, or some combination of these positions.

Some speakers have rear-mounted level controls, so you can make some tonal adjustments with their help. What you like to hear and what has been recorded for you can lead to a conflict in musical taste. When a recording engineer is at work the tape he produces is inevitably a reflection of his own musical wishes. He can emphasize or de-emphasize various musical instruments, change the ratios of bass, midrange and treble. He is the ultimate arbiter of what you may hear.

After the recording engineer gets finished what you may hear will be affected by the acoustics of your listening room. But neither the recording engineer, and certainly not the acoustics of your listening room, take your musical tastes into account. And those tastes differ from person to person.

You can modify tonal relationships by adjusting speaker level controls or by experimenting with speaker positioning, by adjusting your receiver's tone controls, or by using an equalizer. Or by some happy combination of all of these.

Some audiophiles feel that by setting tone controls to their "flat" position, in effect removing tone controls from having any influence on the sound, the reproduced music will be a more true replica of the original. This would be true if we could eliminate the recording engineer and room acoustics, but setting tone controls to their flat position is simply an evasion.

Speakers should be separated by at least 8 feet. If you want stronger bass, catty-corner the speakers on a bare, wooden floor. Bass tones however, carry a lot of musical energy and so you may lose the proper balance between bass and the more delicate treble. As pitch increases, tones tend to become more directive. For best tre-



ever mixer you find has at least as many outlets as the tape machine you have.

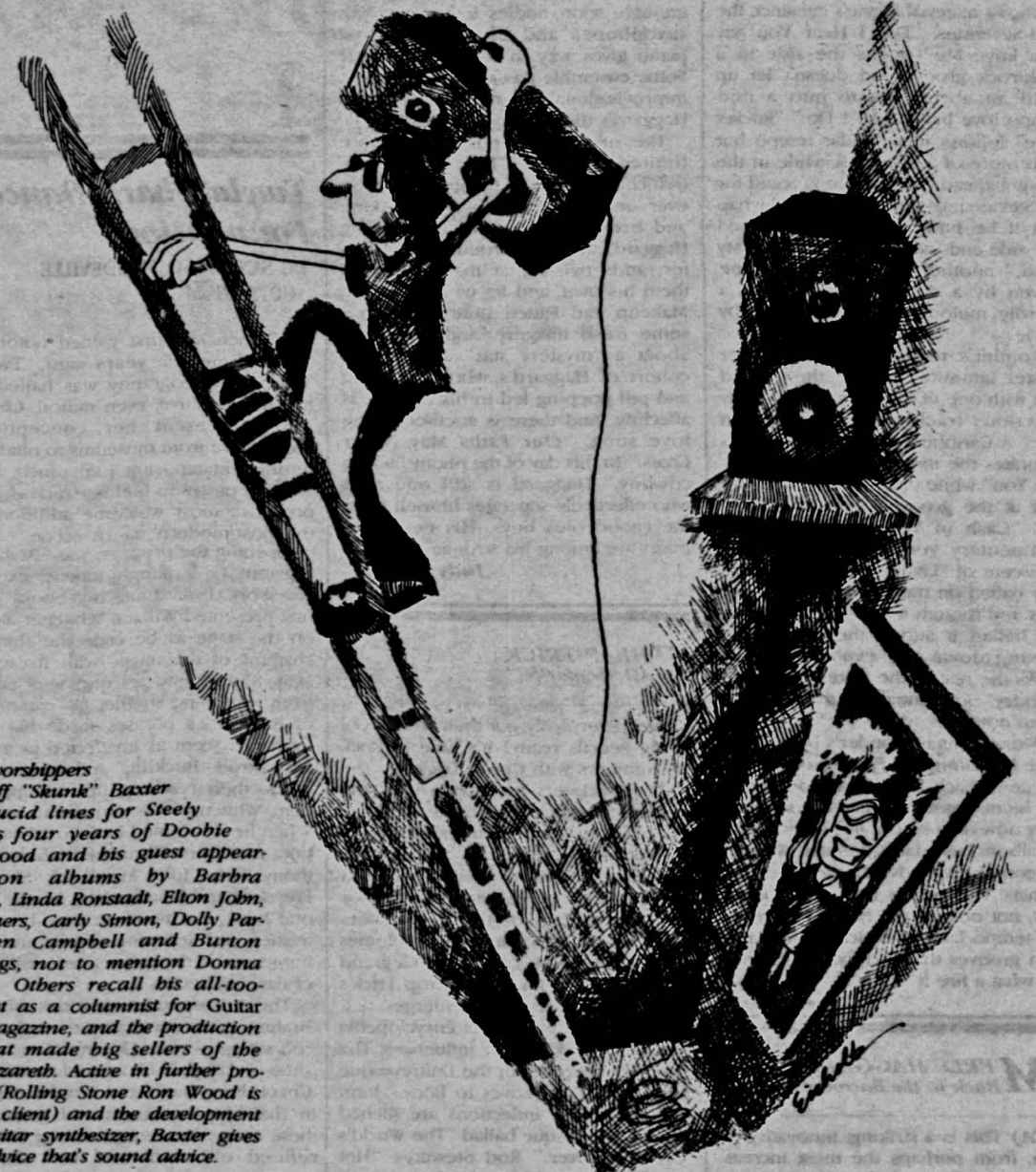
Now you have to be able to listen to the music. You need a good pair of speakers and an amplifier. This pair of speakers and amplifier is interfaced with your tape recorder and mixer through a pair of stereo outputs.

The only other equipment left in the system is the microphone. The microphone is the beginning of the recording chain. Microphone—mixer—tape machine. And it's probably the most important because many mixers are limited in their abilities to deal with the music in terms of equalization or echo, or any of the special effects. The sound, and the quality of the sound, must primarily stem from the microphone. If there's one section of the recording chain you should really sink your money into, it's the microphone. A good microphone, plugged directly into a good tape machine, will sound much better than an average microphone plugged into an average mixer and then into an average tape machine. Microphones vary in price, but—again—the used equipment market is probably your best bet.

One of the advantages of home recording is the chance to learn as you go because you are supplied with instruction manuals as you come in contact with increasingly more sophisticated equipment. Always refer to the instruction manuals and try to learn as much about the equipment as possible. The real secret in home recording, besides used equipment, is how you use that equipment. Try hooking it up any way you can think of, try to find new sounds.

If it seems I'm not being as technical as I could be, my main purpose in this article is not to describe how, but to tell people that the answer is an unequivocal "Yes, you can!" The most important thing is that you understand—and believe—that you can do it yourself.

Jeff Baxter



Guitar worshippers know Jeff "Skunk" Baxter by his lucid lines for Steely Dan, his four years of Doobie Brotherhood and his guest appearances on albums by Barbra Streisand, Linda Ronstadt, Elton John, the Spinners, Carly Simon, Dolly Parton, Glen Campbell and Burton Cummings, not to mention Donna Summer. Others recall his all-too-short stint as a columnist for Guitar Player magazine, and the production work that made big sellers of the band Nazareth. Active in further production (Rolling Stone Ron Wood is a future client) and the development of the guitar synthesizer, Baxter gives sound advice that's sound advice.

DAN ECKHART