

# The Daily lowan

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Iowa City's Morning Newspaper

Friday, January 22, 1982

## Council delays move of offices

By Cherann Davidson  
Staff Writer

A plan to save \$30,000 per year by moving city planning offices to vacant space in the Senior Center was put on hold Thursday night while the Iowa City Council waited for additional information.

The council set aside City Manager Neal Berlin's plan to move offices from the Davis Building — which the city rents at \$1,775 per month — to the center's third floor.

The council spent nearly two hours debating the plan that Berlin said could save the city approximately \$30,000. The city currently pays property owner Bruce Glasgow for the office space, located at Washington and Gilbert streets.

The council reached a 3-3 deadlock last May when Councilor David Perret abstained, asking for a definite deadline for the city staff to leave the center.

PERRET SAID Thursday he still had reservations about the plan. "There is not enough evidence" that the third floor would not be used for activities in the Senior Center, Perret said.

But Councilor Larry Lynch said he favored the move because of the possible cost savings. "That (money) alone would let us open (the Iowa City Public Library) on Sunday" and could alleviate personnel shortages in the Iowa City Police Department, he said. "I think we're really wrong in not using that space for city offices," he said.

No firm commitment to the proposed move will be made until after the council receives a space utilization report and the city's Capital Improvement Program.

THE COUNCIL was not in favor of a proposal to approve funding for an Assistant to the Program Specialist for the Senior Center at a cost of \$14,706. Mayor Mary Neuhauser said there is not enough money in the budget for such a position, adding that Sunday library service and additional police personnel are "top priority" needs.

The Senior Center has asked for \$156,841 for fiscal 1983. The city is offering \$155,391.

The Airport Commission has requested a budget of \$275,330 for fiscal 1983 while the city is offering \$160,202. The major requests are for additional temporary salaries, building repairs, a taxiway, runway and noise abatement plan and parking lot repairs.

Councilor John Balmer said he would not support the proposed airport personnel requests because he felt they were too high.

The commission also asked for \$25,000 to extend a runway to alleviate noise problems of area residents.

Budget discussions will continue until Feb. 1.

## New students get top dorm rank

By Jackie Baylor  
Staff Writer

Again next year, "it appears that upperclassmen and graduates will have little chance for (UI) housing," George Droll, director of UI Residence Services, said Thursday.

Students new to the UI and current residents who are now freshmen will receive priority over upperclassmen for UI residence hall housing next fall, but room assignments within priority categories will be made randomly, Droll said.

New students — both incoming freshmen and transfers — have highest priority, followed by current

residents who are now freshmen. But "the random selection process is the same as last year," he said. "The vast majority of sophomores-to-be will have housing."

SINCE THE highest demand for housing last year came from incoming freshmen, approximately 4,600 of the 6,029 UI housing spaces have been set aside for freshmen, Droll said.

About 4,100 freshmen applied for residence hall assignments last year, he said.

As of Dec. 31, the UI has received 2,586 housing applications from incoming freshmen — a 13 percent increase from last year's Dec. 31 total of 2,288,

he said. And the UI had received 75 housing applications from transfer students as of Dec. 31, a 30 percent increase from last year's Dec. 31 total of 58, Droll said.

The anticipated fall housing crunch caused UI administrators to set aside 48 additional spaces — one floor — in the Mayflower Apartments, 1110 N. Dubuque St., he said. The UI had previously leased 420 spaces for the fall of 1981.

IN ADDITION to the 468 Mayflower spaces, there are 5,506 permanent housing spaces on the main UI campus and 55 permanent spaces in an Oakdale

campus building formerly used by the UI Hospitals' vocational rehabilitation branch, he said.

Approximately 425 temporary housing spots have been set aside in residence hall lounges — an increase of 103 spaces from last year, Droll said. The UI hopes to have the temporary housing spots cleared by Oct. 15, 1982. This year the UI cleared its 322 temporary spaces by Sept. 23.

About 53 students new to the UI this semester have been placed in temporary housing in Reinow and Daum residence hall lounges. The 37 males and 16 females should receive permanent spaces by Feb. 1.

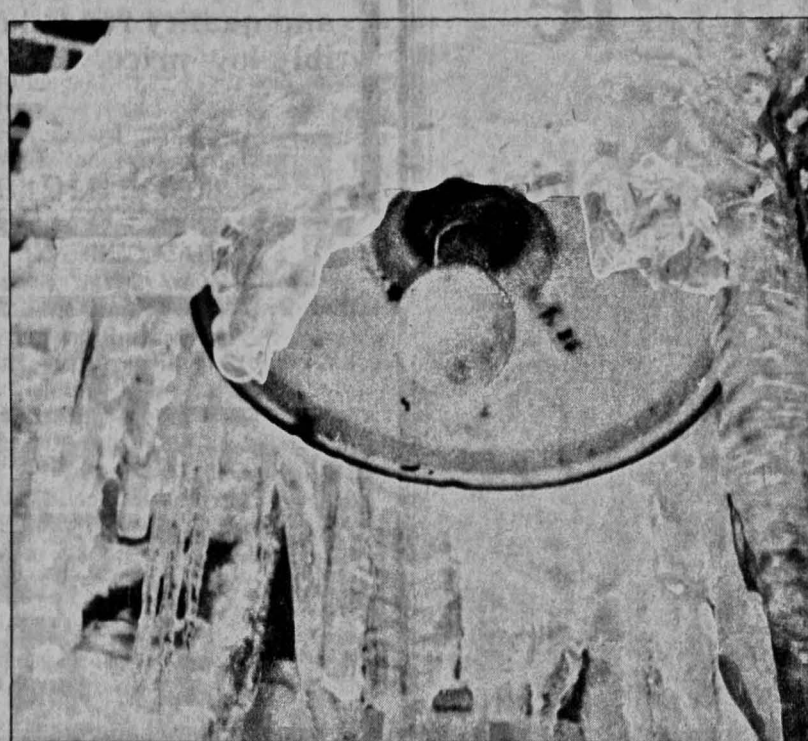
"Our demand (for 1982-83 residence

hall housing) is higher than a year ago," he said. "Our staff will continue to work closely with the Housing Clearinghouse (at the Union Information Desk) to help place students in the community."

MORE THAN 9,500 students filed housing applications — a record high — last year, he said.

UI students living in the residence halls will receive packets containing re-application dates and information in early February, he said. Present residents with less than 56 credit hours and present residents with more than 56 credit hours will each have two days in

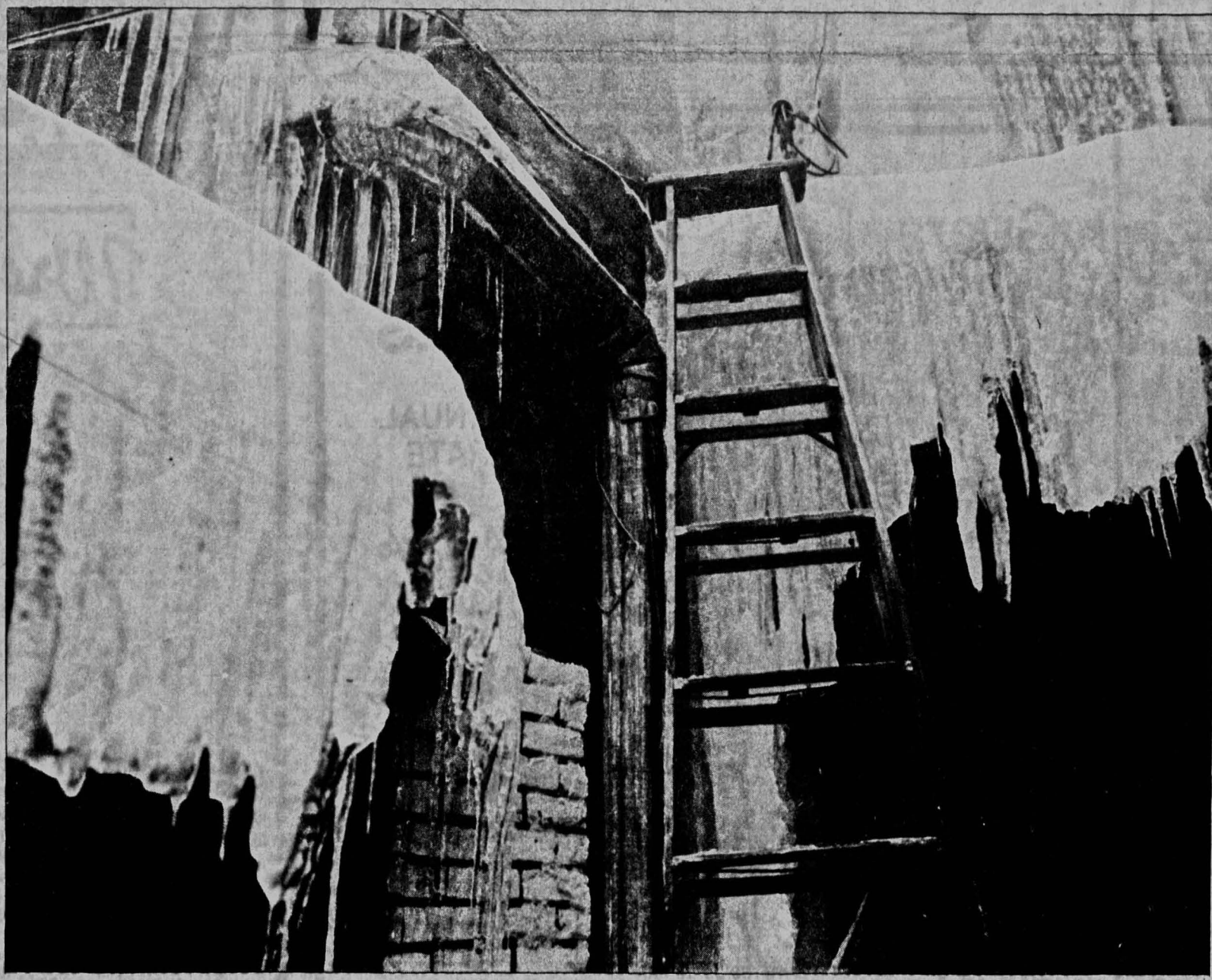
See Housing, page 8



## Wall hangings of winter

A warm winter sun and the freezing of successive drops of water as they trickle down from the eaves form a ghoulish conspiracy in the shape of icicles. This eerie transfiguration of the downtown alley between Washington and College streets is best suited for seldom traveled byways.

The Daily lowan/Dirk VanDerwerker



## Teachers' contract tentatively reached

By Elizabeth Flansburg  
Staff Writer

A tentative agreement between representatives of Iowa City teachers and the school district was reached Wednesday night after more than three months of negotiations.

Teachers will receive average salary increases of 6.26 percent and a 6.9 percent increase in their "total benefit package" if the contract is ratified by the teachers and the Iowa City School Board Tuesday, said Jerry Palmer, district business manager.

But about a month ago, Palmer said, "very little was agreed upon, so an impasse was reached and a mediator was called in." Federal mediator Bill Weier negotiated two sessions until a tentative agreement was reached.

Joan Buxton, president of the Iowa City Education Association and spokeswoman for the teachers' union, said an "over-the-table" agreement was actually reached Jan. 12 when negotiators met from 6 p.m. until 6:30 a.m. the following morning. Buxton added that Wednesday night's meeting was to clarify the language in the contract.

AL AZINGER, the assistant superintendent and chief spokesman for the board, said the contract is for two years and "re-openers of the contract will be for insurance and salaries only." Azinger added that if either side reopened the contract next year, negotiations must be completed by March 15.

Representatives of both negotiating teams said they were pleased with the tentative contract but there were still some things they wanted to have.

"There were things we'd like to have and things they'd like to have more, but it was a pretty fair settlement," Azinger said.

Buxton said the union asked for a higher salary increase than the contract provides, which "wasn't an unreasonable amount in the light of inflation, but until we can get more money, teachers will be subsidizing education."

THE DISTRICT offers a 14-step salary schedule in which teachers are given raises. After every year, a teacher receives a calculated wage

See Teachers, page 8

## Inside

### Outer space

Three UI scientists will design and build instruments for a proposed National Aeronautics and Space Administration project..... page 3

### Horrors

The Rocky Horror Picture Show, opening at the Bijou tonight for five showings over the next three weekends, is not so much a movie as it is a series of rituals..... page 9

### Weather

Snow freezing rain expected today. Highs from the mid to upper 30s. Turning colder with chance of snow flurries Friday night and Saturday.

## Movie brings fame and friends to Sackter

By Jennifer Shafer  
Staff Writer

Ten years ago, few people knew of Bill Sackter or his coffee shop. But the Dec. 22 airing of a CBS television movie depicting Bill's life story has made him a familiar figure to many.

Now people frequently come into the shop for a cup of coffee and say, "Hi, Bill. I saw your movie. I really liked it," as a female UI student did earlier this week.

The two-hour movie, titled simply Bill, stars Mickey Rooney as Sackter. The movie tells the story of the 68-year-old man, diagnosed as mentally retarded at age 7 and institutionalized for 44 years in a Minnesota facility for "the feeble-minded."

The movie revolves around his friendship with Barry Morrow, a film researcher and aspiring screenwriter,

that began in 1971 in Minneapolis. And it's about how Sackter came to the UI with Morrow in 1974 and stayed at the UI School of Social Work's coffee shop when Morrow left to take a new job in Claremont, Calif.

SINCE THE movie was shown, Sackter has received telephone calls and dozens of Christmas cards and letters sent from all parts of the nation by people who saw the movie and were moved by it.

The calls began the morning after the movie was shown, when a six-year-old boy and his father telephoned from North Carolina. The child was worried — he said he was afraid Sackter would be sad because Morrow had left him to go to California.

"We felt that was pretty touching," said Tom Walz, a UI professor of social work and a close friend of Sackter's.

Another man called collect from California. "He said he was just like Bill and couldn't we hire him, too," Walz said. "He kept calling collect for about the next two weeks, whenever he got a chance."

Walz said holiday travelers stopped and tried to find Sackter's coffee shop so they could say they had been there and said "hello" to Sackter.

MANY OTHERS called the social work school to ask if they could send money for Sackter. Radio and television stations were interested in Sackter's reaction to the movie and the publicity about himself.

"It was good. It was real good," Sackter said of the movie. "And I got lots of letters from all over the place."

Many of the letters were from young children who sent pictures of themselves and asked, in crooked

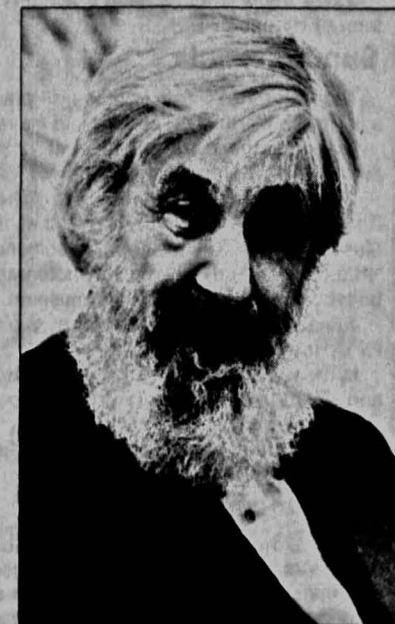
handwriting, if they could be Sackter's friend.

"I saw your show and at the end I cried," wrote 11-year-old Danel from Red Oak, Iowa. Nine-year-old Amy wrote Sackter, "I love you 1,000 times" in a letter from Costa Mesa, Calif. Michelle from Newaygo, Mich., asked, "I'd like very much to be your friend. Would you be my friend?" And 9-year-old Chuck from Granville, N.Y., printed to Sackter, "I was wondering if you would like to be my pen pal."

ONE CHILD even sent a \$2 bill to replace the good luck charm Sackter gave to Morrow when his friend left for California; another sent \$1 "because I was afraid that Bill might be poor," Walz said.

But perhaps one of the most unique letters Sackter received came from the

See Sackter, page 8



"Bill"



## Briefly

United Press International

### One crash body not found

WASHINGTON — Technicians worked to decipher the cockpit tape of a crashed Air Florida jetliner Thursday as divers pulled six more bodies from the icy Potomac River.

Francis McAdams, the National Transportation Safety Board member overseeing the investigation, said the last of the 78 victims still to be recovered was one of the several infants aboard.

### 'Katies' to get new policy

WASHINGTON — Spurred by an Iowa girl singled out by President Reagan as a victim of government rules, a task force is preparing a policy to allow up to 32,000 hospitalized "Katie Becketts" to go home, officials said Thursday.

At a news conference last November, Reagan mentioned the 3½-year-old Iowa girl, hospitalized for all but a few months of her short life, is an example of how government rules can trap a needy individual.

### Killer to face more charges

LOS ANGELES — Despite an estimated cost to taxpayers of well over \$66,000, additional murder charges will be pursued against Freeway Killer William Bonin, condemned to die for the homosexual slayings of 10 young men and boys.

Prosecutors said Thursday four similar murder counts must be tried in neighboring Orange County to ensure Bonin is executed in San Quentin's gas chamber.

### AT&T reorganization told

NEW YORK — American Telephone & Telegraph Co., preparing to divest itself of 22 operating companies in fulfillment of the consent decree settling a 7-year-old antitrust suit, Thursday announced major organizational changes.

Analysts, meanwhile, said the move indicates the telecommunications giant plans to turn over a substantial number of AT&T central corporate functions to a separate parent company.

### Delegation will go to Hanoi

WASHINGTON — A U.S. delegation plans to go to Hanoi for talks with the Communist regime on the fate of the 2,500 American servicemen still missing in action from the Vietnam War, officials said Thursday night.

Administration officials said the delegation will go to Hanoi, probably in February, "to discuss exclusively" the issue of prisoners of war and the missing in action.

### Quoted...

I've got a good life and I've got nothing to worry about anymore.

— Bill Sackter, who was the subject of a Dec. 22 CBS television movie depicting his life. See story, page 1.

### Correction

The Daily Iowan will correct unfair or inaccurate stories or headlines. If a report is wrong or misleading, call the DI at 353-6210. A correction or clarification will be published in this column.

In a story called "Financial aid programs set," (DI, Jan. 21) it was incorrectly reported that the Financial Aids Office will counsel students on financial aids available for the 1983-84 academic year. The dates should have been 1982-83.

Also, in "Postscripts," it was incorrectly reported that a speech was being sponsored by the Communist Party and the Chicano Center. Actually, the speech was sponsored by the Socialist Party and the Chicano Center. The DI regrets the errors.

## Postscripts

### Friday events

The Latin American Student Association will meet at 5 p.m. in the Union Wheelroom.

A Martin Luther King Jr. tribute will be sponsored by the NAACP at 5:30 p.m. at 401 Iowa Ave.

Jim Peterson will speak on "A Christian Worldview" at 6:30 p.m. in the Union Kirkwood Room.

International folk dancing will be held from 7:30 p.m. to 11:45 p.m. in the Union Lucas-Dodge Room.

Gregory Pepitone will present a piano recital at 8 p.m. in Harper Hall.

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

### Saturday events

A TA workshop will be held from 9 a.m. to noon in Room 168 Lindquist Center and from 1 p.m. to 5 p.m. in the Union Michigan Room. For information, call 353-7028.

United We Seek After Wisdom sorority will hold an informational meeting at 2 p.m. in the Union Wisconsin Room.

David Bennett will present a piano recital at 3 p.m. in Harper Hall.

### Sunday events

The UI women's soccer team will practice at 8 a.m. in the North Gym of the Field House.

Bread for the World will meet at 12:30 p.m. in the Newman Center, 104 E. Jefferson St.

Craig Dietz will lecture on "The Art of Bodybuilding Photography" at 2 p.m. in the UI Museum of Art. The lecture is in conjunction with "Photoflexion," an exhibition of photographs about bodybuilding now open at the museum.

Jugglers Workshop will meet at 2 p.m. at the Field House.

Lutheran Campus Ministry will sponsor a meal and program at 6 p.m. in the Upper Room of Old Brick.

Women Student Leaders Network will meet at 7 p.m. at the WRAC.

### Announcements

The Domestic Violence Project needs volunteers to staff a shelter for battered women and their children. An information and screening meeting will be held Sunday at 7:30 p.m. at the WRAC. For information, call 351-1042.

## Regents sue two companies for breaching UI contract

By Rochelle Bozman  
Staff Writer

A suit claiming breach of contract has been filed against Enviro Systems and Research Inc., and the Federal Insurance Co., for \$100,000-plus by the state Board of Regents on behalf of the UI.

The suit, filed Thursday, stems from the UI's purchase of a fabric filter dust collector, which has malfunctioned, court documents state.

The device was purchased for environmental purposes for a coal power plant at the UI's Oakdale campus, according to Julia Mears, assistant to the UI president.

The environmental equipment was needed before the plant could operate at full capacity and a contract between Enviro Systems and the regents was signed on February 18, 1977.

The suit charges that Enviro Systems and Research Inc.:

- Failed to provide a system to meet the necessary performance.
- Did not meet the warranty previously agreed upon.
- Did not pay for labor and materials provided by the UI as was previously agreed.
- Did not comply with general conditions of the

contract.

- Failed to design a system to comply with the conditions in the contract.
- Did not live up to the performance guarantee in the contract.

- Abandoned the project and refused to provide personnel and materials sufficient to comply with the contract.

The suit also charges the Federal Insurance Co., which insured the equipment for \$138,342 upon its purchase, with failure to cover the costs of repairs.

WHEN THE device was not working, the plant was forced to operate at reduced levels and other sources of energy had to be drawn upon, resulting in further costs to the UI, because the coal plant offers a cheaper form of energy than gas or electricity.

The regents "sustained damages in excess of \$100,000, which are of an ongoing and continuing nature, the exact amount of which cannot yet be determined," court documents state.

Duane Nollsch, director of the UI Physical Plant, refused to comment on the current condition of the device from his home Thursday evening.

The regents will be represented in the suit by Charles Traw, an Iowa City attorney; Howard Hagen, Iowa assistant attorney general; and Tom Miller, Iowa attorney general.

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## UI scienc

By Mary Schuver  
Staff Writer

Three UI scientists will design a build instruments for a proposed National Aeronautics and Space Administration project that will study plasma waves in the earth's magnetosphere.

Stan Shawhan, Donald Gurnett, and Louis Frank — all professors with UI Department of Physics and Astronomy — are among 36 scientists chosen nationally who will be involved

## Research receives f

By Elizabeth McGrory  
Special to The Daily Iowan

A four-year-old UI research group that investigates issues for the Iowa Legislature has received its second final grant from The Northwest A Foundation.

The Legislative Extended Assistance Group received a \$52,170 grant for 1983 from the St. Paul, Minn., foundation in December, enabling the group to promote faculty research that provides state legislators with scientific information from which to base their decisions.

WILLIAM FARRELL, associate vice president for UI Educational Development and Research, helped organize the group as an experiment to see if university research could help legislators make decisions on complex technical problems — water use, transportation, and transportation.

"It began as an experiment: Can universities be of service to legislatures?" Farrell said Tuesday.

"Yes, we found that we could provide service in an effective way."

The research group has members from both legislative houses, faculty at the University of Northern Iowa, Iowa State University, UI from state agencies.

John Taylor, foundation president, said the research group is successful because it involves many people — academicians, legislators, liberals, conservatives. "We think it's an outstanding program because of the

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# UI scientists chosen to work on NASA project

By Mary Schuver  
Staff Writer

Three UI scientists will design and build instruments for a proposed National Aeronautics and Space Administration project that will study plasma waves in the earth's magnetosphere.

Stan Shawhan, Donald Gurnett and Louis Frank — all professors with the UI Department of Physics and Astronomy — are among 36 scientists chosen nationally who will be involved

in a NASA project called Origins of Plasma in the Earth's Neighborhood.

Four NASA satellites — three carrying UI instruments — will be launched at intervals during 1987 and remain in flight for four years. Gurnett said Thursday that the satellites will follow distinct orbits around the earth, each gathering information from one of four areas — the side of the earth facing the sun, the poles, the equator and the moon.

SATELLITE DATA will provide

scientists with insight into the solar wind's effect on plasma waves — ionized gas that influences the earth's weather — in and around the magnetosphere, Gurnett said. The magnetosphere begins about 200 miles beyond the earth's atmosphere, but scientists do not know where the earth's magnetosphere ends.

Gurnett and Shawhan are designing plasma wave devices — similar to the UI instruments aboard the Voyager spacecrafts — for use in the satellites gathering information about the poles and for the satellites in the area out-

side of the moon's orbit, Gurnett said. Frank is designing an instrument to study the charged particles in the plasma waves, Gurnett said. This instrument will also be aboard the satellite that will fly outside of the moon's orbit.

SHAWHAN SAID the scientists will begin building the instruments in two or three years.

Scientists have limited knowledge of the earth's magnetosphere, said Gurnett, because information on the

magnetosphere has been collected during relatively few space projects.

"We want to know at least as much about the earth as (we do of) other planets," said Shawhan.

Congress has not yet approved funding for the project, Shawhan said Thursday, but he said the project's federal funding could be approved in 1983 or 1984.

Shawhan estimates the project will cost between \$350 million and \$800 million. The project's tentative com-

pletion date is 1992.

THE PROJECT has been on the drawing table for about three years, at a "modest" cost, Gurnett said. The UI scientists first proposed two years ago that their instruments be included in the project, he said.

"In this day and age of declining funding ... we feel fortunate that this (project) is starting up," Gurnett said. Gurnett, along with another UI scientist, William Kurth, designed and built a plasma wave instrument for the Voyager satellites.

## Research institute receives final grant

By Elizabeth McGrory  
Special to The Daily Iowan

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John Taylor, foundation president, said the research group is successful because it involves many people — academicians, legislators, liberals and conservatives. "We think it's an outstanding program because of the way

it's structured," he said.

The foundation supports projects that promote the arts, education, medical sciences, health, human services and social sciences, he said.

The research group bridges the gap between experts and the lawmakers, Farrell said. "We act to bring researchers together with legislators. There's true interaction played with researchers and the legislature."

THE GROUP prepares scientific information for legislators on demand, he said. "It is closely geared with the timing of the legislature; the research is done when needed."

Group members determine the most important research needs of the legislature each January and then recruits and guides faculty research. When the research is finished, the group disseminates its studies to committees and legislators.

Farrell said group projects included a study on urban revitalization and an explanation of how tax cuts affect investment. Research indicated that the tax incentives in a bill before the legislature were too low to spur business growth. The research prompted the bill's revision.

The grants are ending because the foundation believes the legislature values the group enough to fund it. "The legislature will probably pick up full funding," Taylor said.

The group has received grants totaling \$265,090. The Ford Foundation and the legislature have also contributed.

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## Grade review needed

The primary purpose of university studies should be to obtain an education. However, since one's future employment is directly linked to one's educational success, a major peripheral goal of all students is to earn high grades. The current economic climate, complete with its 8.9 per cent unemployment, adds to competitiveness for better grades.

The UI's current method of grading does not measure up to its students' interest in grades. The problem is that the UI's A, B, C, D, F distribution scale tends to place students with broad ranges of achievement into the same category. Since the F grade is given only in rare instances when a student has failed to complete course requirements, students in all classes must be divided into only four grading categories, although a student at the top of that grade range may have had considerably more success than a student in the lower end of a particular-grade distribution.

Relatively few UI instructors limit themselves to the five-grade scale any time except in making out final grades. Some use a total point system; others use plus and minus marks with letter grades to create a range of twelve possible grades.

Plus and minus marks are used at many universities as semester grades. Although this is not the case at the UI or Iowa State University, the University of Northern Iowa does use pluses and minuses. Among Big Ten schools that use pluses and minuses are Michigan and Indiana; Northwestern is in the process of converting to this system.

The UI has been using the straight A to F scale with no significant changes since 1922. The university has undergone many other changes since that date. A change now to a more exact system of grading would benefit students and faculty alike.

Hoyt Olsen  
Staff Writer

## Worst senator list

This is the time of year when newspapers and magazines indulge themselves by printing lists of the 10 best and worst this and that — usually books and movies, but also the best and worst dressed. The Washington Monthly, one of the best (and meanest) of the political magazines also followed this trend, but with a different thrust — they made up a list of the best and worst senators. (They didn't do it in tens however; this would have required padding on the best list and serious omissions on the worst.)

The disturbing thing is that there were more familiar names among the worst than among the best. Ted Kennedy, D-Mass. and Howard Baker, R-Tenn. both made the best list, but their colleagues similarly enshrined were fairly obscure. (Anybody here heard of Alan K. Simpson? He is a Republican senator from Wyoming.)

The worst list, with cold justice, included Daniel Patrick Moynihan, D-N.Y., Jesse Helms, R-N.C., (he who rails against abortion but threatens filibusters against treaties outlawing genocide), Jeremiah Denton, R-Ala. and S.I. Hayakawa, R-Calif. Iowa, it should be noted, scored a reverse coup by getting one senator, Roger Jepsen, on the list, while the other, Charles Grassley, received an honorable mention. Both are republicans.

The point here is that those senators who specialize in sound and fury tend to signify nothing, while those who do their work well go unnoticed.

Michael Humes  
Staff Writer

## Riddled with 'errors'

In his press conference Tuesday, President Reagan made a number of very self-serving "mistakes." He said that even though the percentage of people unemployed has risen dramatically, there were one million more people actually working since he took office. He said that unemployment was on the rise when he took office. He suggested that the unemployed should look in the help wanted columns in the newspaper, noting that The Washington Post had 24 pages of these advertisements.

More people are not working now than when Reagan took office. In fact, there were 508,000 fewer people working in December of 1981 than there were when he took office in January of 1981.

The unemployment rate was declining not rising when he took office. In fact unemployment had been falling for six months before he took office and continued to fall for seven more months — those months Reagan said former President Carter was responsible for because the Reagan program was not yet in place.

Moreover, inflation was on an erratic, but generally downward trend when he took office. The high peaks of inflation during the Carter administration reflected both the huge jump in oil prices — which have since leveled off — and crop damage which pushed food prices higher.

Reagan's suggestion that the jobless look in the newspaper for jobs was disingenuous. The New York Times looked at the help wanted section in The Washington Post. It did discover six ads for janitors and 47 for child care, but most of the ads were for jobs that are a bit more specialized: cellular immunologists, business school graduates, photogrammetrists, psychiatric nurses.

It is hard to imagine many blue-collar workers, who suffer the worst level of unemployment, walking into those jobs. Moreover, one of the first acts of the administration was to castrate federal job training programs.

Such errors betray either a woeful lack of knowledge or an unpardonable willingness to lie in order to deceive the American people. Reagan's reputation for amiableness can not protect him forever from the consequences of such "mistakes."

Linda Schuppener  
Editorial Page Editor

# Viewpoints



## Hard to keep 'em on the farm

SAN DIEGO — The 7,000 farmers who attended the annual American Farm Bureau convention last week didn't seem oppressed. Between a videotaped greeting from President Reagan and a personal appearance by Interior Secretary James Watt, most of the delegates spent their time here sunning — not griping.

But the mood changed after dark, when many of the successful, predominantly middle-aged farmers would huddle around hotel bars and admit that the deck was stacked against their children.

Fears of another Soviet grain embargo dominated jawboning, and there were plenty of complaints about high interest rates and low farm prices. The farmers, however, were most grateful that they weren't entering the business today. And, of course, less-well-off farmers who couldn't attend the convention agreed only more adamantly.

"I inherited my place from my daddy," said Richard Christianson, 61, who raises hogs and cattle on a medium-sized farm near Maxwell, Neb. "It's been in the family for three generations. My boys were going to take it over, but with conditions like they are, they've had to get out elsewhere."

INDEED, THE old farming adage that, "You either marry it or inherit it," has gone with the wind. Instead of "taking over" the family spread, today's young farmers work as hired hands from five to 10 years before moving up to the position of "farm

### Glen & Shearer

manager" for someone else. The opportunity to buy or rent a farm of one's own by age 30 is no longer possible for most.

The reason is prices: Nearly everyone here says 1981 and 1982 could go down as the worst two years in recent farming history. Wholesale prices for Great Plains agricultural products, for example, have dropped between 35 and 40 percent since last year while overhead — farm equipment, seed, fertilizers, energy and land — has skyrocketed. "I haven't seen anything like this since the Depression," remarked Park Rinard, administrative assistant to Rep. Neal Smith, D-Ia.

When a tractor retails for \$50,000, eats up to \$350 in fuel on a harvest or planting day, and represents only a fraction of a farmer's incredible annual investment, it's easy to see why young farmers are — more than ever — a dying breed.

To make matters worse, the Farm Home Administration (FmHA), which has traditionally offered affordable start-up loans to young farmers, has told thousands of those who are in trouble by letter recently to consider folding while they still have some equity left. Obviously this move has chilled relations with the younger

generation.

"THE YOUNG farmers that I've been meeting during state farm forums this month are furious," said Rep. Byron Dorgan, D-N.D. "They feel abandoned by the Farm Home Administration. Last year, that agency encouraged them to expand their operations, and now it's telling them to 'get out of farming.'"

Any farmer who got his start in the last 50 years will tell you that the FmHA has always been willing to "go the extra mile" for farmers and grant reprieves before foreclosing. Yet the agency's budget this year is a third of what it was in 1981. In North Dakota alone, 300 farmers have already received the FmHA letter.

Rep. Dorgan and groups such as the Iowa Farmers Union have asked FmHA to impose a one-year moratorium on foreclosures "in instances where management has been responsible but low prices and high interest rates have combined into a nearly impossible situation." Yet the Department of Agriculture has done little to help struggling farmers.

Downplaying farmer complaints, officials in Washington point to a new 10-state, 81-county project known as "The New Full-Time Family Farmer and Rancher Development Program," which they say will help rescue young farmers from their plight.

ACCORDING TO the new plan, the USDA intends to encourage informal partnerships between young and

retired farmers in an effort to make the former more attractive as loan prospects in the private sector. Presumably, the advice of old pros will make their proteges better agribusinessmen.

Whatever the government's intentions, grandfatherly advice isn't what young farmers need. Those we spoke with here have grown up on farms and live and breathe farming methods. They have taken vocational agriculture courses since they were 15, know what to plant, when to plant and how to buy and sell.

What young farmers need is financial aid, and the government seems reluctant to meet their needs. The implications of Uncle Sam's weak response should be clear to even the most rarefied urbanite: Unless opportunities for aspiring farmers increase, small family farms will continue to be gobbled up by larger agribusinesses. Corporate control of our nation's breadbasket would inevitably lead to less competition and higher prices.

No one should doubt which party deserves government support more. Young farmers comprise one of our nation's most vital resources and are a worthy investment.

"I don't know if I'm going to make it," admitted Doug Schwartz, 21, of Washington, Kan., who's in debt \$300,000. "But I'm young and I got years to work and that's my biggest asset."

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## A moral duty to serve country

To the editor:

The last several months we have been reading and hearing a lot about the dismal turnout for the peacetime draft and registration. Has our country's morale slipped that low that we cannot even ask today's young men to do something their fathers and grandfathers did?

I was one of the 90 percent of men who registered in 1973 and 1974. At that time, even with Vietnam on our minds, most of us felt that it was still our duty to serve our country when called on. Is it that the young men of today feel no obligation toward their country? I realize that we aren't as free as we would like to be, but we are much freer than most countries. It is my obligation to make sure we stay that way no matter what the cost.

The U.S. Defense Department has said it would not jam the system to prosecute all the offenders, but that it would prosecute a few as examples. Why not throw away the jail sentence and just issue a fine? The present fine stands at \$10,000 along with the jail sentence. Why not raise the fine to



### Letters

\$20,000, payable either in cash or by two years service to the government in V.A. hospitals or some other non-military branch? If the offender still refuses, leave it open to the government to garnish their wages. The money could then be put into the general fund to help support any program that needed extra money.

I realize this approach is not fool-proof and may seem unfair to some, but if a man feels strongly about not serving in the armed services is it unreasonable to ask him to serve or support in one way or another? Don't just punish a few examples; make

them all suffer.  
Doug Frederick

### Tax relief question

To the editor:

In a recent editorial, Liz Bird equates "tax relief" with "an indirect government subsidy" (DI, Jan. 18). This equation seems to be the common wisdom of our day. However, it does require that its proponents make an assumption about the nature of property ownership that many of its proponents (perhaps even Bird?) may not recognize.

The American Heritage Dictionary of the English Language defines a "subsidy" to be "Financial assistance given by one person or government to another." For a subsidy to arise, therefore, property must change hands.

If one assumes that ownership of property flows from government or society and rightfully belongs to the individual only when the government has taken some positive act to give it to her or him, then, of course, any failure

to tax is a subsidy; it transfers the right to possess from the state to the individual.

Under this assumption, Bob Jones University should be taxed, not at the prevailing corporate tax rate, but at 100 percent. Anything less represents a subsidy for discrimination. Under this assumption also, churches should be taxed at 100 percent. Anything less represents an unconstitutional subsidy to religion.

By contrast, if one assumes that ownership of property is inherent in the individual and continues with him until such time as government lawfully demands it, then tax relief is not a subsidy. Title to the property not taxed remains where it started — in the individual. No property changes hands. While this individualistic view of property ownership may not be "ultimate truth," it is codified in the "due process" and "taking" clauses of the Fifth Amendment to our constitution.

Therefore, under our constitution, failure to tax is not a subsidy.  
Ian Johnson

by Garry Trudeau

### DOONESBURY



### Letters policy

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

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## Ray cites

DES MOINES (UPI) — Gov. Ray, cautioning the state needs space security prisoners, said Thursday that "if Mitchellville officials decide a fence at a state facility."

"We need beds, we need them quick," he said in a news conference. "I am with legislators to see what change might be suggested."

A girls' training school at Mitchellville in April. City officials, told the become a women's reformatory, had a fence. Ray has suggested using medium-security men's facility.

Ray also said he is willing to cigarette tax increase become percent a pack increase was passed in July 1983.

"I think that's important; yes," he asked about making it permanent.

THE GOVERNOR took a low reports that President Reagan will "trade" with states over program said it is too early to tell how the p

## Campus

### Warning: Studies c hazardous to your h

The pressures felt by University students in Austin may cause a develop behavior patterns that are susceptible to heart attacks.

Chris Thurman, a staff psychologist at the University of Texas at Austin, said a strain of a college environment Type A behavior — a pattern of excessive aggression, competitiveness, impatience. This stressful lifestyle risk independent of smoking exercise habits.

Persons who exhibit Type A behavior are four times more likely to die from disease, according to Thurman. Of 200 UT graduate students, Thurman, 40 percent of the students that their behavior was competitive and aggressive. —From The Daily Texan.

### Absolutely nothing missed

It came and went and was profound. But then it was really National Nothing Day was designated as the celebration of

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### Adult Classes

COURSES	Time & Day
<b>VISUAL ARTS</b>	
Book Binding	7:30-9:30 M 2/1
Calligraphy	8:30-9:30 Tu 2/2
City	
Ceramics, Beg.	7:30-9:30 M 2/1
Ceramics, Beg.	1:00-3:00 Th 2/4
Ceramics, Beg.	7:30-9:30 Th 2/4
Ceramics, Int.	5:15-7:15 M 2/1
Crocheting	7:30-9:30 Th 2/4
Drawing	5:15-7:15 Th 2/4
Painting, oil, acrylic	7:30-9:30 Th 2/4
Photography	
Camera Techniques	8:00-7:00 M 2/1
Camera Techniques	6:00-7:00 W 2/3
Darkroom Techniques	7:30-9:30 M 2/1
Darkroom Techniques	7:30-9:30 W 2/3
Picture Framing	5:15-7:15 W 2/3
Quilting	7:30-9:30 W 2/3
Stained Glass	5:30-7:30 W 2/3
Weaving, table loom	7:00-9:30 Tu 2/2
<b>LANGUAGE ARTS</b>	
Creative Writing	5:00-7:00 W 2/3
French	7:30-8:30 W 2/3
Prose Writing	3:00-5:00 Su 2/7
Spanish	11:30-12:30 Su 1/30
Writing, Senior Citizen	5:00-7:00 Tu 2/2
<b>PERFORMING ARTS</b>	
Aerobic Dance	7:00-8:00 Tu 2/2
Ballet	7:30-9:00 W 2/3
Ballet Dance	7:30-8:30 M 2/1
Creative Movement	
for Preschoolers and Parents	8:30-9:30 am M 2/1
Aztec	6:00-7:00 Tu 2/2
Fund. of Music f. Choral Singers	6:00-7:30 M 2/1
Preschoolers	6:00-7:00 Th 2/4

**SPECIAL INTEREST**  
Bicycle Maintenance, 12-14  
Dungeons & Dragons I  
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Gardening  
Shells  
Self Defense (Jeet Kune Do)  
Toga

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## Ray cites needs of prisons

DES MOINES (UPI) — Gov. Robert D. Ray, cautioning the state needs space for medium-security prisoners, said Thursday "we'd look at that" if Mitchellville officials decide against requiring a fence at a state facility.

"We need beds, we need them quickly," the governor said in a news conference. "I am willing to work with legislators to see what changes (in facilities) might be suggested."

A girls' training school at Mitchellville will close in April. City officials, told the grounds might become a women's reformatory, have said they want a fence. Ray has suggested using the site for a medium-security men's facility.

Ray also said he is willing to let a temporary cigarette tax increase become permanent. The 5-cent a pack increase was passed last year to expire in July 1983.

"I think that's important, yes," Ray said when asked about making it permanent.

THE GOVERNOR took a low-key stance on reports that President Reagan will suggest massive "trades" with states over programs and taxes. He said it is too early to tell how the plans would affect

Iowa or to tell if the state budget will have to be rewritten.

Reagan's plans reportedly call for turning over up to 40 transportation, education and welfare programs — including Aid to Families with Dependent Children — to states along with giving them a trust fund of \$4.1 billion.

Federal fuel, alcohol and tobacco taxes reportedly would be raised in the Reagan plan, with some of the money going to states. There are reports that the swap also would call for the federal government to take over Medicaid, a care program for the poor.

### UI student dies

Steven Charles Rowen, 22, a UI senior and graphics design major, died Dec. 26 at the Iowa Methodist Medical Center in Des Moines from injuries he sustained in an auto accident on Christmas Eve.

Rowen's parents, Mr. and Mrs. Donald Rowen of Des Moines, have arranged to establish a \$500 yearly scholarship in his memory through the University of Iowa Foundation. The scholarship will be awarded to a UI student in the graphics design program.

## Campus roundup

### Warning: Studies can be hazardous to your health

The pressures felt by University of Texas students in Austin may cause some of them to develop behavior patterns that leave them more susceptible to heart attacks.

Chris Thurman, a staff psychologist at the school's counseling center, said the stress and strain of a college environment can encourage Type A behavior — a pattern characterized by excessive aggression, competitiveness and impatience. This stressful lifestyle is a health risk independent of smoking, eating and exercise habits.

Persons who exhibit Type A behavior are two to four times more likely to develop heart disease, according to Thurman. And in a survey of 200 UT graduate students conducted by Thurman, 40 percent of the students indicated that their behavior was characteristically competitive and aggressive.

### Absolutely nothing was missed

It came and went and was probably missed by most. But then it was really nothing.

National Nothing Day was Jan. 16. The day, founded in 1973 by the late Harold Coffin, was designated as the celebration of nothing and the

right to do nothing.

Coffin, a former reporter for the San Francisco Examiner, established the day as a parody of other holidays that celebrated everything from apples to Zen Buddhism.

He claimed the only day of 1973 that had no special observances, Jan. 16, for the National Nothing Foundation. The foundation has no officers, no meetings, no restrictions on membership and no stands on any issue.

—From the Indiana Daily Star.

### Crime goes down with the mercury

Campus police at Michigan State University in Lansing noticed a change in their workload as temperatures dropped last week.

"It's been a lot quieter than normal, a lot less foot traffic at night, a lot more disabled vehicles," said Lt. Mike Rice.

County officials do not keep statistics on the correlation between weather and crime but speculated that a temperature decrease may also decrease crime.

"Who's going to be out in four-below weather and burglarizing?" said Capt. John Abbott of the Ingham County Sheriff's Department.

"I wouldn't be out there in that," Abbott said. "I guess maybe that's why I'm a cop and not a criminal."

—From the State News.

—Compiled by Diane McEvoy

## EDITOR WANTED

The Board of Student Publications, Inc. and the publisher of the Daily Iowan will soon interview candidates for editor of the Daily Iowan to serve in the upcoming 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 18,000 in the university community.

An applicant must be either an undergraduate or graduate student currently enrolled in a degree program at the University of Iowa. The Board will weigh heavily the following qualifications: scholarship; pertinent training and experience in editing and news writing (including substantial experience at 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 accepted only for the full-year term from  
**June 1, 1982 to May 31, 1983**

No application will be accepted after 4 pm February 19, 1982.

Application form and additional information may be obtained at:

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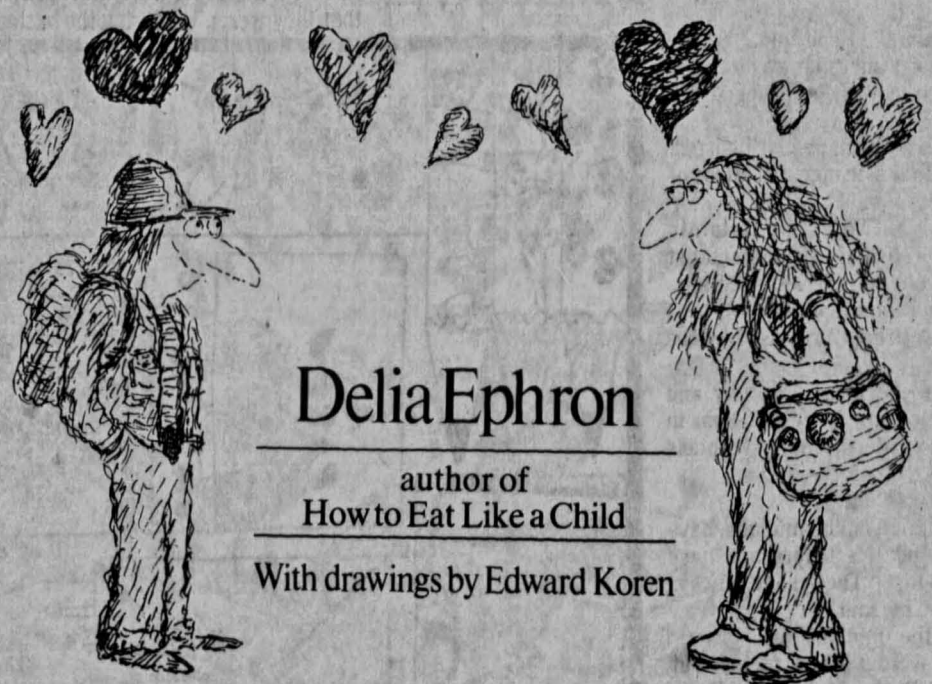
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Prairie Lights had its best Christmas sales ever, but because of an over-zealous buyer, we have too many calendars left and now they're all 1/2 off!

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Spring 1982 Schedule

Adult Classes				Youth Classes			
COURSES	Time & Reg. Date	No. of Classes, Instr. & Cost		COURSES	Time & Reg. Date	No. of Classes, Instr. & Cost	
<b>VISUAL ARTS</b>				<b>VISUAL ARTS</b>			
Book Binding	7:30-9:30 M 2/1	8 Martin \$24		Art, ages 6-9	3:30-4:30 M 2/1	10 Andrus \$20	
Calligraphy	6:30-9:30 Tu 2/2	5 Dagel 20		Art, ages 10-14	4:30-5:30 M 2/1	10 Andrus \$20	
Clay				Ceramics, ages 6-9	12:00-1:30 Sa 1/30	10 Andrus \$28	
Ceramics, Beg.	7:30-9:30 M 2/1	10 Fleckner \$28		Ceramics, ages 6-9	3:30-5:00 W 2/3	10 Kutchins \$28	
Ceramics, Beg.	1:00-3:00 Th 2/4	10 Kutchins \$24		Ceramics, ages 6-9	9:00-10:30 Sa 1/30	10 Andrus \$28	
Ceramics, Beg.	7:30-9:30 Th 2/4	10 Kutchins \$28		Ceramics, ages 10-14	10:30-11:30 Sa 1/30	10 Andrus \$28	
Ceramics, Int.	5:15-7:15 M 2/1	10 Fleckner \$28		Drawing, ages 6-9	10:30-10:30 Sa 1/30	10 Orshock \$20	
Ceramics, Int.	7:30-9:30 Th 2/4	8 Putnam \$20		Drawing, ages 10-14	10:30-11:30 W 1/30	10 Orshock \$20	
Ceramics, Int.	5:15-7:15 Th 2/4	10 Durrenberger \$24		Origami	2:30-3:30 Sa 1/30	6 Benz \$15	
Ceramics, Int.	7:30-9:30 Th 2/4	10 Durrenberger \$28		Photography	3:30-5:00 W 2/3	8 Smith \$24	
Painting, oil, acrylic				<b>LANGUAGE ARTS</b>			
Photography				Creative Writing, ages 10-17	3:30-4:30 Tu 2/2	10 Ingles \$24	
Camera Techniques	8:00-7:00 M 2/1	8 Wapinski \$12		French, ages 6-9	3:30-4:30 Th 2/4	10 Grenard \$20	
Camera Techniques	6:00-7:00 W 2/3	8 Wapinski \$12		French, ages 10-14	4:30-5:30 Th 2/4	10 Grenard \$20	
Darkroom Techniques	7:30-9:30 M 2/1	8 Wapinski \$24		Int. French, ages 6-9	3:30-4:30 Th 2/4	10 Grenard \$20	
Darkroom Techniques	7:30-9:30 W 2/3	8 Fleckner \$24		Int. French, ages 10-14	4:30-5:30 Th 2/4	10 Grenard \$20	
Picture Framing	5:15-7:15 W 2/3	5 Durrenberger \$20		German, ages 6-9	3:30-4:30 M 2/1	10 Foley \$20	
Quilting	7:30-9:30 W 2/3	8 Putnam \$20		German, ages 10-14	4:30-5:30 M 2/1	10 Foley \$20	
Stained Glass	5:30-7:30 W 2/3	10 Wilcox \$28		Poetry Writing, ages 12-17	5:00-6:30 Tu 2/2	10 Hewitt \$24	
Weaving, table loom	7:00-9:30 Tu 2/2	10 Friedman \$40		Scienc. Fiction Writing	3:30-4:30 W 2/3	10 Ingles \$24	
<b>LANGUAGE ARTS</b>				Spanish, ages 6-9	9:30-10:30 Sa 1/30	10 Riker \$20	
Creative Writing	5:00-7:00 W 2/3	10 Ingles \$25		Spanish, ages 10-14	10:30-11:30 Sa 1/30	10 Riker \$20	
French	7:30-8:30 W 2/3	10 Bogard \$15		<b>PERFORMING ARTS</b>			
Play Writing	3:00-5:00 Su 2/7	10 Hewitt \$25		Creative Movement for Preschoolers & Parents	8:30-9:30 am M 2/1	10 Carol \$24/pr.	
Spanish	11:30-12:30 Sa 1/30	10 Riker \$15		Creative Movement, ages 6-9	3:30-4:30 W 2/3	10 Carol \$20	
Writing, Senior Citizen	5:00-7:00 Tu 2/2	10 Ingles \$25		Drama	5:15-7:15 Th 2/4	10 Parker-Gwilliam \$25	
<b>PERFORMING ARTS</b>				Ballet, ages 10-17	4:30-5:30 W 2/3	10 Carol \$20	
Aerobic Dance	7:00-8:00 Tu 2/2	8 Powell \$18		Jazz, ages 6-12	3:30-4:30 Tu 2/2	8 Carol \$16	
Ballet	7:30-9:00 W 2/3	10 Carol \$20		Jazz, ages 13-18	4:30-5:30 Tu 2/2	8 Carol \$16	
Ballet	7:30-8:30 M 2/1	10 Reyes \$24		Pennywhistle	4:00-5:00 Th 2/4	8 Hicks \$16	
Creative Movement				<b>SPECIAL INTEREST</b>			
for Preschoolers & Parents	8:30-9:30 am M 2/1	8 Carol \$24 pr.		Bicycle Maintenance	7:30-9:30 W 3/31	6 Crandal \$20	
Jazz	6:00-7:00 Tu 2/2	8 Carol \$18		Dungeons & Dragons I	1:00-3:00 Sa 1/30	10 Benz \$28	
Fund. of Music f. Choral Singers	6:00-7:30 M 2/1	10 Brink \$22		Dungeons & Dragons II	3:30-5:30 Tu 2/2	10 Benz \$28	
Pennywhistle	6:00-7:00 Th 2/4	8 Hicks \$18		Dungeons & Dragons III	2:30-5:00 Th 2/4	10 Benz \$34	
<b>SPECIAL INTEREST</b>				Self Defense (Jewell Kure Do)	9:30-10:30 Sa 1/30	10 Moore \$15	
Bicycle Maintenance	7:30-9:30 W 3/31	6 Crandal \$20		Self Defense	10:30-11:30 Sa 1/30	10 Moore \$15	
Dungeons & Dragons I	7:00-10:00 Th 2/4	10 Benz \$28		<b>PRE-SCHOOL CLASSES</b>			
Dungeons & Dragons II	7:30-10:00 Th 2/4	2 Hanson \$12		Fine Arts I/II/III	M, W, F	10 Grube \$150	
Cooking w/ Natural Foods	7:30-8:30 Th 4/1	6 Staff \$12		Young Child	T, Th, F	\$225	
Gardening	7:00-9:00 Tu 2/2	6 Hart \$18					
Shaw	11:30-12:30 Sa 1/30	10 Moore \$20					
Self Defense (Jewell Kure Do)	7:00-9:00 M 2/1	10 Rose \$28					
Yoga							

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# County reduces prisoner holding fee

By Kevin Cook  
Staff Writer

Johnson County will settle for less when it detains prisoners for the state in the county jail.

At Thursday's formal meeting, the county Board of Supervisors voted 3-2 to charge the state \$38 per night when it holds a prisoner for the state.

State law allows the state and the counties to negotiate the fee paid when a county keeps a state prisoner in custody. The county has been billing the state \$40 per night for keeping state prisoners since the new jail opened, but the state has withheld payment until it could negotiate the rate.

At Tuesday's board meeting, state Deputy Director of Corrections George Keiser told the board that Johnson County charges \$8-10 more than other counties do for housing state prisoners.

CAPTAIN DOUG EDMONDS of the Johnson County Sheriff's Department told the board Tuesday that the daily cost of housing a prisoner in the jail will average about \$45 at the end of the fiscal year.

Board member Lorada Cilek made the motion to lower the fee, saying that a "bird in the hand" is better than allowing the \$2,242 now owed for the service to go unpaid.

Board Chairwoman Betty Ockenfels and Dennis Langenberg voted against the measure.

In other action, the board voted 4-1 to approve a motion to accept Western Insurance Co.'s bid to provide Johnson County with insurance coverage.

The county will pay Western Casualty \$129,244 for coverage during the next fiscal year. Western's bid was lower than bids submitted by the Iowa State Association of Counties and by Northwest National Insurance Co. Ockenfels cast the no vote, and expressed

concern that Western's retroactive plan for delivering refunds to the county locks the county into what amounts to a three-year agreement.

Western's coverage provides for refunding money to the county after a year of minimal claims.

County Auditor Tom Slockett was at the meeting and told the board that the bids were much lower than last year because the companies were bidding against Iowa State Association of Counties.

Bob Alderman, insurance representative for the Independent Insurance Agents of Iowa City, told the board that the association lacks "market reliability" and said that the county's past experience with Western's plan has been very good.

Cilek moved to accept Western's bid, adding that it was the lowest bid and was

from a hometown insurance agent.

The board also unanimously approved the second consideration of the proposed cable TV ordinance despite concerns that the ordinance does not specify that there must be a public access channel.

DR. SHERWOOD WOLFSON of the Johnson County Telecommunications Commission agreed that access is important, but questioned whether it is really public access if only 50 percent of the county's residences have cable TV.

First Assistant County Attorney J. Patrick White said that public access will likely be offered to the unincorporated areas, because rules stipulate that extensions of existing cable networks must provide the same service to rural areas that they do to other customers, and Iowa City's cable ordinance requires a public access channel.

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## Students might be entitled to a variety of tax breaks

By Elizabeth Zima  
Special to The Daily Iowan

Just as death and taxes are inevitable, confusion and taxes are inseparable.

But if students can decipher the legalese that constitutes tax forms, they can take advantage of deductions for which they are eligible.

For example, students with children can take up to an \$800 credit for child-care expenses, according to a UI teaching assistant.

Lewis Denbaum, a T.A. for a class on federal taxes in the UI College of Business Administration, said students with children who paid for child care while they attended classes could get tax credits of \$400 for one child and \$800 for two children.

To get the credit, the federal 1040 long form must be used, and another form — tax form 2441 — must be filed with it, he said.

"THIS IS A credit and it reduces the tax directly," said Denbaum, who also is a second-year student in law school.

"Students can also take advantage of the earned income credit," he said. "To qualify, a student must maintain a household for himself, have at least one dependent child under 19 and have earned less than \$10,000 last year."

The earned income credit is available on the federal short form 1040A and it is possible to subtract up to \$500 from the tax the student owes, he said.

Denbaum said this year students can delete \$200 from income on interest and dividends. "This is different from 1980, when the only excludable was \$100."

Students who are being claimed as dependents by their parents should not have to pay any Iowa income tax if they earned under \$3,000, he said.

"EVEN IF the student is deducted as a dependent by his parents he should claim the personal exemption on his federal form," he said.

Out-of-state students who worked both in Iowa and their home state need report to Iowa only that part of their income earned in Iowa, Denbaum said. Income made in another state should be reported in that state.

He said because of a special agreement between Iowa and Illinois, Illinois residents should report all income earned in Iowa to their home state.

There are several options for those who need help with their taxes, including some that are free.

The Beta Alpha Psi accounting fraternity is offer-

ing free help to low-income people in six different locations around Iowa City, said Lisa Woodard, student coordinator.

SHE SAID beginning Feb. 1, volunteer income tax assistance will be offered at these locations:

- Hillcrest Residence Hall study center Tuesdays from 2:30 p.m. to 5:30 p.m.
- Room 315 Phillips Hall Wednesdays from 3:30 p.m. to 6:30 p.m.
- The Family Resource Center, 400 Hawkeye Drive, Wednesdays from 6 p.m. to 9 p.m.
- Currier South Lounge Tuesdays from 6 p.m. to 9 p.m.
- The Coralville Public Library Tuesdays from 5:30 p.m. to 8:30 p.m.
- The Iowa City Public Library Wednesdays from 5:30 p.m. to 8:30 p.m.

The Internal Revenue Service has a toll-free number to call for tax information in this area, (800) 362-2600.

FOR INFORMATION on Iowa state income tax, call 337-9560 Wednesdays between 8 a.m. and 4:30 p.m.

The Iowa State Revenue office for this area is located in Cedar Rapids. The number there is (319) 366-8488.

Two firms that say they regularly help students are Women's Accounting Services and H & R Block Co.

Jean Bott of Women's Accounting Services, 217 E. Washington St., said she charges \$7.50 to do both the federal and state tax forms.

She said the process takes her about an hour, "Longer if they are out-of-state or foreign students. I have to spend time looking up the tax laws."

"If the students are not self-employed, have no property and don't have kids, they should be able to do their own tax returns," she said.

SHARON JORGENSEN, manager of the downtown office of H & R Block, said the basic charge to have both federal and state income tax forms done is \$12.

"We frequently see students who can do their own federal tax forms but have a problem with the state tax," she said.

She said the company does taxes for out-of-state students. "We have all the different state tax forms on hand."

H & R Block offices are located at 415 E. Burlington St., 419 10th Ave. Coralville and in the Sears store at the Sycamore Mall.

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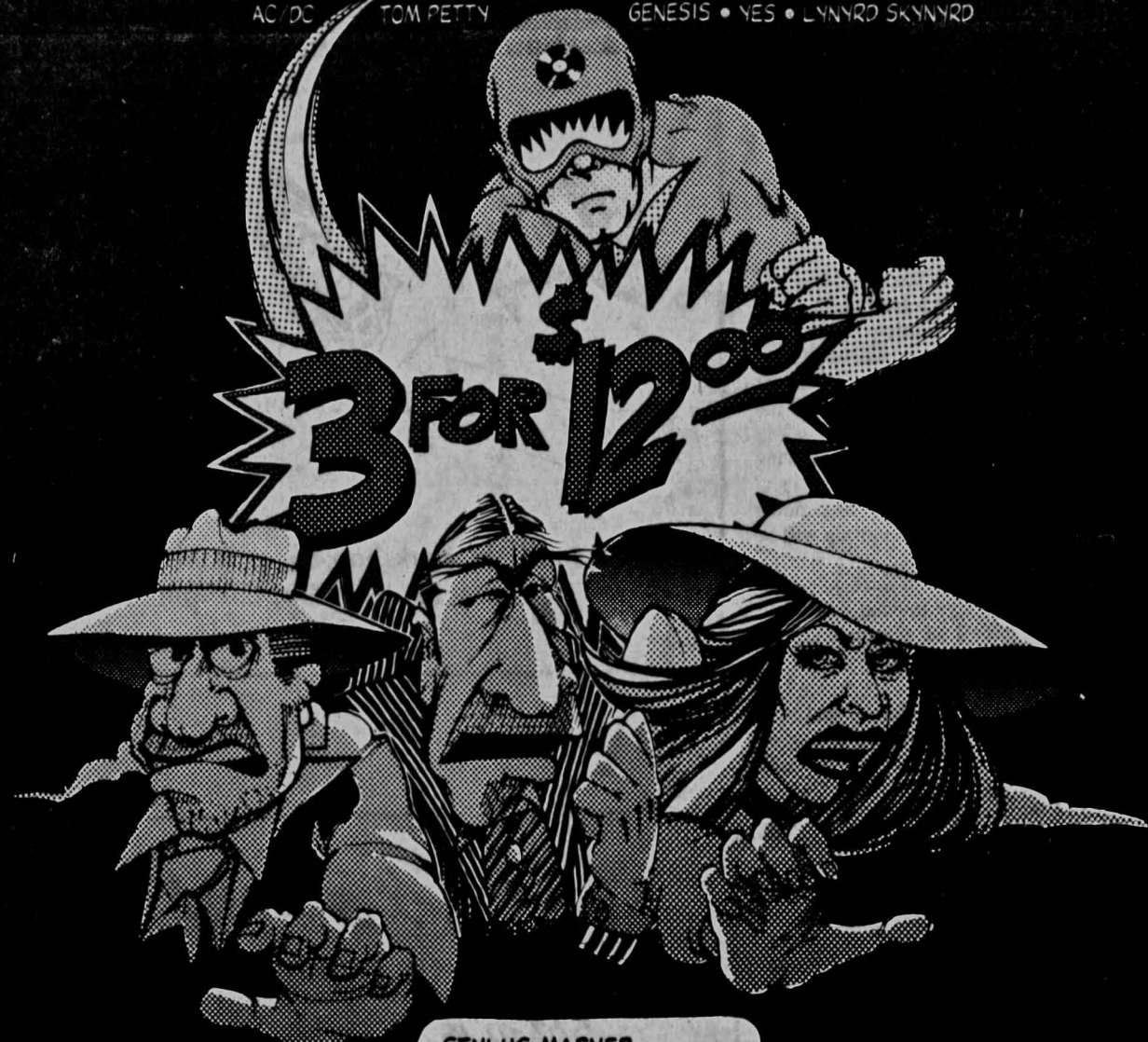
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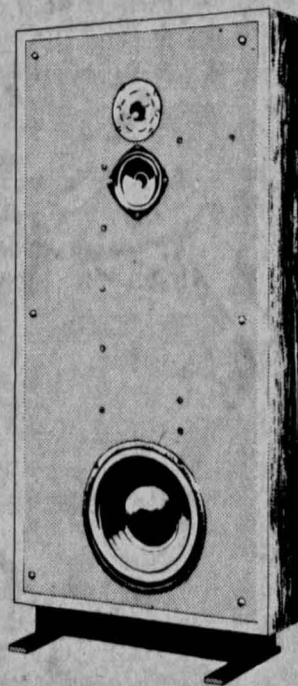
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- Video Advisory Com.
- Windhover Press Governing Bd.
- Libraries Com. (Graduate)
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- Academic Support Services Com.
- Hawkeye Yearbook Bd. of Governors
- Book Co-op Director
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## Sackter

Continued from page 1

owner of a professional hair replacement studio in Des Moines. Leon Emmons offered to give Sackter — who lost his hair when he was younger and wears a floppy wig in the movie — a new head of hair.

"I think (Bill) is going to take him up on it," Walz said. Sackter said he is excited to get hair of his own after so many years without.

Sackter enjoys the attention the film has brought him. He continues to work in "Wild Bill's" coffee shop every weekday, but takes time out from cleaning cups and pouring coffee to talk with students and faculty members who stop into the shop. When asked, he entertains them with a tune on his harmonica as he stomps his foot in time to the music.

WALZ SAID Sackter likes to babysit with children whom people leave with him at the shop, enjoys an occasional dinner at a student's home and often attends congregational meals at Iowa City's Senior Center. During the 1981 Christmas season, he also played Santa Claus in Iowa City's Hall Mall on College Street.

When asked about his life, Sackter nods good-naturedly and says, "I've got a good life and I've got nothing to worry about anymore." He pauses, thinking, and then adds, "There's nice people here. Very nice people here."

Bill Sackter, shown here donning his Santa Claus suit at the Iowa City Hall Mall shortly before Christmas, has gained nationwide notoriety since the Dec. 22 airing of a CBS television movie depicting his life story. Since the movie was shown, Sackter has received numerous telephone calls and dozens of Christmas cards and letters sent from many parts of the nation by people who saw the movie and were emotionally moved by it. Sackter says he enjoys the attention the film has brought him. He continues to work in "Wild Bill's" coffee shop at the UI School of Social Work in North Hall and takes time to talk to students and faculty members who stop by.

The Daily Iowan/Dirk VanDerwerker

## Storms hit from east to west; more weekend snow predicted

United Press International

JUST WEST of Flagstaff, in central Arizona, near blizzard conditions plagued travelers and 4 to 5 inches of snow was reported in Williams. Heavy winds created blowing and drifting.

Winter's latest salvo came as southern Minnesota and northern Wisconsin cleared the aftermath of record 18-inch snowfalls.

Storms swept over northern Michigan with 8 inches of snow and moved into the eastern seaboard, heaping 6-inch accumulations on central Maryland and dusting New York City.

Forecasters said a new storm moving up from the south would usher in a mixed bag of wet snow, sleet and freezing rain into the mid-Atlantic.

Taking no chances with Thursday's snow, the White House canceled a Baltimore trip in which President Reagan had planned to meet with 15 mayors and business people.

THE STORM was expected to sweep

into Michigan today and continue into Saturday night, threatening to wreck travel plans for football fans with tickets to Sunday's Super Bowl at the Pontiac Silverdome.

"Persons wishing to travel by automobile to the Super Bowl should beware that driving may be difficult Friday afternoon through Saturday night," the weather service warned.

Western snowstorms and powerful winds socked parts of Idaho, Utah and Nevada, producing near-blizzard conditions in Idaho's Sun Valley ski resort.

Fog, freezing rain, snow and ice made travel miserable in much of central and southern Illinois, forcing school closings and a flock of minor traffic accidents.

Winter storm warnings and watches were posted for Utah, Montana, New Mexico, the southern California mountains and northern Arizona, where heavy snow and high winds may cause near blizzard conditions.

## Teachers

Continued from page 1

hike and after completing 13 years of teaching, the teacher has reached the highest plateau on the schedule.

After completing 14 years of teaching, the teacher still receives a raise, but the percentage of increase in salary is not as high as that of someone still on the salary schedule. But Azinger said those teachers who have taught more than 13 years receive a higher dollar increase, but it is a lower percentage.

The teachers' union proposed a 15-step salary schedule but it was not accepted by the district.

Teachers will vote on the contract Tuesday morning in their school buildings and the results of the balloting will go to the board office in time for the school board meeting

Tuesday night, Azinger said. He added that state law requires that teachers vote on the contract before board members cast their votes.

TEACHERS WILL BE voting on whether to agree to an increase in the base salary for teachers with less than one year of experience from \$12,400 to \$13,000 — a 4.8 percent increase, Palmer said. The increase will raise the average salary of the Iowa City school teachers to \$21,900 from \$20,698.

Other provisions made in the tentative contract include dental insurance for employees, but the district will not offer coverage for employees' families, Azinger said.

Currently, employees do not receive any dental insurance, but do receive

life, health and disability insurance. The district only pays a portion of health insurance costs for employees' families. Employees' families receive no other insurance benefits, Azinger said.

The tentative contract also has provisions for extended grievance rights that will allow a representative of the district's teachers to make a grievance that is districtwide. In the current contract only an individual can make a grievance.

There was also a clarification in the language involving staff reduction. Azinger said last year was the first time the district laid off teachers and the language in the current contract needed to be clearer on such issues as determination of seniority.

## UI groups ask summary ruling by student court

By Jennifer Shafer  
Staff Writer

The UI Student Senate and UI Students' Right to Life group will attempt to avoid a trial on the case pending between the two organizations. An agreement on the material facts of the case will be drafted to accompany motions for a summary judgment from the UI Student Judicial Court, agreed the senate and Right to Life on Thursday.

The compromise came at a pre-trial hearing before the judicial court. The two parties signed and submitted a letter to the court asking that arguments on the case be given on Feb. 11. Each group will be given 30 minutes to present its case.

Student Senate President Tim Dickson said a summary judgment is a simpler way to handle the matter, and avoids the problems of summoning witnesses.

THE TWO GROUPS will meet on Jan. 30 and 31 to prepare a document stating their understanding of the facts of the case. The document and motions from each organization for a summary judgment will be submitted to the judicial court.

However, if the two groups cannot reach an agreement on the facts of the case, the issue may yet come to trial before the court.

The Right to Life case stems from an Oct. 21 complaint filed with the judicial court claiming the senate acted unconstitutionally when it denied funds to the group in the spring of 1981.

The Right to Life group is asking for the \$145 it was denied by the senate and \$500 in damages.

The group also asks the student court to prohibit the senate from allocating mandatory student fees to student groups and for senate office expenses until the senate adopts and publishes its standards for funding student groups.

## Housing

Continued from page 1

February, he said. Present residents with less than 56 credit hours and present residents with more than 56 credit hours will each have two days in February to re-apply for dormitory housing.

Droll said he plans to send out room assignments to all present residents whom the UI can accommodate by mid-April.

"We try to stress the fact that any present resident not returning his or her application and money within the re-application period will only receive housing after everyone else has been housed," he said. "We had very little problem with (students failing to apply in time) last year."

Residence hall rates for next fall will be made public in the next two or three weeks, Droll said.



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## 'Rocky Horror' a series

By T. Johnson  
Staff Writer

The Rocky Horror Picture Show opening at the Bijou tonight for showings over the next two weekends, is not so much a movie as a series of rituals. It didn't start as a play, it started as a play, it became a movie.

The movie never really made it at least in the Hollywood mainstream. It's a parody of Frankenstein, only the good Dr. Frank N. Furter transvestite out of control.

There are people in the world mostly in large urban areas where won't be recognized going to and the theater — who go to see Rocky Horror every chance they get. Because of the cult surrounding the movie, some theaters have taken to it as a staple after-midnight show weekends.

These every-weekers have virtually memorized Rocky Horror's script, periodically shout answers or questions, questions to answers or questions. A good crowd will do the one, as if there were subtitles on screen.

THERE ARE OTHER audience participation parts. There is the opening scene, when Brad and Janet, the innocents about to be victimized by Frank N. Furter, are running through rainstorm. The crowds I saw at the theaters over their heads to themselves from the rain, precipitation created by those in crowd shooting squirt guns into the air. Then there's the part where someone on the screen offers up a toast, everyone in the theater jumps, flinging bread into the air while exclaiming "Toast."

For the record, there has never

## Star bites seeks rab

DES MOINES (UPI) — Health officials, fearing rock star Ozzy Osbourne was exposed to rabies while bit the head off a bat during a performance, scoured Veterans Auditorium Thursday for the creature's remains.

Des Moines Chief Humane Officer Frank Harmon said Osbourne allegedly stuffed the bat into his pants during a stage performance Wednesday night and then sought medical treatment for rabies at two hospitals after the concert.

A medical report at one of the hospitals reads: "Patient bit head of bat."

The Des Moines Animal Control was called to the auditorium Thursday to try and find the body of the bat. "I don't know if the bat was alive or not," Harmon said of the stunt. "I know is Mercy Hospital asked us."

## Ban on 'roulette'

DECATUR, Ill. (UPI) — National Coalition on Television Violence has asked the Federal Communications Commission to ban television stations from showing the roulette scene from the movie Deer Hunter.

Thomas Radecki, chairman of citizens coalition, said Thursday group has found 29 separate showings and 26 deaths "related to that scene."

"The facts of this case show that broadcast of these Russian roulette scenes present a clear and present danger to human life," Radecki said in a letter to FCC Chairman Fred F. Fowles.

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on today and continue into night, threatening to wreck plans for football fans with Sunday's Super Bowl at the stadium.

wishing to travel by plane to the Super Bowl should driving may be difficult through Saturday weather service warned.

snowstorms and powerful winds from Idaho, Utah and blizzards near-blizzard conditions in the Sun Valley ski resort.

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## 'Rocky Horror' show a series of rituals

By T. Johnson  
Staff Writer

The Rocky Horror Picture Show, opening at the Bijou tonight for five showings over the next three weekends, is not so much a movie as it is a series of rituals. It didn't start that way; it started as a play. Then it became a movie.

The movie never really made it big, at least in the Hollywood mainstream sense. It's a parody of Frankenstein, only the good Dr. Frank N. Furter is a transvestite out of control.

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Then there's the part where someone on the screen offers up a toast, and everyone in the theater jumps up, flinging bread into the air while crying "Toast."

For the record, there has never been

## Films

a truly great showing of The Rocky Horror Picture Show in Iowa City. A couple of years ago the Englert tried it as a weekend special and it went a few weeks before things got seriously out of hand. The professionals — the every weekenders — were eventually driven away by the juvenile excesses. People started dumping gallon jugs of water over the balcony and it all deteriorated into one big toast fight long before the toast was proposed.

FINALLY THE whole thing died with a boozy whimper. One night some clever folks pulled out the fire hoses and doused the crowd. Fun and games.

Now the Bijou is trying it again. No one seems to know just how far the crowd will be allowed to go, but one would hope that the rituals will be adhered to, not mutated into some wildly destructive orgy. The Bijou people say "just about anything" goes, but are quick to add that they're not in charge of the ushers.

The people in charge of the ushers — the Union Events Services people — really don't know what to expect. They insist they're only going to enforce the regular no food or drink regulations, but can't seem to figure out whether toast intended for projectile use should count as food.

"We just hope," said a spokesperson for the Union, "that no one does anything to hurt the room or the screen."

The Rocky Horror Picture Show will be playing at 11:15 p.m. today and Saturday as well as the next two weekends at the Bijou.

## Star bites bat's head, seeks rabies remedy

DES MOINES (UPI) — Health officials, fearing rock star Ozzy Osbourne was exposed to rabies when he bit the head off a bat during a performance, scoured Veterans Auditorium Thursday for the creature's furry remains.

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A medical report at one of the hospitals reads: "Patient bit head off bat."

The Des Moines Animal Control Unit was called to the auditorium Thursday to try and find the body of the bat.

"I don't know if the bat was alive or not," Harmon said of the stunt. "All I know is Mercy Hospital asked us if we

could find it.

"I guess someone in the crowd supposedly threw (the bat) to him," Harmon said.

OSBOURNE, who has a reputation of staging bizarre live performances, apparently also sought medical treatment at Broadlawn Medical Center. An official at Broadlawn said Osbourne received a rabies shot, a rabies vaccine and a tetanus shot.

Osbourne was to have checked in with other hospitals on his concert route to continue the rabies shots.

Police officers at the concert said they did not see Osbourne stuff the bat in his mouth, but one patrolman said "I saw him put a couple of birds in his mouth but he let them loose."

Another officer said he, too, did not see the incident with the bat but noticed raw liver on the floor.

## Ban on 'roulette' scene asked

DECATUR, Ill. (UPI) — The National Coalition on Television Violence has asked the Federal Communications Commission to ban television stations from showing the Russian roulette scene from the movie The Deer Hunter.

Thomas Radecki, chairman of the citizens coalition, said Thursday his group has found 29 separate shootings and 26 deaths "related to that scene."

"The facts of this case show that the broadcast of these Russian roulette scenes present a clear and present danger to human life," Radecki said in a letter to FCC Chairman Mark Fowler.

"Also, these particular scenes present a situation in which viewers are not informed ahead of time of the real risk of imitation and death that follows the viewing of this program," the letter said.

Radecki's figures on the shootings have come from police and news media reports, he said.

"Twenty-nine Americans have shot themselves after watching The Deer Hunter, 28 from viewing the Hollywood film on television," Radecki said. "Twenty-six of these young men, whose ages ranged from 8 to 31, have died."

music by The Ruse

Speakers:  
Minnette Doderer  
Carol Downer

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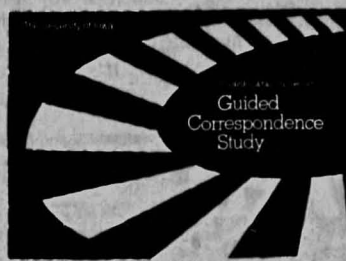
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Jan. 22

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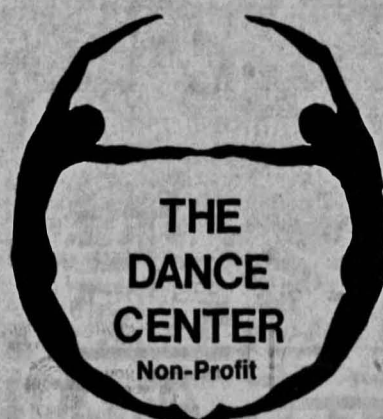
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TUESDAY	12:00-1:00 Jazzercise 5:30-7:00 Alexander Technique (south studio) 7:00-8:15 Dance Aerobics 8:15-9:45 Modern II (Limon/Tharp) 12:00-1:00 Stretch & Aerobics 4:30-5:30 Ballet I 5:30-7:00 Modern II 7:00-8:30 Movement & Relaxation 12:00-1:00 Belly Dancing-6 weeks 5:30-7:00 Modern I (Limon/Tharp) 7:00-8:15 Dance Aerobics 8:15-9:45 Jazz II	Jazzercise Jazz I Alexander Technique (south studio) Dance Aerobics Modern II (Limon/Tharp) Stretch & Aerobics Ballet I Modern II Movement & Relaxation Belly Dancing-6 weeks Modern I (Limon/Tharp) Dance Aerobics Jazz II Jazzercise Ballet II Jazz I Alexander Technique (S. studio) Dance Aerobics Ballet III Val Camonica Dance Company Dance Aerobics Ballet I 12:15-1:15 Fitness 1:15-2:45 Modern I 2:45-4:00 Self Defense 4:00-5:15 Tap I 5:15-6:30 Tap II 11:30-1:00 African 1:00-2:00 Self Defense 2:00-3:30 Jazz III 4:00-6:00 Val Camonica Dance Company 6:00-7:30 Performance Class	Cathy Tudor Hoffman Pam Vessels Deb Cooper Marnie Heyn Suzanne Grulke Cathy Tudor Hoffman Doug Wood Laurie Sando Marnie Heyn Amy An Marnie Heyn Deb Cooper Pam Vessels Cathy Tudor Hoffman Doug Wood Mimi Romet Cathy Tudor Hoffman Marnie Heyn Deb Cooper Pauline Bailey Cathy Tudor Hoffman Margo Ruth Pauline Bailey Mary Quigley Rick Laurie Sando Gary Rick Pam Vessels Pam Vessels Marnie Heyn Gary Rick Cathy Tudor Hoffman Cathy Tudor Hoffman
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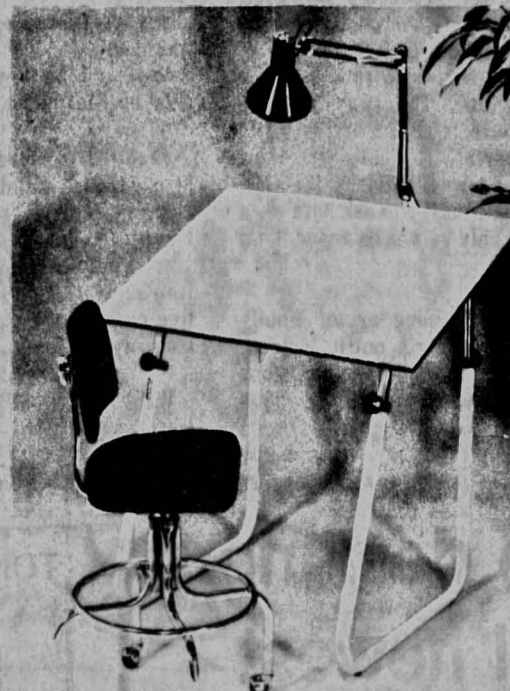
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## Arts and entertainment

# Movie lays bare small-town cruelties

By Craig Wyrick  
Staff Writer

**Raggedy Man** is a puzzling title until you see the film. The "ol' raggedy man sonofabitch" is a mystery to the townsfolk, walking around like a drunk in the small Texas town with a push mower. Small towns work in strange ways, and the raggedy man finally plays an important role in Nita Longley's life.

Nita (Sissy Spacek), a small-town telephone operator during World War II, overhears the affairs of the town: the death of a husband, the affairs of a married man. Divorced from her cheating husband, she is attached to her house where the phone rings day and night. If she leaves, it would mean a loss of communication for the entire town. Her two young sons, Harry and Henry, also live in the small world around the house, leaving only to get groceries for their mother.

Small-town prejudice is the theme of **Raggedy Man**, and serves to turn the film into a terrifying one. The two main antagonists, brothers Calvin and Arnold Triplett, make Darth Vader look like Snow White. They start by cruelly teasing the kids, but soon get up the courage to ask Nita for a date. Her refusal only serves to anger them more.

**THE KNIGHT** in shining armor finally arrives, wearing a sailor's outfit instead. Teddy (Eric Roberts), on shore leave, stops by the phone company to call his now-married sweetheart. A relationship soon develops between the lonely Nita and the destitute Teddy, but talk in town endangers

## Films

**Raggedy Man**  
On a rising scale of one to five stars:  
★★★★  
Produced by Burt Weisbord and William D. Wittliff.  
Rated PG.  
Written by William D. Wittliff  
Directed by Jack Fisk  
Nita..... Sissy Spacek  
Teddy..... Eric Roberts  
Bailey (The Raggedy Man)..... Sam Shepard  
Calvin..... William Sanderson  
Showing at 9:20 p.m. today, 7 p.m. Saturday and 6:45 p.m. Sunday at the Bijou



William Sanderson and Tracey Walter, as the Triplett brothers, break into the home of Nita, portrayed by Sissy Spacek, in **Raggedy Man**. The film will be shown this weekend at the Bijou.

their relationship. The boys love Teddy's company and he takes them to their first movie, a John Wayne picture. But unlike the Wayne film, all doesn't end well.

Jack Fisk, Spacek's husband, makes a strong directorial debut with the help of Ralf Bode's cinematography (**Saturday Night Fever**, **Dressed to Kill**). Fisk's previous involvement in production design gives the film a strong base and the colorful and inventive cinematography builds up a loving portrait of a not-so-lovely town.

**WILLIAM D. WITTLIFF**, who scripted **Honeysuckle Rose** and half of **The Black Stallion**, exposes the underbelly of small-town life, using a blunt knife to cut it open for

the finale. Brought up in a small Texas town, much like the one portrayed, Wittliff stresses the importance of the family, and the scenes of Nita, Teddy and the two kids flying a kite or playing hide-and-seek are written with a child-like naivete of family love. Thus, the ending is all the more terrifying — we care about the characters.

**Coal Miner's Daughter**, a financial success, gave Spacek the Oscar last year, but this independent production, a financial bomb (making its area commercial debut), needs the nomination that Spacek, Roberts and Wittliff deserve to lift it out of obscurity. It's small gems like this that make a critic's life worth living.

## Rome designers reveal newest spring fashions

ROME (UPI) — Hems at or above the knee and longer jackets dominated the collections Thursday in the Italian high fashion shows for spring and summer.

Designers softened the shock of heightened hems with tunic-style dresses, slightly longer slim underskirts or hip-length jackets. The overall look was split-level but varied with each designer.

Irene Galitzine charmed the packed audience in her Roman studio with her new silhouette, a basic T-shaped line styled with wide pleated shoulders, box and three-quarter length jackets and tunic dresses over slim skirts at the knee.

Her use of men's black and gray stripe wool jacket fabric cut into knee-length walking shorts was completely new, and even more innovative when combined with a white-trimmed black wool box jacket.

**WHEN THE** jackets were not box style, Galitzine showed them hip-length, belted and worn over close fitting knee-length skirts.

Her evening wear featured dawn-shaded silks printed with morning glories, lilies and buds shaped into her famous pajama outfits. Strapless evening dresses were cuffed from knee to ankle, creating a two-piece illusion in a one-piece gown.

Mila Schon showed beautifully tailored gabardine and double-faced wool in sailor suit styles that featured navy sailor shirts under midi mess jackets teamed with white or kelly green wrap above-the-knee skirts.

**SCHON WAS** the first Italian designer this year to show a series of well-cut day dresses. Her navy linen or voile wide baby dresses were artfully pleated horizontally and topped with white frilled sailor collars.

Her evening wear was pure theatrics and less satisfactory. A series of brightly colored flapper dresses followed several sheaths in acid green, fuchsia and other combinations that lacked Schon's usual taste.

Lancetti's only new looks were his Mayan and Aztec-inspired black and white jackets for day wear and his exquisitely beaded or fully frilled evening blouses over wide swinging silk skirts.

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Music by ARTHUR B. RUBINSTEIN · Screenplay by BRIAN CLARK and REGINALD ROSE  
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## Sports

### Troester as Hawks

By Steve Batterson  
Staff Writer

Iowa gymnast Steve Troester is after nearly a one year layoff due to a knee brace. "I really didn't know I was able to compete again," Troester said. "I was really surprised." Troester suffered torn ligaments over Indiana on Jan. 31, 1981. "Gotta be honest, neither the doctors or myself knew how serious the injury was," he said. "The ligament was torn, but if it was repaired, it would have been replaced." "It was torn in the right place so I could work back the best I could."

THE BUSINESS MAJOR was in the weeks and spent the better part of a knee brace.

In the fall, Troester was cleared to start working out by the mid-level couldn't do any dismounts and I'm my floor exercise routine now. "Troester made a return to the break, advancing to the finals of a national at Michigan State on Jan. 10. He admits it was difficult thinking time back.

"About a week before the competition that I hadn't competed for a year, I was worried about it," Troester said. "I was there and started competing, I had."

CURRENTLY WORKING three horse, parallel bars and horizontal bar, hoping to make the team on the team.

## Gymnasts

By Steve Batterson  
Staff Writer

If writers for the popular **General Hospital** need any story material, they should consult Iowa Women's Gymnastics Coach, Chapela.

Chapela's team is ridden with injuries. Only four athletes available for Hawkeyes' next dual Sunday afternoon. "The injuries aren't only a problem," said. She considers herself lucky to have four gymnasts, in a meet where four spots are needed for the team score.

**IOWA ALL-ROUNDER** Linda Lindberg is suffering from an inflammation of the soft tissue in her knee. She will miss this weekend's annual "Iowa All-Arounders" and year's top all-arounder, Laura Lindberg, recovering from a dislocated elbow. "We had her back by the Big Ten's in February," said. Kim Hussar, who injured her knee, is also out.

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Tonight



**THE BAR**  
Double



## Sports



Steve Troester swings from the parallel bars while practicing for Sunday's Big Ten meets.

## Troester returns to line-up as Hawks challenge Illinois

By Steve Batterson  
Staff Writer

Iowa gymnast Steve Troester is returning to action after nearly a one year layoff due to a knee injury that could have ended the Waterloo junior's gymnastics career. "I really didn't know if I was going to be able to compete again," Troester said.

Troester suffered torn ligaments in a Hawkeye win over Indiana on Jan. 31, 1981. "Going into the operation, neither the doctors or myself were sure about how serious the injury was," he said. "We knew that the ligament was torn, but if it was torn in one place it could be repaired. If it was torn in several spots, it would have to be replaced."

"It was torn in the right place so I decided to try to work back the best I could."

THE BUSINESS MAJOR was in a cast for seven weeks and spent the better part of three months with a knee brace.

In the fall, Troester was cleared by the doctors and started working out by the middle of August. "I couldn't do any dismounts and I'm just starting to do my floor exercise routine now," he said.

Troester made a return to competition during the break, advancing to the finals of the Big Ten Invitational at Michigan State on the horizontal bar. He admits it was difficult thinking about that first time back.

"About a week before the competition, I was thinking that I hadn't competed for a year and I was a little worried about it," Troester said. "When I got there and started competing, it seemed like old hat."

CURRENTLY WORKING three events, pommel horse, parallel bars and horizontal bar, Troester is hoping to make the team on the three events. He is

currently working and by next fall, he would like to be back in the all-around.

Iowa Coach Tom Dunn is glad to see Troester back in the Hawkeye line-up. "Steve looks to be helping us in the three events he's competing in," Dunn said. "He is giving us a little more choice in our 10-man line-up."

Troester shot a lot of photos at gymnastics meets after he was injured and said he enjoys photography as a pastime. "It is a good way for me to relax," Troester said. "It only takes up a little bit of my time and I really like to do pictures of the guys on the team. I probably give away about half of my stuff, but that's what I like to do with it."

TROESTER AND THE rest of the Hawks are traveling to Champaign, Ill., Sunday for a double dual with defending Big Ten champion Illinois and Wisconsin. The Illini are suffering from several injuries and have lost their last five meets, all of them on the road. Gilmarco Sanches and Jeff Mitchell have been suffering ankle injuries and Kevin McMurchie was slowed by a stomach illness in last weekend's losses at Michigan and Michigan State.

Iowa, 1-0 on the dual season, will be without the services of all-arounder Paul Goedecke who is recovering from a shoulder injury. Dunn believes the rest of the team should be ready for the meet. "Our practices have been going pretty good," Dunn said. "We've been working on some new things and if we can polish them up, we'll be ready."

"Wisconsin has some outstanding individuals, but they are weak on pommel horse," Dunn said. "We know that Illinois will be very tough at home, even with the injury problem they have. They don't look to be consistent yet and could be vulnerable. I hope that we can beat them at their place. It would definitely give us some confidence heading into Minnesota next weekend."

## Gymnasts slowed by injuries

By Steve Batterson  
Staff Writer

If writers for the popular daytime soap opera General Hospital need any story ideas, they might consult Iowa Women's Gymnastics Coach Diane Chapela.

Chapela's team is ridden with injuries and may only have four athletes available to compete in the Hawkeyes' next dual Sunday afternoon at Illinois. "The injuries aren't only a problem for us," Chapela said. She considers herself lucky to have the four gymnasts, in a meet where four scores will be counted for the team score.

IOWA ALL-AROUNDER Linda Tremain is suffering from an inflammation of the soft tissue in her wrist and will miss this weekend's action. So will last year's top all-arounder, Laura Laponsky, who is recovering from a dislocated elbow suffered in the Midwest Open in November. "We're hoping to have her back by the Big Ten's in February," Chapela said.

Kim Hussar, who injured her knee earlier this

season, will be out for the rest of the season. Also missing the Illinois meet will be Geri Rogers.

Two gymnasts, Robin Lewis and Marianne Martinsen, are listed as questionable. Lewis is recovering from an ankle sprain, and Martinsen is ailing with a back problem.

Chapela is hopeful the four gymnasts who will be making the trip to Champaign will be able to carry the load. Illinois finished in the top division of the Big Ten last season. "They finished high in the league last year," Chapela said. "But they are in the same boat as we are. They have several people out with injuries." The Illini dropped two meets last weekend, losing to Michigan, 137.55-126.8, and to Michigan State, 133.8-124.65.

IOWA, 0-1 on the dual season, will be counting on Holli and Heidi DeBoer, Teri Larsen and Leslie Schipper to score well if Iowa is to have a chance to win the meet. "Teri has been looking very good in practice," Chapela said of the transfer from Oregon. "Holli has been looking sharp on the uneven bars. The people we have are doing a good job. We could possibly hit around 133 if we just compete those four people."

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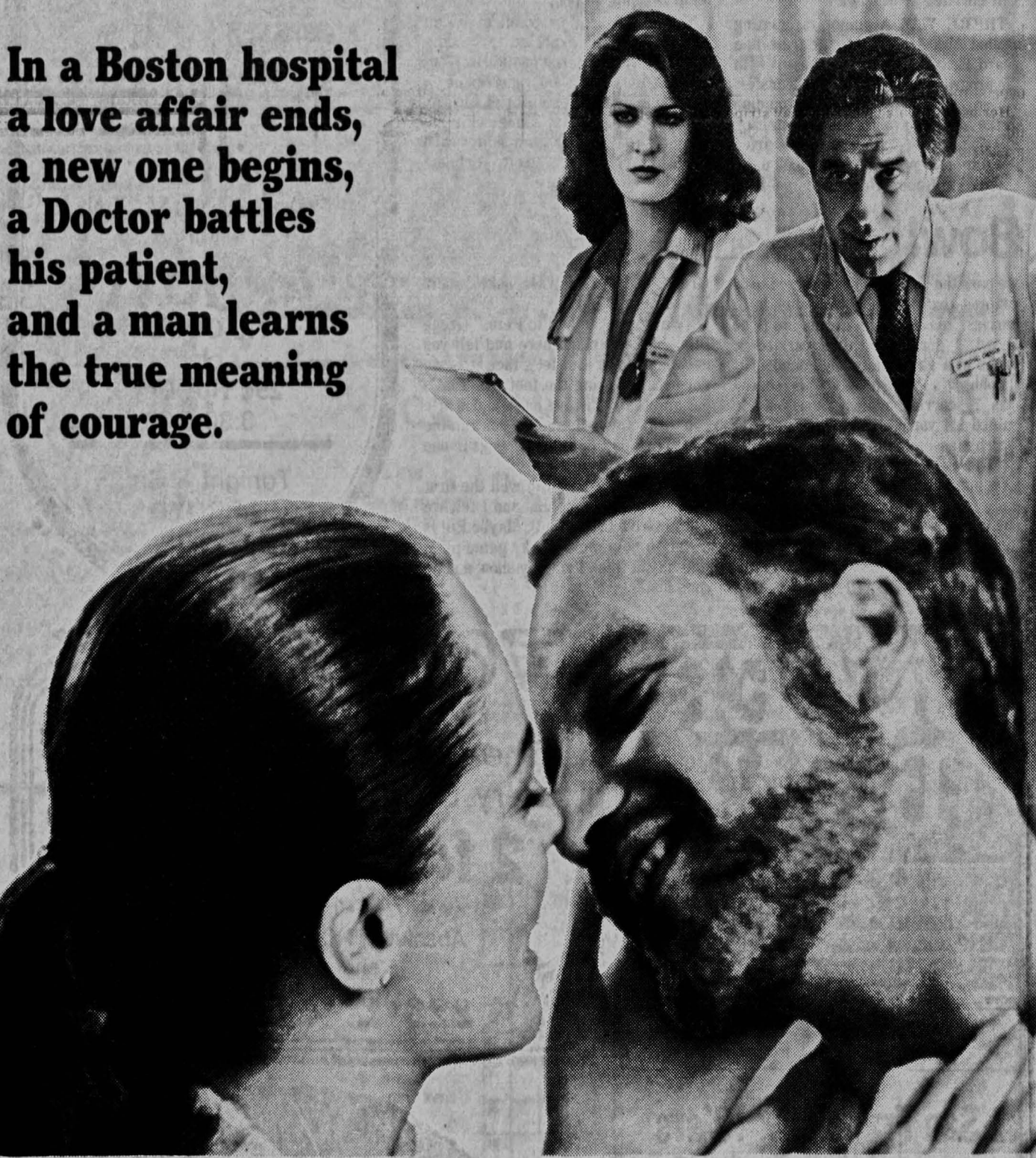
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## Sports

# Iowa women home for two swim meets

By Mike Condon  
Staff Writer

Iowa's women's swimming team is in for a pair of grueling tests this weekend, with the Hawks entertaining Missouri today and Nebraska and Northern Iowa on Saturday.

The Missouri meet starts at 2:30 p.m., with Saturday's double dual beginning at 1 p.m. Both events are at the Field House pool.

"The meet with Missouri was added over Christmas," Iowa Head Coach Peter Kennedy said. "I talked with Missouri's coach over the break and we decided on this date." Missouri is coming off a victory in the Cyclone Women's Classic, and Kennedy believes the Tigers are a very strong team.

"MISSOURI SWAM WELL last week and they have very few weaknesses in their line-up," Kennedy said. "We decided not to taper this week and will be lifting weights on Thursday instead of taking the day off."

Saturday's double dual brings Nebraska, who was second-place finisher at the Cyclone Classic, to the Field House pool. Although the

Cornhuskers finished behind the Tigers last weekend in Ames, they are considered by Kennedy to be the best bet to win the Big Eight title. "I feel Nebraska has more depth than Missouri and they will challenge Kansas for the title."

KENNEDY HAS NOT seen Northern Iowa in action, but believes his team can handle the Panthers with the help of two old faces, Jody Davis and Martha Donovan. "They were both out of school and decided to return," Kennedy said of the two who sat out last season. "They are both second semester freshmen as far as I know. They should be a big asset to our team because they are backstrokers and we have had trouble in that event this season."

Kennedy also had praise for the performances of Adrienne Steger and Chris Peterson at last week's Cyclone Classic. "They both swam well last week and we're looking for good performances from them this weekend," he said. "As far as the team goes, we are still working hard in practice and that may keep our times down a little bit over the weekend."

## Wolves

he received a knee to the groin. He will soon return to action, but may also be redshirted because of Michigan's slow start.

In the case of Burton and James, their leaving the squad involved lack of playing time and other intangibles. "Burton left the team because he wasn't getting enough playing time and said he wanted to concentrate more on his studies," Wojnowski said. "After he told Frieder he wanted to spend more time on studies, he transferred to Toledo University where he intends to play next season."

"James was told by Frieder that he wasn't playing up to his potential. James agreed, but still felt that he was playing well enough to warrant some playing time. Joe is also married and he felt his time would be better spent with his wife and with studies. He is still enrolled at Michigan."

THERE WAS A rumor circulating around Ann Arbor that star freshman guard Eric Turner was unhappy with the program and was going to transfer. Wojnowski said the consensus opinion of the Michigan writers is that an East Lansing, Mich., sportscaster started the rumor to make Michigan look unattractive to Robert Henderson, a 6-foot-

9 center from Lansing Eastern High School.

"I talked to Eric recently and he said there is no truth to the rumor that he is leaving," Wojnowski said. "Frieder thinks it's just a ploy to get Henderson to consider Michigan State over Michigan."

With the loss of four players Frieder has had to search around campus to find enough players for a full squad. One player is Dave Hall, who is a third string quarterback on Michigan's football team. Another is Gerard Rudy who was cut from the squad in the fall and was asked to return.

With a 1-12 record some might think that Frieder is on the hot seat, but Wojnowski says he isn't. "Frieder is taking his lumps this season, but this is a team of the future and fans and writers alike know its no fault of his that the team is doing so poorly this season."

There is reason for optimism in Ann Arbor. Turner is expected to become one of the best guards in the Big Ten, and Thad Garner is the only senior on the squad. With the return of McCormick and Antonides, along with the verbal commitment from 6-8 forward Paul Jokisch out of Detroit, Michigan is looking to the future.

## Bowl

we pass the ball. I'm not expected to be running that much. If I get up to 30 carries, that usually means we'll be ahead. I don't think I've carried 30 times in a game since high school."

Johnson's busiest day this season was 26 carries against Houston. He gained 114 yards. He also agrees with Walsh's assessment of his potential.

"There's nobody tougher in the NFL to bring down," he said. "It would be embarrassing if someone brings you down one on one. You're going to have to gang tackle me."

BENGALS COACH FORREST

Gregg also smiled when asked about Walsh's comments.

"We'll give the ball to Pete," Gregg said. "I won't stand here and tell you he won't get it. But let's face it — we got here throwing the football. That's our game. Pete is just one weapon. We can throw the ball, and we can run the ball. You don't put all your eggs in one basket."

"I agree that Pete ran well the first game, but we got behind and I felt we had to throw the football. Maybe Bill is trying to help me with my game plan. Actually, I think I run my show and he runs his."

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## Scoreboard

### Player sketches

**San Francisco 49ers**  
QB — Joe Montana (16) (6-2, 200) — average speed, but would you trade quarterback? First player since 1970 to completion percentage two straight wrenching final drive against Dallas with third-year pro. Quickness makes him difficult to touch on the ball. Ability to rally "Comeback Kid" nickname. Makes Bill W. O's come to life.

WR — Dwight Clark (87) (6-4, 210) — left the NFL, he's just moved across the round draft pick with magician's moves, a supplement size and sure hands. Dallas still looking for him on 20-year Dallas. Consecutive 80-catch seasons by Bay Area except for opposing defensive line, he dates 1980 Miss Universe, Sharon. **WR — Freddie Solomon (88) (5-11, 180)** — developed into shifty receiver who led 4-year career in Cincinnati. Audick lost a year. Goes in motion often in Walsh's scheme and very dangerous to tackle on deep on Bengal CB Ken Riley. Also returned Cowboys on 14-yard reverse in final drive. **LT — Dan Audick (61) (6-3, 253)** — bouncing around with four clubs, four-year job against Harvey Martin last week and a year to remember in 1977 when he played one car during a six-week stint as an au-pair student in Cincinnati. Audick lost a year. Goes in motion often in Walsh's scheme and very dangerous to tackle on deep on Bengal CB Ken Riley. Also returned Cowboys on 14-yard reverse in final drive. **RT — Keith Fahnhorst (71) (6-6, 263)** — this converted tight end is the 49ers' play-offensive captain. Was overwhelmed at time and could have trouble against Eddie Edwards pass rusher.

K — Ray Wersching (14) (5-11, 210) — winner who has earned the nickname "The Hammer" for his game-winning field goal accuracy for two consecutive years before season. His work as CPA during spring field.

Also — Johnny Davis (38) (7 TDs) — designated rusher on short-yardage situations. A key reserve. "Famous" Amos Lawrence.

**San Francisco Defense**  
LE — Jim Stuckey (78) (6-4, 251) — He through his rookie season last year and a career against Dallas, recovering Danny field in final minute. "At that moment I felt like a champion." Two-year All-American at Clemson but about pro game.

ILB — Jack Reynolds (64) (6-1, 232) — Angeles residents that the medley. Dismis contract dispute and picked up as a free-year veteran led 49ers with 117 tackles. With Jack Lambert on pass coverage but teams for nine straight years. Dubbed "H" for cutting through his 53 Chevy after a

ROLB — Keena Turner (58) (6-2, 219) — in just second season and Walsh says it potential that anyone on the team at any with chicken pox before NFL title game be-ber. Effective blitzer with three sacks as he leads the NFL in sacks. Name was resur-an Indian name she liked.

LCB — Ronnie Lott (42) (6-0, 199) — rookie, converted safety from Southern. Has scores four TDs on interception return just two scores. Was flagged for two pass-against Cowboys. First was questionable. Doesn't believe in giving up the short pass deep by speedster Isaac Curtis.

FS — Dwight Hicks (22) (6-1, 189) — V-Pro Bowl to Super Bowl. Third-year pro in Philadelphia managed a healthy season before 49ers picked him up as a free agent. Heider who blossomed this year with nine sacks. A consensus All-American at Francisco's fourth punter in four years who drafted in 1980 but looks like a perm-

Also — End Fred Dean (74), the NFL's year with 13 sacks, comes in on passing game of the NFL — pure heat. Dean, who side to get away from Munoz, can dis-singledly. Veteran lineman Lawrence seven sacks in limited playing time and for-fumble Sunday.

**Cincinnati Offense**  
QB — Ken Anderson (14) (6-3, 208) — vane in 11 years. Won his third NFL passing raking in post-season honors after being of opening game following two interceptions more all year while firing 29 TD passes with 82.5 percent. Still reckless after all these leading rusher with 330 yards. Had big strong NFL QBs and lowest interception defenses with precision of a surgeon and SF secondary may be in for a painful ed-

RB — Pete Johnson (46) (6-0, 249) — in Bengals' history, former Ohio State All-impersonating an NFL fullback. Look for number often early in the game to test 49er-club records this year for rushing after (1,077) and scored team-high 12 TDs. Also a terror for 180-pound QBs to haul down RB — Charles Alexander (40) (6-1, 226) — runner during regular season, was Bengal-victory against Buffalo with 72 yards. He deceptively strong but lacks speed to tur-ball well.

WR — Cris Collinsworth (80) (6-5, 191) — Florida sunshine and one of most excit-ing years. All-America with the Gators, received him in second round. At least 20 clubs passing him by. Caught 67 passes for 1,000. Nicknamed "Cadillac," and may take SF ride. Has formed instant rapport with An-double-team heat off Curtis.

WR — Isaac Curtis (85) (6-1, 192) — who isn't the same incomparable deep th-1970s, but still very capable of breaking a very respectable 16.5 yards per catch de-broken cheekbones and broken fingers. B-receiver. Fearless over the middle.

LT — Anthony Munoz (78) (6-6, 278) — a Heil Farmer and certainly an authority says Munoz "moves better than any big dominating player with extraordinary phy-titude beyond reproach. Voted NFL Off- Year by fans and hard to believe he can g- to figure out where the Bengals will run."

RT — Mike Wilson (77) (6-5, 271) — D-Munoz but earns plenty of respect an-Chargers DE Leroy Jones, held to one tai-Moved from left to right tackle last year. Played a year in Canada before joini-Nicknamed "Moon Pie," he opened up a c-ider's 20-yard TD run against Bills three-

K — Jim Breach (10) (6-6, 155) — For-range to Wersching but doesn't have th-clutch kicks. Accuracy drops off sharply b-red two extra-points during season.

Also — Steve Kreider (86) (37 catches, a dangerous third receiver used on ob-backups TEs M.L. Harris (83) and Don-passes in AFC title game; two-time He-Archie Griffin (45) is a decent receiver o-Mike Fuller (42) hurt Buffalo with a long-and No. 1 draft pick David Versar (81), wh-against San Diego, is a kick return threat.

**Cincinnati Defense**  
NT — Wilson Whitley (75) (6-3, 265) — at Houston in '76 as college football's top-blished himself as a top pro. Replaced b-ling downs. Uses strength and bulk to clog-Will be exhausted chasing Montana.

RE — Ross Browner (79) (6-3, 261) — two years after Whitley but much better-Putting the hurt on Montana, another l-Amarizing quickness for his size and was l-game with six tackles, three assists and a l-few defensive linemen with dexterity to n-

ILB — Jim LeClair (55) (6-3, 234) — seventh straight season and very active-Heil veteran and easily Bengals' steadiest-dairy farm in Minnesota and raises Dober-Tiger stripes by struggling through the l-

P — Pat McInally (87) (6-8, 212) — Led-start in Pro Bowl. Star wide receiver at-draft pick in '75. Used sparingly as rec-reason, he gives club valuable edge in field-game.



## Scoreboard

### Player sketches

#### San Francisco 49ers

**QB — Joe Montana (16) (6-2, 200)** — Not much of an arm, average speed, but would you trade him for any other quarterback? First player since 1970 merger to lead NFL in completion percentage two straight years. Handled gut-wrenching final drive against Dallas with amazing aplomb for a third-year pro. Quickness makes him difficult to pressure and has great touch on the ball. Ability to rally teams has earned him "Comeback Kid" nickname. Makes Bill Walsh's complicated X's and O's come to life.

**WR — Dwight Clark (87) (6-4, 210)** — Fred Biletnikoff hasn't left the NFL, he's just moved across the Bay Bridge. Former 10th-round draft pick with magician's moves and fine leaping ability to supplement size and sure hands. Dallas cornerback Dennis Thurman still looking for him on 20-yard TD reception against Dallas. Consecutive 80-catch seasons but unknown outside the Bay Area except for opposing defensive backs. A Bruce Jenner clone, he dates 1980 Miss Universe, Shawn Weatherly.

**WR — Freddie Solomon (88) (5-11, 185)** — Played quarterback for four years at University of Tampa but has developed into shifty receiver who led 49ers with eight TDs this year. Goes in motion often in Walsh's complicated passing scheme and very dangerous to tackle one-on-one in flat. Can get deep on Bengal CB Ken Riley. Also returns punts and burned Cowboys on 14-yard reverse in final drive.

**LT — Dan Audick (61) (6-3, 253)** — Finally a starter after bouncing around with four clubs, four-year pro did a creditable job against Harvey Martin last week and can also play guard. Had a year to remember in 1977 when he played for three teams, sold one car during a six-week stint as an automobile salesman and wrestled a bear in Cincinnati. Audick lost the match when he was disqualified for biting the bear's ear. Look out Ross Browner.

**RT — Keith Fahnhorst (71) (6-6, 263)** — A starter since 1977, his converted tight end is the 49ers' player representative and offensive captain. Was overwhelmed at times by Dallas' Ed Jones and could have trouble against Eddie Edwards, Cincinnati's best pass rusher.

**K — Ray Werschling (14) (5-11, 210)** — Austrian-born side-winder who has earned the nickname "Mr. Clutch" from teammates for his game-winning field goals. Led the NFC in accuracy for two consecutive years before hitting 17-of-23 this season. His work as CPA during spring shows precision off the field, too.

**Also — Johnny Davis (38) (7 TDs in 94 carries)** is the designated rusher on short-yardage situations and **Bill Ring (20)** is a key reserve. "Famous" Amos Lawrence (20) returns kickoffs.

#### San Francisco Defense

**LE — Jim Stuckey (79) (6-4, 251)** — Has started since midway through his rookie season last year and made biggest play of pro career against Dallas, recovering Danny White's fumble at mid-field in final minute. "At that moment I felt total euphoria," he says. Two-year All-America at Clemson but still has plenty to learn about pro game.

**LILB — Jack Reynolds (64) (6-1, 232)** — More haunting to Los Angeles residents than the media. Dismissed by the Rams after a contract dispute and picked up as a free agent in summer, 12-year veteran led 49ers with 117 tackles. Won't ever be confused with Jack Lambert on pass coverage but has been on playoff teams for nine straight years. Dubbed "Hacksaw" at Tennessee for cutting through his '53 Chevy after a loss.

**ROLB — Keena Turner (58) (6-2, 219)** — Earned a starting job in just second season and Walsh says he "probably has more potential than anyone on the team at any position." Came down with chicken pox before NFC title game but now has Super Bowl fever. Effective blitzer with three sacks and third-leading tackler on team. Says unusual first name was result of his mother hearing an Indian name she liked.

**LCB — Ronnie Lott (42) (6-0, 199)** — Pro Bowl starter as a rookie, converted safety from Southern Cal is a game-breaker. Has scores four TDs on interception returns and been beaten for just two scores. Was flagged for two pass interference penalties against Cowboys. First was questionable, second obvious. Doesn't believe in giving up the short pass and might be beaten deep by speedster Isaac Curtis.

**FS — Dwight Hicks (22) (6-1, 189)** — Went from salad bowl to Pro Bowl to Super Bowl. Third-year pro released by Detroit and Philadelphia managed a health foods store in Southfield, Mich., before 49ers picked him up as a free agent in '79. Rangy center fielder who blossomed this year with nine interceptions.

**P — Jim Miller (3) (5-11, 183)** — Born in Ripley, Miss., believe for not, and a consensus All-America at Ole Miss. Became San Francisco's fourth punter in four years when he was 66th player drafted in 1980 but looks like a permanent fixture. Strong left-handed kicker.

**Also — End Fred Dean (74)**, the NFC Defensive Player of the Year with 13 sacks, comes in on passing downs and is the Rich Gossage of the NFL — pure heat. Dean, who may shift to the left side to get away from Munoz, can disrupt a passing attack singlehandedly. Veteran lineman **Lawrence Pillers (65)** had seven sacks in limited playing time and forced White's last-minute fumble Sunday.

#### Cincinnati Offense

**QB — Ken Anderson (14) (6-3, 208)** — From Augustana to Nirvana in 11 years. Won his third NFL passing title in 1981 and is still raking in post-season honors after being replaced in first period of opening game following two interceptions. Threw only eight more all year while firing 29 TD passes with a completion rate of 62.6 percent. Still reckless after all these years, team's second-leading rusher with 320 yards. Had highest rushing average among NFL QBs and lowest interception rate. Cuts through pass defenses with precision of a surgeon and three rookie starters in SF secondary may be in for a painful education.

**RB — Pete Johnson (46) (6-0, 249)** — Leading ground-gainer in Bengals' history, former Ohio State All-America is a Mack truck impersonating an NFL fullback. Look for Anderson to call his number often early in the game to test 49ers' rushing defense. Set club records this year for rushing attempts (274) and yards (1,077) and scored team-high 12 TDs. Also caught 46 passes and is a terror for 180-pound DBs to haul down.

**RB — Charles Alexander (40) (6-1, 226)** — Seldom-used as a runner during regular season, was Bengals' best back in playoff victory against Buffalo with 72 yards. Exceptional blocker and deceptively strong but lacks speed to turn corner. Also catches ball well.

**WR — Cris Collinsworth (80) (6-5, 199)** — Big package of Florida sunshine and one of most exciting rookies to hit NFL in years. All-America with the Gators, receiver-hungry Bengals drafted him in second round. At least 20 clubs kicking themselves for passing him by. Caught 67 passes for 1,009 yards and eight TDs. Nicknamed "Cadillac" and may take SF secondary for a long ride. Has formed instant rapport with Anderson and has taken double-team heat off Curtis.

**WR — Isaac Curtis (85) (6-1, 192)** — Four-time Pro Bowler who isn't the same incomparable deep threat he was in the mid-1970s, but still very capable of breaking a game open. Averaged very respectable 16.5 yards per catch despite hamstring injury, broken cheekbones and broken fingers. Bengals' all-time leading receiver. Fearless over the middle.

**LT — Anthony Munoz (78) (6-5, 278)** — Coach Forrest Gregg, a Hall of Famer and certainly an authority on offensive line play, says Munoz "moves better than any big man I've ever seen." A dominating player with extraordinary physical skills and an attitude beyond reproach. Voted NFL Offensive Lineman of the Year by fans and hard to believe he can get better. Makes it easy to figure out where the Bengals will run near goal-line.

**RT — Mike Wilson (77) (6-5, 271)** — Doesn't get the ink of a Munoz but earns plenty of respect among opponents. Ask Chargers' DE Leroy Jones, held to one tackle in AFC title game. Moved from left to right tackle last year to accommodate Munoz. Played a year in Canada before joining Bengals in 1978. Nicknamed "Moon Pie," he opened up a crater-like hole on Alexander's 20-yard TD run against Bills three weeks ago.

**K — Jim Breach (10) (5-6, 155)** — Former Raider has similar range to Werschling but doesn't have the same reputation for clutch kicks. Accuracy drops off sharply beyond the 40 and missed two extra-points during season.

**Also — Steve Kreider (86) (37 catches, 14.1 average, 5 TDs)** is a dangerous third receiver used on obvious passing downs; backups **TEs M.L. Harris (83)** and **Don Bass (84)** caught TD passes in AFC title game; two-time Heisman Trophy winner **Archie Griffin (45)** is a decent receiver out of the backfield. DB **Mike Fuller (42)** hurt Buffalo with a long punt return in playoffs and No. 1 draft pick **David Verser (81)**, who suffered a knee injury against San Diego, is a kick return threat.

#### Cincinnati Defense

**NT — Wilson Whitley (75) (6-3, 285)** — Won Lombardi Award at Houston in '76 as college football's top lineman but hasn't established himself as a top pro. Replaced by Gary Burley on passing downs. Uses strength and bulk to clog middle on inside runs. Will be exhausted chasing Montana.

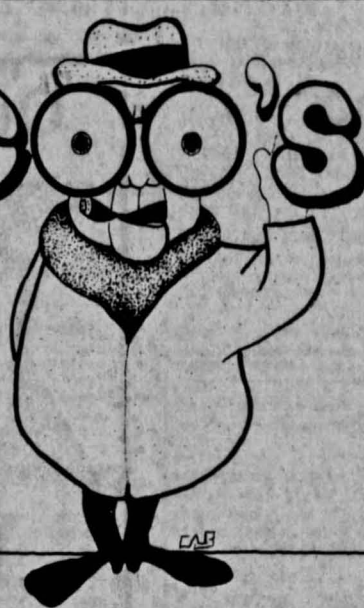
**RE — Ross Browner (79) (6-3, 261)** — Won Lombardi Award two years after Whitley but much better pro. Won't worry about putting the hurt on Montana, another Notre Dame alumnus. Amazing quickness for his size and was in Charger backfield all game with six tackles, three assists and a fumble recovery. One of few defensive linemen with dexterity to nail Montana.

**LILB — Jim LeClair (55) (6-3, 234)** — Led club in tackles for seventh straight season and very active on pass defense. Ten-year veteran and easily Bengals' steadiest linebacker. Operates a dairy farm in Minnesota and raises Doberman Pinschers. Has earned his Tiger stripes by struggling through the lean years.

**P — Pat McInally (87) (6-5, 212)** — Led NFL in punting and will start in Pro Bowl. Star wide receiver at Harvard and fifth-round draft pick in '75. Used sparingly as receiver with Bengals this season, he gives club valuable edge in field position almost every game.

## MAGOO'S

**LEGENDARY  
HAPPY HOUR  
Mon.-Fri. 4:30-7  
25¢ Draws  
75¢ Bar Liquor**



206 N. Linn

## Wanted: Voices!

**Chorus for Opera Theatre's  
Fanciful Production of**

### "The Tales of Hoffman"

Catchy drinking songs, famous Barcarole, Bacchanale, waltz chorus. Rehearsals Thursdays 3:30 - 5:30. (2nd half of April evenings as well), plus 2 hours a week of help building sets, props, costumes. Performances in Hancher Auditorium April 30 and May 2.

**Audition this Friday, January 22, starting at 3:30 pm, Opera Rehearsal room, (Hancher 132), Music Building. Bring a song of your choice. All voice types needed. Contact Prof. Glass (353-4286), Rm. 2078 MB, or sign up at Opera Bulletin Board, 2nd floor MB, opposite Rm. 2080.**

## ONE NIGHT ONLY

1979

*The Authentic Life of Billy the Kid*

1980

*Distilling Spirits*

1981

*The House Across the Street*

1982

## BURRHEAD

### The Excellence Continues

For the fourth year in a row, an original University Theatres production has been selected to compete at the American College Theatre Regional Festival.

This year's entry is Deborah Pryor's BURRHEAD, the eerie story of a young girl's awakening in the mysterious tidewater swamps of the South. BURRHEAD will be given a special send-off benefit performance, Saturday, January 23, 8 pm, at Mabie Theatre.

Call 353-6255 now to reserve your tickets for this very special event. Tickets are \$3.50 for students, \$5 for non-students, and a limited number will be available at the door Saturday night.

The University of Iowa

## DANCE FORUM

Judy Goldberg, Director

### SPRING SCHEDULE 1982

January 30 through May 1 12-Week Session

Ballet I, 8 - 12	Pauline Reilly	Sat. 9:00-10:00	\$36.00
Ballet I, teens & adults	Ann Schuchmann	Sat. 12:30 - 1:30	\$36.00
Ballet II, 8 - 12	Debbie Solomon	Sat. 10:00 - 11:00	\$36.00
Ballet II, teens & adults	Debbie Solomon	Sat. 11:00 - 12:30	\$48.00
Ballet III, teens & adults	Pauline Reilly	T-Th 7:00 - 8:30	\$86.00
*Children's Intensive Ballet I, 8 - 10	Alicia Brown	T-Th 4:00 - 5:00	
Beg. Creative Movement 4 - 5	Susan Satter	Sat. 11:00 - 11:30	\$18.00
Cont. Creative Movement 4 - 5	Susan Satter	Sat. 10:00 - 10:30	\$18.00
Beg. Creative Movement 6-7	Susan Satter	Sat. 10:30 - 11:00	18.00
Creative Choreography for Children, 7 - 10	Pam Wessels	Sat. 11:00 - 12:00	\$36.00
Dance Exercise for Teens and Adults	Nancy Strug	Sat. 9:00 - 10:00	\$36.00
Dance Exercise for Teens and Adults	Deb Cosper	Sat. 11:00 - 12:00	\$36.00
Beg. Jazz I, teens & adults	Susan Dickson	Sat. 11:00 - 12:00	\$36.00
Cont. Jazz I, teens & adults	Susan Dickson	Sat. 10:00 - 11:00	\$36.00
Modern I, 8 - 11	Nina Nelson	Tues. 4:00 - 5:00	\$36.00
Beg. Adult Tap	Pam Wessels	Sat. 12:00 - 1:00	\$36.00
Beg. Tap I, 6 & older	Pam Wessels	Sat. 10:30 - 11:30	\$18.00
Continuing Tap I, 6 & older	Pam Wessels	Sat. 10:00 - 10:30	\$18.00

**REGISTRATION** for Spring Session is Jan. 23, 11 - 1 pm at Halsey Gym (corner of Jefferson and Madison). **TELEPHONE** registration follows on Jan. 26, 3 - 5 pm. 353-5830.

\*Class Closed.

## FRIDAY SPECIAL

**\$2.00 Pitchers**

3 to 5 pm

**FREE POPCORN 3 to 5 pm**

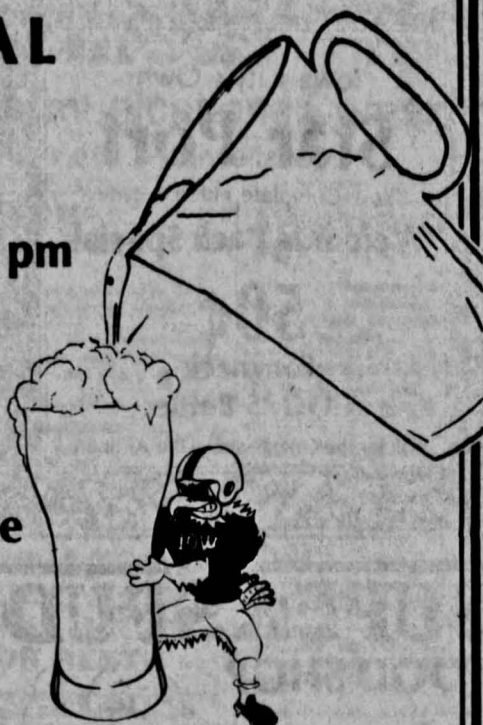
**Choice of 6 Beers:**

- Pabst Blue Ribbon • Budweiser
- Miller • Schlitz
- Miller Lite • Old English Ale

**No Cover or Extra Charge**

**Berr's &  
Joe's Place**

115 Iowa Avenue



## the crow's nest

328 e. washington  
presents



In Concert  
from New York City

**JOAN  
JETT**

and the

**BLACKHEARTS**

Wednesday, Jan. 27

Special Guests:

**The Buzzards**

and

**STAIL HEIRS**

Advance Tickets: \$5

(available only from Crow's Nest)

At the Door: \$6

Bar Specials 9 to 10:30



## CROSSWORD PUZZLE

Edited by EUGENE T. MALESKA

### ACROSS

1 Famed modern producer of Shakespearean plays

5 Youth

10 Filing aids

14 Civil rights org.

15 "Common Sense" man

16 Actor Walter

17 Musical of 1902

20 Wheel, e.g.

21 Unnerve

22 — Ma, noted cellist

23 Malarial symptom

24 Arch. details

27 Oscar actress, 1830-31

31 Famed lioness

32 On — (wrestling term)

34 Parabasis

35 Marina sight

36 Threw a tantrum

37 Barney or Betsy

38 — tizzy

39 Rose Bowl feature

40 Words of ken

41 Radio transmissions via the ionosphere

43 Genuflected

44 Wished undone

45 Resonated

47 To boot

50 Pentad

54 Great comedy of 1904

56 Ship wood

57 What "phage" means

58 Complete

59 Jaws

### DOWN

1 Soft touches

2 Yearn

3 Entreaty

4 Rabbit-foot clover

5 Spread out

6 Barbecue site

7 Qum cash

8 Wayside stop

9 U.S. humorist, author of 17 and 54 Across

10 Samples

11 Be next to

### 12 Attorney

General under Carter

13 Pivot

18 Ones in Orense

19 Groun opera

23 "Thrice is he

Shak.

24 Elimination rounds

25 Set down

26 Elian work

27 French painter of scenes from the theater

28 Insecure

29 De Soto

contemporary

30 Bowler's button

### 32 Did some globe-trotting

33 Made tracks

37 Area about a bout

39 São —

42 Totals

43 Grasped

45 Star in Orion

46 Ward off

47 A.B.A. type

48 Mets' playpen

49 Ineffective

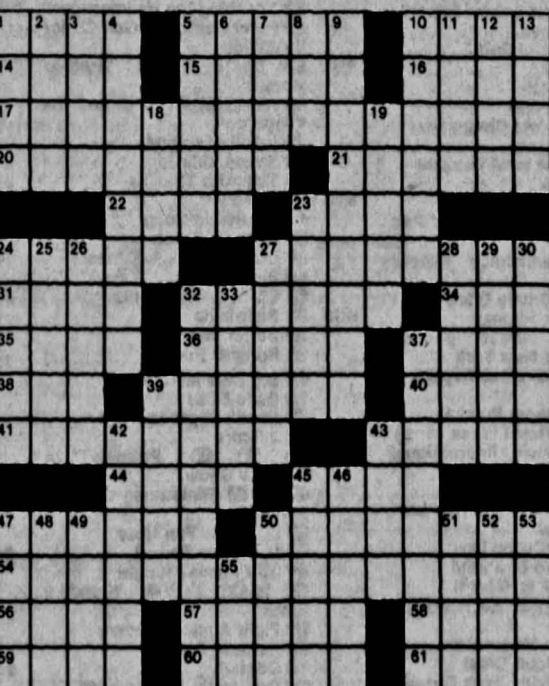
50 Honor with a party

51 Reputation

52 Noted cosmetician

53 Pasture mamas

55 Solon's creation



### ANSWER TO PREVIOUS PUZZLE

OGRE ABAS SPOT  
PAVE VECAR LINE  
THUS AND NOICUS  
STUPIDLY ABAS  
TALE DEPE  
GALING JOKE AIP  
HANO HIVE GUC  
HONCHOFENMARK  
HAP NAVE OGRE  
AAS NAVE PALEAS  
CHOS DUBA  
SONIC AMBIOLE  
TWOOLEKINSBER  
OMGE AUCIC ENIC  
ASKE AGORE BITE



**prairie lights  
books**

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"best bookstore within  
hundreds of miles."

-D.M. Register

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**A MAN CALLED**  
6:15

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**K**  
KIRKWOOD  
Community College







## Dates set for Illinois sports lottery

CHAMPAIGN, Ill. (UPI) — The Illinois State Lottery announced Thursday proceeds from the first four drawings of a new game called PICK 4 will help fund University of Illinois athletics.

Michael J. Jones, lottery superintendent, said all the net profits from the PICK 4 drawings - Feb. 16, 19, 23, 26 - will go to benefit Fighting Illini athletics.

The SPECIAL lottery was approved by the Legislature after the U of I lost an estimated \$500,000 in revenues because of sanctions imposed by the Big Ten Conference.

Jones announced the new game — similar to the lottery's Daily Game — at halftime of the Illinois-Indiana game. It can be played at the same computer terminals as the Daily Game, he said.

PICK 4 players can select any four-digit number and can win a top prize of \$5,000 on a \$1 bet, he said.

Donald F. Wendel, U of I vice chancellor for administration, said unlike most major state college athletic programs, Illinois does not receive direct state support for athletics.

The Big Ten's original sanctions against Illinois, announced last May, called for financial penalties of around \$1.6 million. After extensive negotiations last summer, the Big Ten reduced that figure to about \$500,000.

The reduced sanctions, including one year of probation for the football team, resulted from the university's role in the eligibility case of former Illini quarterback Dave Wilson.

## PUBLISHER'S WARNING

**WARNING**  
The Daily Iowan recommends that you investigate every phase of investment opportunities. We suggest you consult your own attorney or ask for a free pamphlet and advice from the Attorney General's Consumer Protection Division. Hoover Building, Des Moines, Iowa 50319. Phone 515-281-9926.

## PERSONAL

YOU know those slots in your dorm doors? Fill them with your names in school colors. Call Kert, 353-2406, evenings.

WHEN the full moon rises I go crazy, just like the night you gave me the shakes. WDVA's Edith Shearn, 1-26

THE "Swinglows" Music to fit any occasion. We can play for your dance party or hog auction. Call 337-3106, ask for JOE. 2-3

NEW NEW NEW - AARDVARK'S BAZAR - NEW EASY-TO-FIND LOCATION - 11.5 South Dubuque - OPEN 10-7 Monday thru Saturday and 12-5 Sunday - Clothing and other pretties. 1-26

NEED Nude model for life drawing. \$4.00 per hour. 351-1656. 2-2

START A SAVINGS ACCOUNT FOR YOUR NEWBORN! Participate in research project to determine effects of feeding methods and sucking habits on oral/facial growth. \$10 per visit. Call 353-5479 or 353-6800 for information. U of I College of Dentistry. 2-2

BALLOONS OVER IOWA NOW HAS VARIETY OF SWEETHEART BOUQUETS TO BE DELIVERED BY SINGING CUPID. 351-9218. 2-12

FEELING DRY? Let us give your skin a break. Lotions and oils to make you springlike soft. The Soap Opera - conveniently hidden on the College Plaza. 2-1

RED ROSE OLD CLOTHES Great vintage clothes plus select used clothing. Unique and cheap! 11:00-5:00pm. Closed Tuesday and Sunday. 114 E. College, above Jackson's, in the Hall Mall. 2-26

GASOLINE coupon. Regular 1.27. Unleaded, 1.32. Bill Kron DX, 351-9713. 2-15

BALLOONS AND TUNES, Ballon bouquets delivered by singing clown make the perfect any day gift. BALLOONS, BALLOONS, BALLOONS. 354-3471. 1-26

ENGRAVING - gifts, jewelry, trophies, plaques. River City Trophy Co. Hall Mall, 114 E. College. 338-2561. 1-27

VISUALLY BIZARRE, unusual, odd, quaint, dynamic circumstances? Call Daily Iowan photographers. 353-6210, anytime.

PROFESSIONAL strippers performing daily at The Rocking Chair, across from Nangle Lumber. Complete furniture stripping. 354-3334. 1-28

## PERSONAL SERVICE

**CERTIFIED Massage Therapist** with 10 years experience providing highly specialized Aston-Patterning Massage. Effectively eases both muscular and joint pain. By appointment. M.A. Mommens, M.S., 351-8490. 2-22

**ENJOY YOUR PREGNANCY** Childbirth preparation classes for early and late pregnancy. Explore and share while learning. Emma Goldman Clinic. 337-2111. 2-24

**DOES SOMEONE YOU LOVE DRINK TOO MUCH?** Al-Anon, 12 noon Fridays, Wesley House (Music Room), 120 N. Dubuque. 2-26

**PREGNANCY SCREENING AND COUNSELING AVAILABLE ON A WALK-IN BASIS.** Mon. 9:30-10:00, Wed. 10:00-6:00, Fri. 9:30-12:00. EMMA GOLDMAN CLINIC FOR WOMEN. 2-28

**ROUTINE GYNECOLOGY EXAMS, DIAGRAM AND CERVICAL CAP FITTINGS, AND VENERAL DISEASE SCREENING AVAILABLE IN SUPPORTIVE ENVIRONMENT.** Call EMMA GOLDMAN CLINIC FOR WOMEN. 337-2111. 2-26

**NEED a good, clean, low stereo system for your New Year's Eve party?** Call Advanced Audio Engineering for reservations and information. 354-3104, noon-5:30pm. 12-18

**ALCOHOLICS Anonymous** - 12 noon, Wednesday, Wesley House, Saturday, 324 North Hall, 351-9813. 2-22

**BIRTHRIGHT** Pregnancy Test Confidential Help. 2-26

**HOLIDAY** House Laundromat and Drycleaning. Quality drycleaning only \$5.00; family laundry only \$4.00. Attendant on duty 7 days. Clean, air-conditioned, color TV. 351-9853, 1030 Williams Park. 1-23

**PROBLEM?** We listen. Also provide information and referrals. Crisis Center. 351-0140 (24 hours). 112 W. Washington (11am-2am). Confidential. 2-15

**PROBLEM PREGNANCY** Professional counseling. Abortions \$190. Call collect in Des Moines 515-243-2724. 2-8

**ABORTIONS** provided in comfortable, supportive, and educational atmosphere. Call Emma Goldman Clinic for Women, Iowa City, 351-2111. 2-5

**RAPE ASSAULT HARASSMENT RAPE CRISIS LINE** 338-4800 (24 hours) 1-25

**STORAGE-STORAGE** Mini-warehouse units, from 5x10. U-Store All, dial 337-3506. 2-1

**Here** Psychotherapy Collective - feminist therapy for women and men; individual, group and couple approaches. Free or a sliding scale. Fellowships available. Call 354-1226. 2-8

**TENSE?** Take a relaxation break. Information, Stress Management Clinic. 337-6998. 2-1

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## BUSINESS OPPORTUNITY

16 bit computers (32 bit data and logical operations) all languages. Priced like an 8 bit. After 6pm, 338-9786. Pent Computer Systems. 1-25

**ENTERTAINMENT**  
ZETA Phi Beta Sorority, Inc. Semi-Formal Ball, IMU, Jan. 23, 1982. 1-22

**RECORDS** and books for all interests bought and sold. THE HAUNTED BOOKSHOP, 227 S. Johnson, open MW 2-5pm and Saturday, noon-5pm, by appointment. Free out-of-print service. 2-24

## WORK WANTED

**FEMALE** vocalist needs position with rock band. Call 337-2308 after 4pm. Raven. 1-26

## HELP WANTED

**DELIVERY HELP WANTED** - Must have own copy in person. Mac-Rite Pizza Delivery, 431 Kirkwood. Neat appearance required. 3-4

**RAINBOW** Day Care Center now hiring part-time staff. Work study preferred but not necessary. Phone 353-4658. 1-28

**WORK** study student needed as library assistant 10 hours per week. Oakdale Campus. Available 4:25/noon. 353-4791. 1-28

**DARKROOM ASSISTANT**, experienced person to monitor photographic instruction of students in lab. Approx. 15 hours a week to start immediately. \$4.50 an hour. Workstudy. Call Journalism, 353-4264. 2-3

**WANTED:** Tasteful drummer to play at 50's. Glenn Miller to 80's rock and pop. Must have good vocals. Call 337-3106, ask for JOE. 2-3

**WANTED:** Playground Supervisors at Lincoln (300 Teachers Court) and Mann (521 North Dodge) Elementary Schools. 11:15 - 12:15, Monday - Friday. \$4.00 per hour. Call 337-4131. 1-25

**EXPERIENCED** bar help wanted, full or part-time. 351-4030 after 2pm weekdays. 1-25

**PERSON** for board crew, sorority. Evenings only. 338-8240 or 338-4096. 1-26

**ORIENTATION** Services needs student advisors for summer and academic year programs. Salary \$1300-\$1500. Includes spring training and summer programs. Applications available at Orientation Services (5 Calvin Hall, 353-3743) and Campus Information Center (IMU 353-6710). Deadline: February 1, 1982. 1-26

**STAFF PHARMACIST** We presently have openings for two part-time staff pharmacists. One year of hospital experience is preferred but not necessary. Must be able to assume all the duties of a hospital pharmacist. The successful applicant will receive an excellent salary and benefit package. Send resume to L. Robert Melendy, Personnel Dept., 1227 E. Rushmore, Davenport, Iowa 52803. St. Luke's Hospital. 1-22

## HELP WANTED

**WANTED** immediately: babysitter in our home 3-5 days per week, including the hours of 3pm-6pm. Duties include house work and laundry. \$60-75 per week. Call 351-2471 between 6:30pm and 8pm. 1-22

**PREP** Cook. Day shift. Full-time. 337-6411, ask for Cad. 1-26

**BALLOON** deliveries needed, afternoons. Must have car, enjoy singing and acting silly. Call Grace at Balloons Over Iowa, 351-9218. 1-22

**WANTED:** women to act in videotapes to be used in research. \$20 Call 338-5212, 7-9, evenings. 1-22

**MELROSE** Day Care Center needs substitute teachers. Great opportunity to work with children. 338-1805. 1-28

**PART-TIME** person in English as a second language to begin Feb. 1, for spring term. M.E. in ESL and teaching experience preferred. Send resume and credentials by Jan. 22, to Dr. J. Preston Cole, One College, Cedar Rapids, Iowa 52402. AA/EOL. 1-22

**HELP** Wanted: Cooks, International Hawaiian Inn, formerly Holiday Inn. Experience preferred. Apply in person, 1-4pm. 2-1

**OPENING:** Catering sales. Work with public. Excellent opportunity for good money. Apply in person. International Hawaiian Inn, formerly Holiday Inn, Iowa City. 2-1

**WANTED:** Secretary, part-time. Good schedule, opportunity for right person. Apply in person. International Hawaiian Inn, formerly Holiday Inn, Iowa City. 2-1

**TELEPHONE** solicitors. Flexible schedule, good pay. Call 354-1770, ask for Steve. 2-1

**PART-TIME** bartender, experience preferred. Flexible schedule. Apply in person. International Hawaiian Inn, formerly Holiday Inn, Iowa City. 2-1

**VIDEO** production assistant: part-time student position to assist with video filming, scheduling, EFP, editing. 20 hours weekly at \$5.00 per hour. Feb. 1 - July. 82. Apply in Rm 5-277, Hospital School. 1-22

**WORK** Study Aides needed to process manuscript and newspaper collections at State Historical Society. Good location. Flexible hours. (10, 10 per week). Work Study Only. 338-5471. 1-22

**WANTED:** Full-time day broker/cook. Apply in person. 2-4, Monday through Thursday at Iowa River Power Co. 1-22

**INTERESTED** in getting valuable experience on your resume or wishing to look into the insurance profession before graduating? Then look into our College Agent Internship Program. Contact Frank Coppul CU at 351-0753. 1-22

**INSTRUCTOR** to teach an Introduction to Outdoor Gardening class. Art Resource Center, Iowa Memorial Union. 353-3119. 1-25

## INSTRUCTION

The School of Guitar - Classical, Flamenco, Electric, 12-string, 18 years experience. 351-4875, please leave message. 3-2

**IOWA CITY YOGA CENTER** 7th year of experienced instruction for adults and private classes. Anytime. Call Barbara Welch for information. 354-1068. 2-26

**THE MUSIC SHOP** offers private instruction on guitar, piano, violin, flute, percussion, mandolin, banjo, clarinet, recorder and saxophone. All levels and styles. Rentals available for beginning students. Call for appointment. 351-1755. 1-28

**ASTON** Patterning teacher. Uses movement efficiency. Education to assist you in dissolving your individual patterns of stress. Attention given to such problems as back discomfort and headaches. By appointment. For information: M.A. Mommens, M.S., 351-8490. 2-22

## WHO DOES IT?

**WILL** do sewing, alterations, repairs, or from patterns. 337-3834. 3-4

**CHIPPERS** Tailor Shop, 128 1/2 E. Washington Street, dial 351-1226. 1-26

**HANDCRAFTED** LEATHER and sheepskin goods, custom orders, repairs. Turtle Island, 351-1763. 1-22

**WOODCARVING** hand carved to your specifications. 351-6173, days. 338-3092, evenings. 3-3

**EXPERIENCED** Person Friday, errands/clerical, hourly/part-time, temporary/permanent, references. 338-4319, noon-1pm. 2-2

**FOR YOUR VALENTINE** Artist's portrait, children/adults: charcoal \$20, pastel \$40, oil \$120 and up. 351-0525. 2-12

**ENGAGEMENT** and wedding rings, other custom jewelry. Call Julie Kellman. 1-648-4707. 2-18

## THE DAILY IOWAN

## CIRCULATION DEPARTMENT

needs afternoon office help immediately.

**MUST BE** on work-study.

Apply in person,

Room 111 Communications Center

2-4pm.

## THE DAILY IOWAN

has openings in the following areas.

Call Circulation, 353-6203, 2-5pm.

\* Summit

\* Ellis, McLean, River, Beldon

\* Teeters Ct., River, Rider, Otto, Lee

\* Lincoln, Valley, Newton, Woolf

\* Myrtle, Olive, Brookland, K. Dr.

\* E. Bloomington, E. Fairchild, Church, Davenport, Cedar

\* 5th St., 18th Ave., 19th Ave., Coralville

## WHO DOES IT?

**COMMUNITY** auction, every Wednesday evening, sell your unwanted items. 351-8888. 2-16

**MR. TRANSTON** offers fast, expert repairs of amplifiers, tape recorders, all audio equipment. 338-2606. 2-8

## TYPING

**TYPING** Service - Reasonable rates, pick-up and delivery - 351-4009. 2-4

**JEANIE'S TYPING SERVICE** - experienced with theses, manuscripts, term papers, etc. 337-6520. 3-3

**TYPING SERVICE:** Cedar Rapids-Marion Students, IBM Correcting Selectric. 337-9184. 3-3

**TYPING:** 90c per double-spaced page. Close, choice of type styles. Call 354-8273. 3-3

**SAME DAY** Typing Service: Will - 338-5005. 3-3

**COMPUTERIZED** Typing, \$1.50/pp. Illustrating available. Trace's Publications Service. 338-5863. 2-8

**TEN** year's thesis experience, former University secretary. IBM Selectric. 338-8996. 2-12

**PROFESSIONAL** typing, theses, term papers, close to campus. IBM Correcting Selectric. 351-1039. 2-2

**TYPING:** Theses, Manuscripts, Resumes, Call Roxanne. 354-2849 after 5:30pm. Reasonable rates. 1-25

**IBM** professional work, term paper, thesis, editing, college graduate. 337-5456. 2-10

**EFFICIENT**, professional typing for the Rainbow. Now accepting Selectric or IBM Memory (automatic typewriter) gives you fast time originals for resumes and cover letters. Copy Center too. 338-8800. 10-21

## CHILD CARE

**THERE'S** a pot of LOVE at the end of the Rainbow. Now accepting Selectric or IBM Memory (automatic typewriter) gives you fast time originals for resumes and cover letters. Copy Center too. 338-8800. 10-21

**BABYSITTER** Wanted - Long-term area. Girls, ages 5 (morning kindergarten) and 1½. Call 351-8978 after 5:30. 1-25

**OPENINGS** for your child in established registered daycare home by northside mother. 337-2743. 1-22

## WANTED TO BUY

**BUYING** case rings and other gold and silver. Steph's Stamps & Coins. 107 S. Dubuque. 354-1958. 2-16

## RIDE/RIDER

**WANTED:** ride to and from Dubuque on various weekends. Will help with gas and driving. Call Gary after 5:00pm. 338-9974. 1-26

## GARAGES/PARKING

**GARAGES** one block east of Burge. \$300 per month. Call 338-6584, evenings. 1-22

**GARAGE:** monthly, half-yearly, yearly. \$25-35, Van Buren - Davenport. 338-0470. 2-29

## AUTO FOREIGN

1980 Mazda GLC. Must sell, moving overseas. Hatchback, air, 5-speed. Will negotiate. (319) 582-9449, evenings. 1-22

1976 Datsun 8210, 4 dr., inspected. Air conditioned. 51,000 miles. Looks good, runs well. \$2450. 337-7739. 338-3446. 2-2

## AUTO DOMESTIC

1979 Pinto Runabout, 4 cyl., 4 speed, rustproofed. 28,000 miles. 338-8082 after 6pm. 1-25

1977 Chevy Vega, 4-speed. Low mileage, excellent condition. Best offer. 356-2458 after 4:00pm. 2-2

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# Sports

The Daily Iowan

Iowa City, Iowa — Friday, January 22, 1982 — Page 16

## Hawks nip almost 'purrfect' Wildcats

By Melissa Isaacson  
Staff Writer

Iowa led only one time during a furious, struggling classic Big Ten match-up against Northwestern, but all that counts is the "W," and the Hawks snatched it, edging the Wildcats in Evanston, Ill., 49-48.

Needing a big play with 27 seconds left on the clock, Steve Carfino leaped through the air, tipping away an in-bounds pass by Bob Grady. Carfino then saved the ball from going out of bounds, knocking it to Mark Gannon.

Iowa immediately called a timeout, setting up for a last shot. The Hawks worked the ball until seven seconds remained as veteran Kenny Arnold took charge. The senior drove down the right side of the lane, held his body in midair to avoid the charge and connected on a leaning-bank shot over the out-

stretched arms of Jim Stack. It was the Hawkeyes' only lead of the game.

**NORTHWESTERN HAD** one last opportunity with five seconds left. Jim Stack attempted a 15-foot jumper as the time ran out, but the ball bounced off the back of the rim.

The Hawks overcame an ice-cold shooting performance, shooting only 34.5 percent from the field for the game, by playing as tenacious defense as they have played all season.

Iowa freshman center, Michael Payne, led the Hawks with 12 points. Carfino was the only other Hawkeye in double figures with 10 points.

The Wildcats were led by the red-hot shooting of senior center Bob Grady, who scored a career high 24 points. Stack added 10 points.

After the game Iowa Head Coach Lute Olson looked emotionally drained.

"Unbelievable," he said. "This Northwestern team is no fluke. They played very well. We played great defensively, but we couldn't buy a basket. We were very fortunate to come out of here alive."

**NORTHWESTERN WAS** sky high for the contest, leading by as much as 10 points with 6:01 left in the first half.

The Hawks shot a disastrous 25 percent from the field in the first half, compared to the Wildcat's 63 percent performance.

"Shooting is contagious," said Olson after the game. "The worse thing you can do is think. We took better shots tonight than against Wisconsin and Minnesota. Our juniors Bob Hansen and Mark Gannon have to play like seniors. I told them so during the game."

"It's good to get the win when you

don't play well," Carfino said. "We can't afford to lose at all in the Big Ten."

Big Ten Standings	Conference	All Games
Iowa	4	12 2
Minnesota	4	12 2
Purdue	4	1 7 7
Ohio State	3	2 12 5
Indiana	3	2 9 5
Illinois	2	3 9 5
Michigan State	2	3 7 8
Northwestern	2	3 6 8
Wisconsin	1	4 4 9
Michigan	0	5 1 12

**Thursday's Results**  
Iowa 49, Northwestern 48  
Minnesota 78, Wisconsin 57  
Purdue 66, Ohio State 64 (overtime)  
Indiana 54, Illinois 53  
Michigan State 64, Michigan 62  
**Saturday's Games**  
Michigan at Iowa  
Illinois at Minnesota  
Northwestern at Ohio State  
Purdue at Indiana  
Wisconsin at Michigan State

## Unpredictable problems hit Wolverines

By Mike Condon  
Staff Writer

What's wrong with the Michigan basketball program?

This year was called one of great opportunity for Head Coach Bill Frieder and his Wolverines. But with injured players and several team members quitting the squad, Michigan has been left with a 1-12 record entering Saturday's game against Iowa in the Field House at 3:05 p.m.

According to Bob Wojnowski, sports editor of the Michigan Daily, there hasn't been any major occurrences, but a number of smaller incidents that have created the Wolverines' poor record.

"The problems first started when centers Tim McCormick and Jon Antonides were injured," Wojnowski said. "Then M.C. Burton and Joe James quit the team and the problems really began."

**MCCORMICK, WHO** was slated to start this season, had surgery on both knees. The injury was diagnosed as "jumpers knees" according to Wojnowski. McCormick has been redshirted for this season.

Antonides is suffering from a hematoma of the scrotum which occurred during a practice session when

See Wolves, page 12

## Anderson key factor in Iowa cage win

By Mike Condon  
Staff Writer

"We wanted a little revenge tonight."

Lisa Anderson's comment reflects the feelings of the entire Iowa squad after the Hawks posted a 62-44 win Thursday over cross-state rival Iowa State at the Field House. When the two teams met earlier in December, the Cyclones dished Iowa an 82-59 thrashing at Hilton Coliseum in Ames.

The Hawkeyes waited until the second half before they could break the game open as both teams entered the locker room at halftime tied, 31-31. But Iowa started the second period by out-scoring the Cyclones, 11-2, and never trailed after that.

**ANDERSON LED ALL** scorers with 25 points, hitting 10-for-19 from the field and 5-for-9 from the line. Melinda Hippen chipped in 13 and Donna Freitag came off the bench to score 10.

Iowa Coach Judy McMullen was pleased with the play of the her team, especially on defense. "We had good pressure on them and forced them out of their offense," McMullen said. "Lisa has been playing steady all season and she really played extremely well tonight."

Iowa State, playing without senior guard Tracy Eckert, was led in scoring by Jolene Leseman with 14 points. Cyclone Coach Debbie Oing said her team may have been a bit tired. "We played a decent first half, but we played last night and we got a little tired in the second half," Oing said. "Jo (Leseman) is playing with bad feet and she could hardly run out there. She will have to have surgery after the season, but that's still no excuse for our poor play. Iowa just wanted it a little more than we did."

The victory puts Iowa's record at 6-7, while Iowa State drops to 7-10.



Iowa State guard Jolene Leseman (bottom) drives past Iowa forward Melinda Hippen Thursday night.

## 'Tank' worries 49ers' Walsh in Super Bowl

DEARBORN, Mich. (UPI) — First the bomb, then the blitz, and now the tank.

It may sound like a military exercise, but those are just some of the problems confronting San Francisco Coach Bill Walsh as he prepares the 49ers for their Super Bowl championship game Sunday against the Cincinnati Bengals.

Walsh is an authority on the bomb. He spent several years working with Cincinnati quarterback Ken Anderson as an assistant coach with the Bengals and is considered one of the top offensive innovators in the game. Anderson led the AFC in passing this season and San Francisco's Joe Montana led the NFC.

And Walsh knows about the blitz, a primary defensive weapon of the Bengals. Cincinnati has rushed five defensive linemen and sometimes three or four linebackers in the past, but the 49ers handled them well in a 21-3 victory earlier this season.

**BUT NOW WALSH** is concerned with "The Tank" — Cincinnati fullback Pete Johnson.

Johnson is listed at 6-foot and 249 pounds, but there are those who insist he's more like 260 pounds. The pass-happy Bengals like to use Johnson's pile-driver runs up the middle as a change of pace or to run the clock when they're ahead.

Cincinnati also likes to swing Johnson out of the backfield to catch passes and then take on linebackers and defensive backs who give away 30-80 pounds.

"We must stop Pete Johnson," Walsh said. "I think Cincinnati will use him quite a bit and we must be able to stop him. It's my suspicion they'll go to him a lot, maybe upward of 30 times. In the first game, he ripped through us a few times, but we were so far ahead that they couldn't keep going with him."

## Super Bowl

They had to throw the ball.

"YOU'RE LOOKING for the best devices to win the game. If it means ripping through the line, I'm sure they'll do it."

Walsh said Johnson's bulk makes him a difficult man to bring down.

"He's a tremendously powerful person," Walsh said. "When you tackle him, you have to get below his pads. You can't take him head-on if he builds up a head of steam. We've been working on ways to stop him. We're making it clear to our players that just one guy can't do it. We're going to have to gang tackle him. Once he breaks through the defensive line, he becomes a very big problem for a defensive back. There's a big size disadvantage there."

Defensive end Fred Dean agreed that Johnson will be a problem.

"We're going to have to gang tackle him, there's no way you'll be able to get him down on your own," said Dean, who is only 230 pounds. "We've got the guys to do it, and it's just something we're gonna have to concentrate on."

**CORNERBACK ERIC** Wright said the 49ers have been working on forcing Johnson to go outside rather than up the middle.

"If you get him to go east to west, you've definitely got a chance to stop him," Wright said. "If he gets steam going up the middle, you're going to be in trouble."

Johnson smiled when asked about Walsh's comments.

"That's the first I've heard of it," Johnson said. "I'm kind of surprised. If I carry the ball 30 times, that means we're in good shape. For as much as

See Bowl, page 12

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## Wildcats

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See Wolves, page 12

## k' worries s' Walsh uper Bowl

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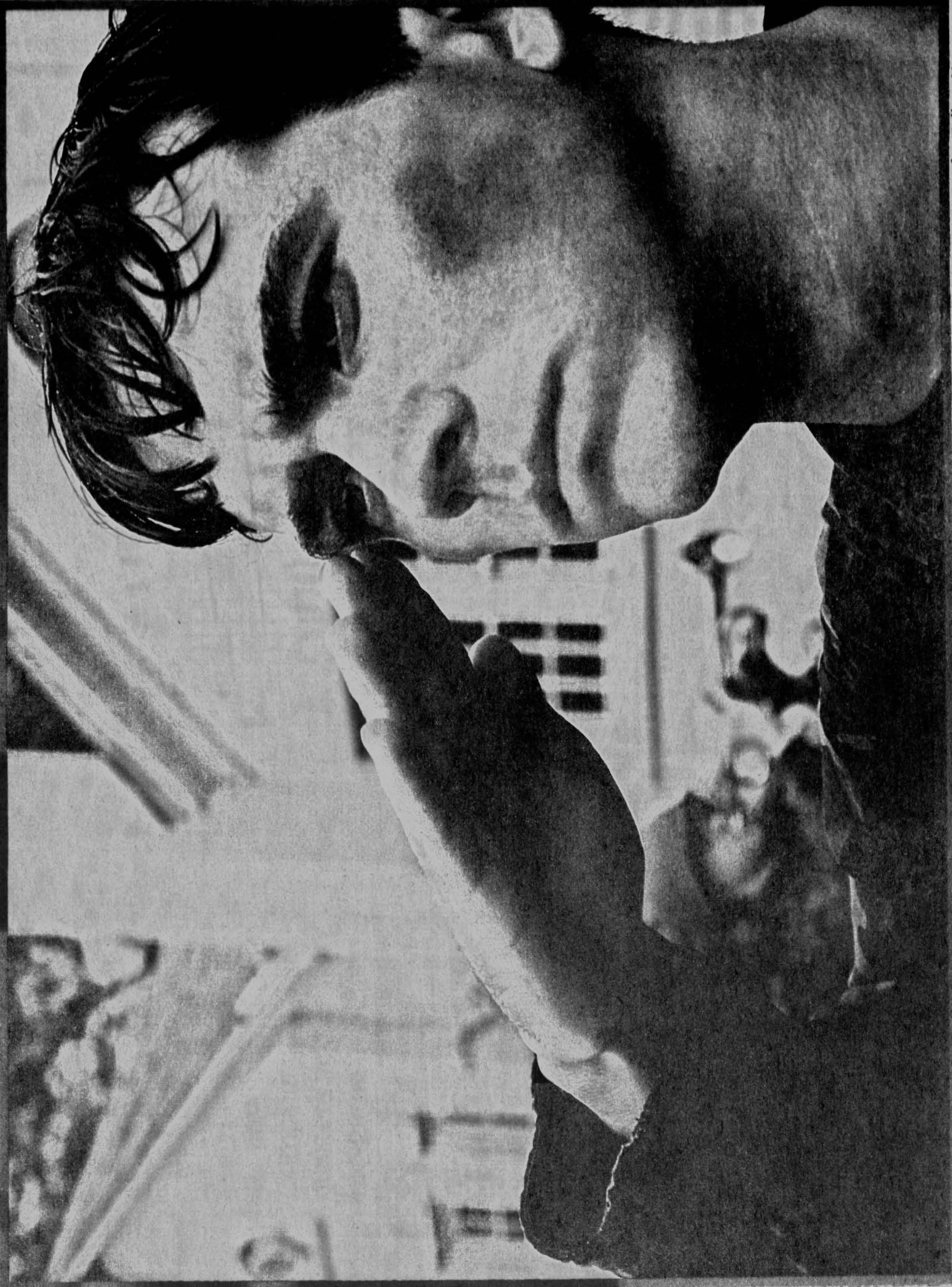
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The Music, Arts & Entertainment Magazine for College Newspapers

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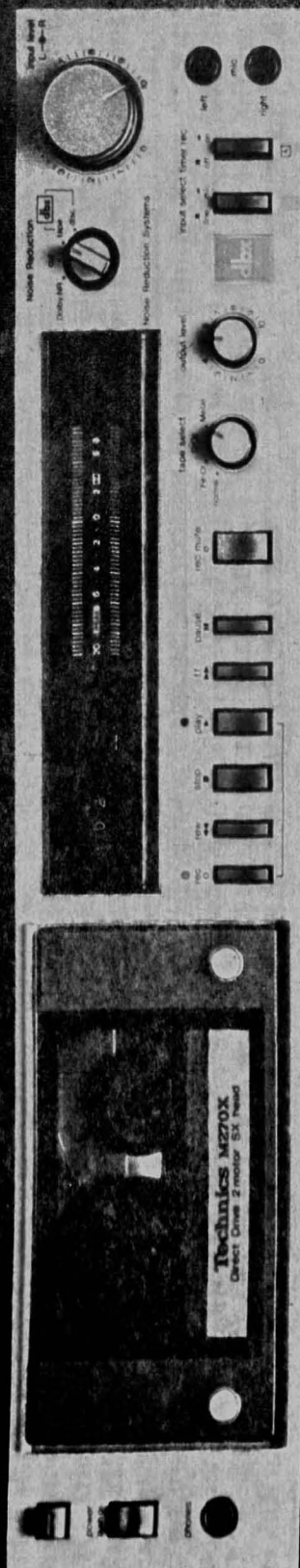
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## ANXIETY

(Continued from page 17)

AM/FM stereo receiver, a pair of speakers, an 8-track cartridge tape player or a cassette recorder/player, with a record player as the crowning glory sitting on top. And all this is arranged in and on some kind of cabinet, sometimes described as nouveau fruit box.

Usually made by no-name-brand manufacturers, the best you can say of this setup is that it supplies sound. The speakers are usually fixed in position, although some now permit the speakers to be separated. No specs are supplied for compact systems, which is probably just as well. But the arrangement does have its advantages. It is the lowest cost system and comes pre-connected. All you need do is to put the AC plug into the nearest outlet. So it is aggravation free until you've listened to it for a while. It does not permit system expansion nor does it lend itself to upgrading.

The opposite approach is buying each hi-fi component individually and that could mean two or more speakers, possibly including a subwoofer, a power amplifier, a pre-amplifier, a tuner, a cassette deck or an open reel deck (or both), an equalizer, and one or more record players. The record player itself may also be subdivided into separate components such as a tone arm, a phono cartridge, a stylus, and the record player mechanism. But you can also start with just a receiver and a pair of speakers. The receiver is an integrated tuner, pre- and power amplifier.

The technique of buying individual components can be the most aggravating, requires some understanding of the electronic vocabulary used in spec sheets, demands that you select components, possibly from different manufacturers that will work together, and is by far the most expensive way to go. It also means the responsibility for interconnecting the individual units is yours. But if you've done some reading about hi-fi, this arrangement can supply sound you will find incomparable. If space is a problem you can get micro components that work just as well as larger ones.

One advantage of the component system is that it lends itself to the addition of more units, as your budget permits, or replacing them based on advances in hi-fi technology.

Whether you can add or modify the

system depends on your original purchase. Buying hi-fi components means keeping an eye on the future, buying units that have enough inputs to permit their easy inclusion in the system. The quality of what you buy now will determine the quality of subsequent add-ons. No hi-fi can do any better than the lowest quality component in the system. Add-ons can increase the flexibility of a system, but not its overall sound quality.

There are alternative approaches, for these two, the compact and the component, are extremes. Some hi-fi dealers sometimes advertise complete packaged systems. The bait in this case is that the cost of such a system is at a price that is lower than the sum cost of the individual components. Further, those that are selected by the dealer will probably work well together, relieving you of the need to make numerous buying decisions. The problem here is that the components may not be quite what you would have wanted, or they may consist of stock the dealer has been unable to move on a single component basis. They may also consist of outdated models. So this arrangement is somewhere between the two extremes of compact and individual component selection.

Another approach is to buy a complete system offered by a manufacturer. This is a takeoff on the total system merchandising technique used by dealers, is more expensive than the dealer offering, but is less expensive and time consuming than shopping for your own components. The total cost is often, but not always, less than the sum cost of the individual components. And, if you select a known, name brand manufacturer, you can be sure the components will be designed to work well together. And sometimes the manufacturer or his dealers will supply a free caster-mounted rack, complete with a glass door, that will house all the components. Further, you will receive a set of cables for interconnections.

Such an arrangement may or may not include the speakers. These should be separated by a distance of about 8 feet or more. You may have room for free-standing floor speakers or you may need bookshelf types.

Still another hi-fi arrangement, relatively new, is the portable made up of micro-sized units which can do double duty by working in- as well as outdoors. These generally have two speakers, one on each side, attached by clips. The speakers can be removed and separated so as to supply full stereo effect.

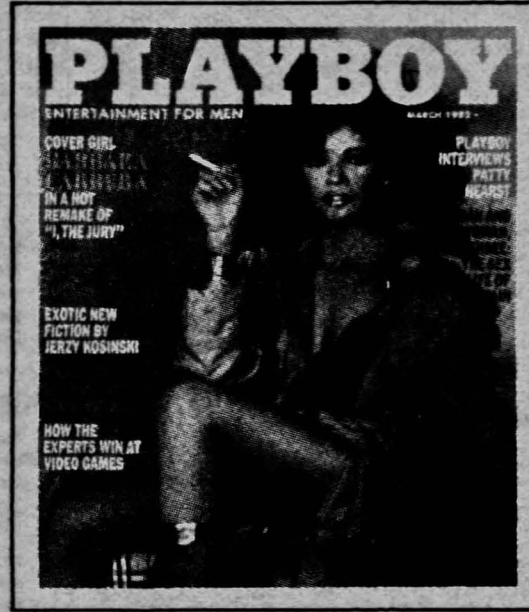


**These Happy New Year bubbles (from champagne, we like to think) were wrought by Jeff Devins of Honolulu, Hawaii, attending the University of Hawaii. He earns thirty whole dollars. Other artistic types can also earn big bucks; just submit your original Ampersands (in black ink on sturdy white paper — no ballpoint doodles, please) to Ampersand of the Month, 1680 N. Vine, Suite 900, Hollywood, CA 90028. (If you wish to key your Ampersand to a particular holiday, we must receive it two months before that holiday.)**

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George Carlin's new album, "A Place For My Stuff," is available on Atlantic Records and Tapes.

Produced by George Carlin

**Science Fiction**

**Richard Pryor Returns in 'Live on the Sunset Strip'**

BY BRADLEY'S long-awaited sequel to his 1971 science fiction classic, *The Day the Earth Stood Still*, will have to be awaited even longer. Although it is still in development, there is no script or screenwriter. However, Bradbury just did the treatment. However, Bradbury's horror novel, *Something Wicked This Way Comes*, is nearly finished shooting at Disney. Starting Jason Roberts as the father, Diane Ladd as Mrs. Nightshade and the forthcoming Rastar film, *Richard Pryor*, live on the Sunset Strip. Due for March, 1982 release, *Live* will consist of all-new material written entirely by Pryor. 1982 release, *Live* will consist of all-new material written entirely by Pryor. 1982 release, *Live* will consist of all-new material written entirely by Pryor.

**AMERICA'S Best Young Actor?**

BY BYRON LAUREN

# Ampersand

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Tim Hutton from a scene in <i>Taps</i> , photography John Bryson, Sygma Productions.	

# IN ONE EAR

The Dead require no defense. Anyone who's been there knows there's nothing like a Grateful Dead concert. And to date, *Dead Set* is the next best thing to being there.

Congratulations on your mention of *Community Jobs* magazine in the November issue (Off-Beat Magazine). As a long-time fan of this one-of-a-kind resource, it's great to see it start getting some of the attention it deserves; there aren't many places these days where you can find people offering solutions to this country's problems, instead of merely listing them.

I only hope you don't start going the way of some other publications — giving publicity to a good cause without letting people know how to get in touch. How about printing their address? Any help this magazine gets is a help for all of us.

Rosalie McFall  
Isla Vista, CA

Robert Whirry  
Torrance, CA

Forgive our oversight. In answer to many requests, the address for Community Jobs is 1520 Sixteenth Street NW, Washington, DC 20036.

The plural of opus is OPERA.

Bill O'Brien  
University of Wisconsin, Milwaukee

For your information, the plural of opus ("The Future of the Spent Forces," p.6) is opera. The article on *The Prisoner* (Nov. issue) was terrific — now how about one on doctor Who?

Arnie Collins  
No Address

I am extremely offended by the Jensen Audio ad that you ran in the December issue (on page 8). As a male, I cannot say that I know what it is like to be treated as a "sex object," but I do feel that such ads not only demean women, but also men, too, because they portray us as lustful, sex-obsessed, and selfish.

I really like your magazine, and I feel that bands such as the Go-Go's, X and the Pretenders show that women have a lot to contribute to rock. It would be a shame for aspiring women artists to be discouraged by the attitude that is expressed in the Jensen ad.

Christopher Herlihy  
Cambridge, MA

**New Contributors**

L. R. (Lori) Higa (*In Print*) was born in Hawaii (her stationery has a portrait of young L. R. with the caption "Portrait of the Artist as a Young Wahine") and now lives and writes in Los Angeles.

WINN L. ROSCH (*Stereo Section*) is a law student, a frequent contributor to the *Cleveland Plain Dealer* and — may Zeus have mercy on his pocketbook — owner of two Morgan Plus Fours. Morgans are British and unchanged in design since 1954. Rosch is Ohioan and changes design frequently.

DONNA ROSS (*On Disc*) has red hair, writes songs, and is currently working part time in our mail room. It's a living, right?

R. SUE SMITH (*In Print*) lives in Bowling Green, Ohio, where she teaches something called Popular Literature. Mysteries, among others.

"nobody can quite account" for *Fridays* finding its audience among "young teens and even children," and it's the musical acts that may be responsible for the "hoots and whoops at the slightest mention of drugs and sex." A more likely explanation for both phenomena is that *Fridays*' juvenile humor appeals to juvenile viewers. An elderly 26, I find the show consistently unfunny and a poor third to *Saturday Night Live* and *Second City* among the late-night comedy shows.

As for Mark Blankfield's soon-to-be "first" movie, I don't blame producer John Moffitt for forgetting *Incredible Shrinking Woman*.

Chuck Pearson  
Eugene, OR

I would like to express some of my thoughts on the articles in your Nov. '81 issue about the Rolling Stones, particularly the review of *Tattoo You*. On page 6 you repeatedly mention Jagger's "spent force" statement and critics blast every album as not saying anything. I say the press is reshaping; the Stones said years ago that it was "only Rock and Roll" in their opinion. At its simplest, it's a danceable backbeat, repetitious chord work, and an R&R attitude. *Tattoo* more than fits this criterion. And comparing the old guard to the new wave is as fruitless as comparing pre-'66 rock to post-'67. What did the new wave do? They returned to the roots of rock, a simplistic driving rebellious sound. Others like the Specials, Selector, the Beat returned to the root of reggae-ska! And how about the heavy metal renaissance? And now Lydon, the Clash, Heads and others have expanded into a poly-rhythmic, spacey, jungle (OMIGod! Psychedelic?) sound. You know that sounds like what the Beatles, the Stones and others did in the Sixties. Like a recycling, so it seems Mick is in tune to the real deal, telling it like it is. Open your minds! The 55-65 stars made competent rock while the 64-75 upstarts broke new ground. Now the throne is again being passed on. *Tattoo You* is Rock and Roll, pure and simple.

Donald A. Miller  
Lexington, KY

# & OUT THE OTHER

**Can They Handle It?**

*Fridays* HOPES TO COME to the big screen; producer John Moffitt says that, should the first draft script be approved by ABC Motion Pictures, they should go into production in spring or, at the latest, summer. The film may not be titled *Fridays*, "but the word 'Fridays' will appear somewhere," Moffitt said. He added that it will be "a caper adventure, hopefully, in the nature of *Raiders of the Lost Ark*." The show's regular performers will "play themselves and some of their characters," although the film will have a complete story, not a collection of sketches.

**How Many Pirates Does It Take to Scuttle a Good Thing?**

*THE PIRATE MOVIE*, starring Kristy McNichol and Christopher Atkins (who's "put on a couple of years since *Blue Lagoon*," according to our favorite flack) is now filming in Australia. Sure enough, it's *The Pirates of Penzance*... sort of. It's a "contemporary youth picture" with lots of music — some of it from the Gilbert & Sullivan play. The new songs are by Terry Britten, who has worked with Cliff Richard (writing "Devil Woman" for him, among others). Meanwhile, *The Pirates of Penzance*, the one starring Linda Ronstadt and Kevin Kline, is now rolling in London and is cleaving into the original G&S version. And there is yet a third version scheduled for BBC-TV, written by Monty Python's Eric Idle. *Avast! Belay this!*

**Joy of Lamponing**

NATIONAL LAMPOON'S FILM FEATURES have had nothing but problems lately; first *National Lampoon Goes to the Movies* was deemed unreleasable and dreadful; now *National Lampoon's Joy of Sex* has been delayed because the director, Bill Norton Jr. (*Cisco Pike*, *More American Graffiti*) was fired — "creative differences," naturally. Director Joe Dante is the presumed replacement. Meanwhile, though, over at ABC Motion Pictures, *National Lampoon's Class Re-*

**Sue Me, Sue You**

IT WAS ANNOUNCED in a few trade papers recently that Paul McCartney and Yoko Ono would "probably" be jointly filing a lawsuit against ATV Music Co. (owners of Northern Songs, which holds the early Beatles copyrights) for "breach of trust" over royalty payments. No word on how much money is involved, or even if the suit has really been filed. No one connected (i.e., attorneys) would even confirm the basics.

**Waxing**

X, WHOSE TWO LPS on the independent Sash Label had finally drawn respect from as far away as New York for the L.A. punk scene, signed with Elektra — home of smirking singer-songwriters and Urban Cowboy. Exene, Billy Zoom and company are inked for a reported five albums, one of which ought to come out in April. Suggested titles for that release include *Running on Malice*, *Songs for Everypunk* and *Late for the Riot*.

**Butch Hancock**, who writes some of Joe Ely's best songs ("West Texas Waltz," "Standin' at a Big Hotel"), has two new albums being simultaneously released on Rainlight Records — 1981: *A Spare Odyssey* and *Firewater* (Seeks Its Own Level).

George doesn't like to sit down to play just one game," Hutton says. "You keep going with him until you've played five, six games in a row. It's really intense concentration. I never beat him. But by the time he left I was playing chess better."

The Stones tape has given way to Weather Report. Hutton is mounting percussion accents to "Birdland."

The press agent arrives at this point, holding three naked cigarettes upright. "These are from your usual nicotine supplier," he says, and re-assumes his horizontal position.

"You know," I comment, "Johnny Carson and Chevy Chase also have

backgrounds in drumming. They've said that it helped build their timing."

"Really?" Hutton's face flashes with a nanosecond of delight, then levels off again. He genuinely likes to converse, but he doesn't like the feeling of being set up to talk about himself personally. "I brought some drum pads along and set them up in my hotel room so I can play along with the tapes. I wanted to bring along a snare and a floor tom, but I think that would drive people crazy. Anyone want a Snickers?" he asks, offering from a small stash of candy bars on the table.

"Do you have any particular notions of what your strong points in acting

are? Say, timing for example?"

"Um... I don't know. It's sort of tough to be objective about that. I just sort of work from instinct. And not really from any method I've learned."

Instinct plus research, make that. Hutton is a voracious reader when preparing a role. For *Ordinary People* he read *The Catcher in the Rye*, *A Separate Peace*, *East of Eden* and a book on psychological problems of the children of wealthy parents. He also spent time talking with patients at mental hospitals for teenagers, even posing as a "trial" patient for a day. He says the experience was "moving," especially when other patients un-self-consciously

# ON SCREEN

**Reds**

starring Warren Beatty, Diane Keaton, Jack Nicholson; written by Warren Beatty and Trevor Griffiths; directed by Beatty.

Radical journalist John Reed was born in Oregon and was buried in the Kremlin. That quantum leap in geography and the political polarity it life. Although sum up Reed's extraordinary days after his 35th birthday, his life was crammed with more adventure than most people ever know or want to know. He went to Harvard, wrote plays, organized with the Wobblies, became a journalist, lived with one of the richest and most controversial women of her day (Mabel Dodge), wrote poetry, broke hearts, traveled with Pancho Villa and immortalized *That Shook the World*, a piece of reportage that is now more notable for its war than for its truth. John Reed was a star of his generation and a legend in his own time.

Warren Beatty first discovered Reed more than ten years ago and became obsessed with putting his story on the screen. He ultimately spent more than two years in production on *Reds*, and between \$33 and \$40 million. The film lasts three hours and nineteen minutes and is a kaleidoscopic vision of Reed and his times. The film is audacious and often startlingly successful, while at the same time faint-hearted and predictable.

Beatty, who wrote the screenplay along with British playwright Trevor Griffiths (with reported assistance from Elaine May and Robert Towne), chose to focus on Reed's affair and marriage to Louise Bryant, a temperamental and tempestuous woman who craved the spotlight but was never certain she could win it on her own. When she met Reed, she not only found a lover, but a ticket to the fame and fortune (in the monetary sense) she coveted. She was, without too much of a stretch, Bianca to Reed's Mick.

Diane Keaton plays Louise, and at times it's a very daring and amazingly subtle performance. She's not afraid to let the audience think she's frivolous and unlikeable. She never stoops to woo the audience. By the end, when her maturity and commitment to Reed are tested in the extreme, her anguish and strength are all the more compelling. At times Keaton seems a bit too

modern; some of her political spoutings sound as if they were left over from Woody Allen's *Love and Death*.

Beatty is a fine producer and an interesting director, but he's a limited actor. He's best at playing men who are so slow that life eats them up (*Bonnie and Clyde* or *McCabe and Mrs. Miller*), or California golden boys who belong in bed (*Shampoo*). He doesn't begin to convey Reed's compelling intelligence or his clarity of thought, he's much too anxious to please. Beatty never shows us Reed's darker side, his selfishness, his devils. The complexity of the man is missing.

Also, and this is most curious of all, the sexual chemistry between Beatty and Keaton is all but non-existent. They never ignite on the screen, although we keep expecting them to. This has been sold as a movie not unlike *Doctor Zhivago*; although it's a far better movie, it doesn't tug at us the way that film did. In fact it isn't until *Reds* is just about over that Keaton and Beatty manage to break our hearts, particularly in the one totally appropriate element in the movie — Bryant's trek across Finland and Russia to find her ailing lover.

This is not to say that *Reds* is without sexual chemistry, but it's supplied by Jack Nicholson, who shows up briefly as playwright Eugene O'Neill. Nicholson's scenes with Keaton are the best written in the movie, and although she doesn't give off much raw passion, Nicholson gives off so much we forget the imbalance.

Beatty has also shown his courage by inter-cutting his drama with straight-to-the-camera testimony from people who lived through that same era. Like Marcel Ophuls in *The Sorrow and the Pity*, Beatty has let people who knew Reed and Bryant talk about them. Some remember everything all wrong and some have an axe to grind, but the device is riveting. The major objection is that Beatty never identifies these people and it just isn't fair. Some faces may be recognized, such as Henry Miller or George Jessel, but how many people know Rebecca West by sight or Roger Baldwin, the founder of the ACLU?

All in all, *Reds* is a movie to see. It'll give quite a history lesson to most audiences, as radical Americans are not exactly well represented in mainstream history texts, and it has a scope and daring that few Hollywood movies have these days. Beatty has crammed his movie with people and places, ideas and emotions, although he's not always successful in making them coalesce, he's on a very right track that

checked his wrists for suicide-attempt scars.

*Taps* motivated Hutton to read *American Caesar*, a biography of General George S. Patton, Herman Melville's *Billy Budd*, and other books focused on authority and conflict. In addition, he spent four weeks living at Valley Forge Academy before filming began. I ask if *Taps* is a story of social processes or a private, individual story.

"I'd say it was more private," Hutton comments. "Moreland doesn't know anything more than this private world he lives in. He doesn't have any broad scope, any overview. So it's more private, a world in which he is the com-

# ON SCREEN

**On Golden Pond**

starring Henry Fonda, Katharine Hepburn and Jane Fonda; written by Ernest Thompson; produced by Bruce Gilbert; directed by Mark Rydell.

Simple stories often make the best films. Ernest Thompson's *On Golden Pond*, adapted from his play of the same name, is a simple story, well told, and it speaks of life. In Mark Rydell's care, the story has made an excellent transition to the screen.

Norman Thayer, Jr. (Henry Fonda) and his wife, Ethel (Katharine Hepburn), have returned to spend the summer at their rustic home on Golden Pond in rural New Hampshire. Norman's 80th birthday is approaching and in celebration of the event, daughter Chelsea (Jane Fonda) arrives from her home in California with current flame Bill (Dabney Coleman), a dentist, and his son, Billy (Doug McKone). The two lovers dash off to Europe, leaving this 13-year old in octogenarian hands, a situation that begins badly but ends warmly. Chelsea returns alone (Bill had to rush home to aid a patient) and has a reconciliation of sorts with her father, with whom she's been at odds all her life. As summer ends, the couple, in pretty fair shape for two old birds, pack up and head home to Boston for the winter.

Superb performances from Fonda and Hepburn as a pair who've been together for around 50 years, and still care deeply for each other, make *On Golden Pond* a special event. Fonda is stunning as the cranky, complaining Norman. He's got a right to be mad; he's old, he's losing his memory, he's got arthritis, he feels death constantly hovering about. "You're old and I'm ancient," he tells Ethel in a fit of pique. "I'll show you the bathroom, if I can remember where it is," he says to Billy, overhearing remarks about his fading memory. During a particularly feisty exchange on death, Ethel says, "Don't you have anything else to think of?" to which he responds, "Nothing quite as interesting."

Yet for all its sentimentality, the film is often hilarious. Norman gets the best lines and Fonda is delightful, throwing out one dry, crackling line after another, all delivered without a twinge of a smile. In most cases, clichéd instances of melodrama have been admirably avoided by Thompson

and Rydell, though the relationship between Norman and Billy is sometimes a little too dear. And Ms. Fonda's playing of Chelsea doesn't seem to ring true. But the flaws are slight and the lead performances remarkable.

**Buddy Buddy**

starring Jack Lemmon and Walter Matthau; written by Billy Wilder and I. A. L. Diamond; based on a play and story by Francis Veber; produced by Jay Weston; directed by Wilder.

Veteran director and writer Billy Wilder fell short in the making of *Buddy Buddy*. Rather than being an outrageous comedy, the film is merely an outrage. It's sad to see such a pro-

Walter Matthau plays a highly-paid underworld hitman, who has rubbed out two victims, one by bomb, the other by poison. He's about to make the final kill in his illustrious career. Enter Jack Lemmon, a distraught husband whose wife (Paula Prentiss) has run off with the director of a sex clinic (Klaus Kinski). As Matthau stands poised from a hotel window with his high-powered rifle about to blow away the target mobster, Lemmon in the room next door constantly distracts the assassin by loudly, and ineptly, attempting suicide. That is the plot in a nutshell — although a trash bag might have been a better place for it.

While Matthau barely manages to muddle through this farce with the tired mugging and deadpan delivery we've seen so many times before, Lemmon fares far worse. His histrionic antics wear thin, calling to mind a combination of the stuttering Mel Tillis crossed with a tired Daffy Duck. Prentiss and Kinski often look about as animated as cigar store Indians.

The real fault lies with the writing of Wilder and cowriter I. A. L. Diamond. These two old pros show a lack of originality as they trod over well-worn comedic territory. Tired jokes about policemen, sex, drugs and hippies (*hippies? Good grief!*) inhabit this listless and tasteless script.

The one thing that is amazing about the film is that it manages to fall on so many different levels. *Buddy Buddy* is about as dated as last year's calendar, and just as useless.

Bill Braundstein





# TIM HUTTON

## America's Best Young Actor?

BY BYRON LAURSEN

In real life, Tim Hutton is equally as complex as Conrad Jarrett, (his character in 1980's multiple Oscar-winner, *Ordinary People*), a guy who looked like he'd sucked an electrified nipple. But Hutton's real-life complexity is benevolent. He's a mix of talents, all of which he loves to put into play. A good shooting guard, if NBA-under-sized at six feet and 150 pounds, he even offered his services to the Ampersand Avengers city league team (currently in a building year). A capable jazz and rock drummer, he and old high school friends love to jam on tunes as demanding as "Round Midnight." A child of divorce, he seems to hold both parents in high admiration. Typically cast as a troubled youth, he can evoke compassion like no one else in the business. Nonetheless, his existence is strictly enviable: a new electric red Porsche 911SC, a sumptuous Malibu Colony beach house, a brand new Oscar and Golden Globe Award, no shortage of female attention, a prestigious new film just hitting the screens.

The Stones sing "I'm just sitting on a fence" when I step into Hutton's recreational vehicle dressing room at 11 a.m. on a moody-skied day early last June. Hutton is between takes for *Taps*, his second feature film, a shared star billing with the formidable George C. Scott. In cadet-style trousers with a

sideseam stripe, Hutton also wears a t-shirt and is smoking the last cigarette from a pack.

"You don't smoke, do ya?" he asks. The question is a cue for his press agent, who has been recumbent on a naugahyde bench. He slumps dutifully over to the vehicle's aluminum door. An impish grin overtakes Hutton, who was trying to play the scene coolly. "Merit... Marlboro... anything but menthol," he instructs, and the press agent vanishes.

*Taps* is set at Valley Forge Military Academy, three hundred acres of rolling, sloping, rural Pennsylvania with over forty buildings, mostly Georgian brick-and-column stalwarts. Oppressive or inspirational depending on one's feelings about the military, the campus is a perfect setting for a story about someone trapped by the momentum of tradition. Hutton's Brian Moreland character is just that: a model cadet, he nearly worships Scott's character, the general in charge of the academy and its program of breeding staunch leaders. Trying, in a crisis, to act as he imagines Scott would, Hutton turns the Academy into a battleground and the line between make-believe and real war is crossed by the treads of a tank. Though only

Obsessive, upright cadet Hutton (left and below) uses firepower to take over a military academy. The fancy dress soldiers, Tom Cruise and Sean Penn (center), are two of his accomplices.



time will tell about popular acceptance, *Taps* has the makings of a classic coming-of-age story. And, in Hutton, it has one of the best young actors in several years, someone who does copious research and who tries to assume characters from the inside out.

The class he showed in *Ordinary People* is more than continued in this film, director Stanley Becker told me a few minutes earlier, behind some rigged-for-explosion scenery in the Academy's armory building. "*Taps* lives or falls on Timothy Hutton, he's the lifeblood, the key performance."

Hutton is pleased by the director's remarks when I relay them. He nods respectfully, but isn't anxious to dwell on himself as subject. Instead, he fumbles for a book he's been reading, one of those list-books, which are to literature what the medfly is to agriculture. In a list of the "Twenty Greatest Rock Albums of All Time" Hutton is perplexed by number 14.

"Let me just find this," he says, scrambling through the pages. "It's really important." The right page reveals itself. "Here... The Velvet Underground with Nico... I've never heard of them!"

In 1966, when the Velvet Underground was a brand new band and inspiring reviews like "an assemblage that actually vibrates with menace, cynicism and perversion" (*Chicago Daily News*), Tim Hutton was only six years old. His father, Jim Hutton, was a

### Richard Pryor Returns in 'Live on the Sunset Strip'

COMEDIAN RICHARD PRYOR, visibly recovered from his near-fatal brush with death in late 1980, was outrageous as ever as he returned to show business, doing two concerts of stand-up routines at the Hollywood Palladium, December 9-10, the results of which will be seen in the forthcoming Rastar film, *Richard Pryor, Live on the Sunset Strip*. Due for March, 1982 release, *Live* will consist of all-new material written entirely by Pryor, who is also producing, and will be directed by Joe Layton, a three-time Tony winner. Haskell Wexler, winner of Academy Awards for *Coming Home*, *Bound for Glory*, and *Who's Afraid of Virginia Woolf?*, is the cinematographer. The film will be Pryor's 14th. His latest, *Stir Crazy*, in which he co-starred with Gene Wilder, was Columbia Pictures' top box office grosser for 1981. The two will be reunited this year in Columbia's *Deep Trouble*.

Dressed in a red-orange suit, a black shirt buttoned to the neck (to conceal burn scars) and gold lamé shoes, Pryor admitted he was nervous on opening night, even though he had spent three months preparing material and had done a couple of test runs at the nearby Comedy Store.

The main topic of his monologue, replete with his usual colorful language, was his burn accident, a horrifying experience he often made sound hilarious. To answer the questions in everyone's mind, "What Happened?" he said, "Everyone who knows me knows that I have cookies and milk before I go to bed. Well one night I mixed low fat milk with pasteurized and when I dipped the cookie in, the s—blew up." Then, in a serious tone, he said, "I smoked free base [the mixture obtained when ether and cocaine are combined] every day for a year. It's the devil's smoke. I should have known better because the first time I smoked it, I burnt up the bed. I was smoking so much the dealers said, 'Richard, we can't sell you no dope.' When I found out I was a junkie, it scared the s—out of me." Then returning to a humorous vein, Pryor added, "They ought to use dope in the Olympics. When I was on fire, I ran the 100 yard dash in 4.8. When you run down the street on fire, people don't give you no trouble, they move right out of the way. Except for one old drunk who said, 'Hey buddy, got a light?'" Pryor also recounted his convalescence, brilliantly describing his first, very painful, sponge bath.

With a wonderful array of accents and dialects, the comedian also covered a trip to Africa ("They call it the Motherland but nobody knew me there. I looked in the phone book and I didn't see any Pryors"), a former ice-pick wielding employer, sex and the varied groups one finds in penitentiaries ("All the Chicano groups have names you can't pronounce, but the double Muslims, those are the ones you don't f— with because they can't wait to get to Allah.")

Pryor is truly a visual personage; we can't wait to see the film.

### Science Fiction

RAY BRADBURY'S long-awaited sequel to his 1951 science fiction classic, *The Day the Earth Stood Still*, will have to be awaited even longer. Although it is still in development, there is no script or screenwriter (Bradbury just did the treatment). However, Bradbury's horror novel, *Something Wicked This Way Comes*, is nearly finished shooting at Disney. Starring Jason Robards as the father, Diane Ladd as Mrs. Nightshade and English actor Jonathon Pryce as Mr. Dark, this film is part of Disney's move toward more "mature" features. And more expensive, too: "We built a \$2.5 million set around town square," marveled a Disney publicist.

Disney has two other science fiction projects in the works as well. *Total Recall*, based on Philip K. Dick's *I Can Get It for You Wholesale*, has been written by Ronald Shusett and Dan O'Bannon, who collaborated on *Alien*. It concerns a Walter Mitty-like character whose dream of a life of adventure leads him to purchase the memory of a former intergalactic espionage agent who, it turns out, is (was?) himself. Also, Steve Lisberger has written and will direct *Tron*, which will feature the most expensive use of computer animation in a full-length film to date. The stars are Bruce Boxleitner, David Warner and Jeff Bridges.

### No Respect for a Legend

KE TURNER, who coached his wife Tina into the kind of performer Mick Jagger would be happy to steal moves from, who led the Ike and Tina Turner Revue through a multi-hit career on the Soul Circuit, was robbed at gunpoint recently in the high-priced Marina del Rey section of Los Angeles. No arrests have yet been reported.

### So You Wanna Be a Horror Film Star?

WELL, LISTEN NOW TO WHAT WE SAY. E.L. Casting is accepting resumes for an as-yet-untitled horror movie. Males and females 18 and over with "athletic ability" are being sought. Said ability is parenthetically defined as "... able to fall down on floor." No mention of needing ability to bleed and/or shriek when gouged, clawed and/or chainsawed. Got the talent? This could be your chance to fall, er, break into the big time.

### Will Their Reds Be Redder Than Our Reds?

RUSSIA IS MAKING its own version of the life of American journalist John Reed (currently appearing on a few big screens in this country as Warren Beatty's *Reds*): theirs, a Soviet-Mexican-Italian production, stars Franco Nero.

Also from Russia: *A Woman for All Times*, the story of famous ballerina Anna Pavlova, with Galina Beliaeva as Pavlova, Robert De Niro as impresario Sol Hurok, and director Martin Scorsese in a small role.

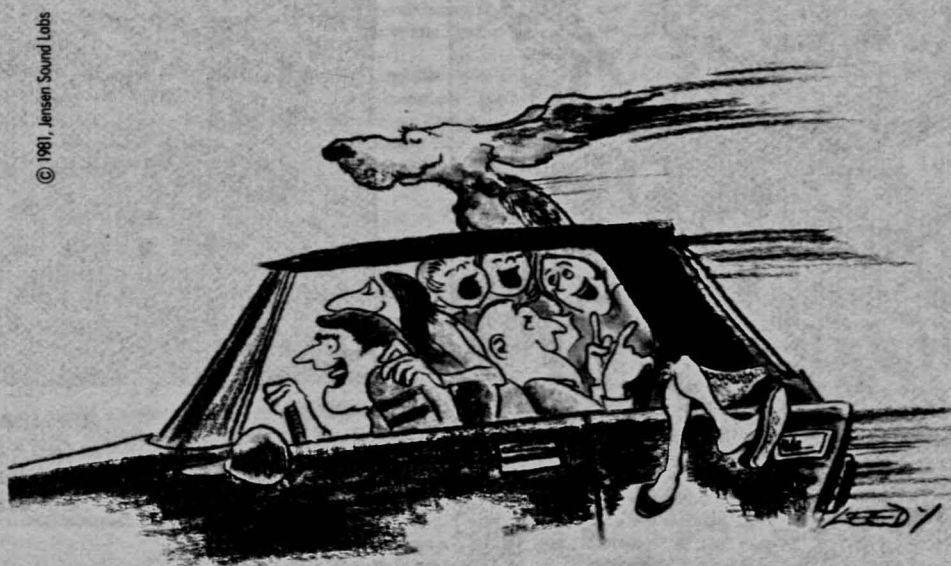
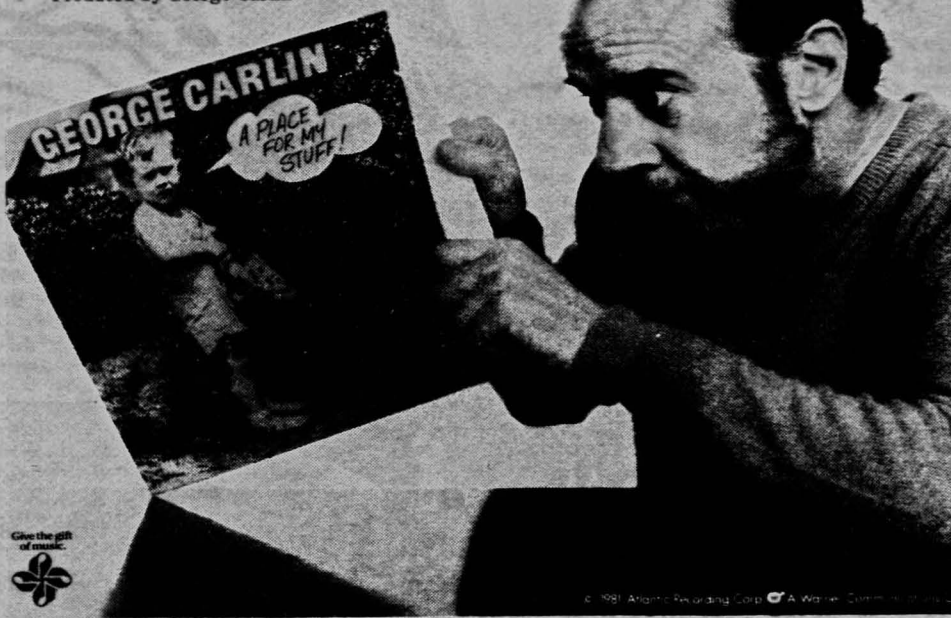
### Big, Big Screens

IMAX, THE LATEST effort to lure people away from television into theaters, projects film onto giant screens — 70 feet high. So far, like old Cinerama, this concept has been used to show off the medium. Now there'll be a feature film to fill it — *My Strange Uncle* is a so-called wacky farce, wherein a weird will inspire two heirs, a niece and a

IN ONE EAR

## GEORGE CARLIN HAS FINALLY FOUND A PLACE FOR HIS STUFF... IN YOUR EAR!

George Carlin's new album, "A Place For My Stuff" On Atlantic Records and Tapes



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checked his wrists for suicide-attempt scars. "I don't know. It's sort of scary," he says, timing for example. "Really? Hutton's face flashes with a look of concern about that. I use *Taps* to be objective about it, and not really from any method I've learned."

Hutton is a voracious reader when he doesn't like the feeling of being read to by a narrator. He's a fan of Douglas Sirk's *A Time to Love and a Time to Die*. There he won a small part, that of a neurotic army officer. He set them up in my hotel room so I can set up to talk about himself personally. But he doesn't like the feeling of being read to by a narrator. He's a fan of Douglas Sirk's *A Time to Love and a Time to Die*. There he won a small part, that of a neurotic army officer. He set them up in my hotel room so I can set up to talk about himself personally. But he doesn't like the feeling of being read to by a narrator. He's a fan of Douglas Sirk's *A Time to Love and a Time to Die*. There he won a small part, that of a neurotic army officer. He set them up in my hotel room so I can set up to talk about himself personally. But he doesn't like the feeling of being read to by a narrator. He's a fan of Douglas Sirk's *A Time to Love and a Time to Die*. 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## OUT THE OTHER

(Continued from page 5)

nephew, to compete in a silly race to see who wins the estate. Producer George Englund is one of the men behind this. He's also involved in *The Life of Walter Lippman*, starring Paul Newman as the influential American political pundit (that'll be an ABC TV movie). Englund says he's also purchased rights to the Ron Settles story—Settles, a Long Beach State University star halfback, was recently arrested, and later found hanged in his jail cell. Not a suicide.

### Gainfully Employed

AIRPLANE'S ROBERT HAYS joins up with *Superman's* Margot Kidder in *Trenchcoat*, a comedy mystery from Disney filming in Malta and San Francisco... Bee Gee Barry Gibb will star in *Byron*, about the romantic English poet and his role in Greece's struggle for independence from Turkey... Gene Hackman stars in *Eureka*, a murder mystery locationing in British Columbia and Jamaica, directed by Nicholas Roeg (*Don't Look Now*, *Performance*)... William Hurt won't be making any movies for awhile; he's playing *Richard II* on stage in New York... Richard Pryor will star in *Color Man*, turned down by Bill Murray; it's about a "color" sportscaster (a TV term for the jock interviewer/commentator)... Dustin Hoffman stars in *Tootsie* as a transvestite soap opera actor in New York, which may or may not interfere with the rumor that Hoffman is first choice to star in *Gorky Park*... Carly Simon will make her acting debut in a CBS cable movie; she'll play a dual role, one a Forties torch singer, the other a modern thrush... There will be more *Pink Panthers*, even without Peter Sellers. Ted Wass (formerly Danny of *Soap*) will be the new Clouseau... Kenny Rogers stars in *Six Pack*, to be directed by Daniel Petrie (*Resurrection*; *Fort Apache, the Bronx*) in Atlanta... *The Billy Crystal Show* (he was Jody on *Soap*), a one hour comedy variety show, will emerge on NBC soon, if not already... Michael McKean, Lenny of *Laverne and Shirley*, is starring in *Young Doctors in Love*, (another ABC feature film) which marks the directorial debut of producer Garry Marshall (same show, among others), for which no one has been waiting with bated breath... Mary Steenburgen will play Marjorie Kinnan Rawlings (author of *The Yearling*, one of the most affecting books youthful Americans are encouraged to read) in *Cross Creek*, to film in Florida... Two best sellers of a few years ago are finally headed into film: Dee Brown's *Amerindian Saga* *Bury My Heart at Wounded Knee* will be a five part TV miniseries; *The Ninth Wave*, Eugene Burdick's novel of American politics, will be a feature.

### We Heard It Through the Grapevine, Too

CHERIE RECORDS out of Detroit recently started showcasing some of its acts in that city's Hotel Pontchartrain in order to lure major labels into distribution deals. Atlantic had already snapped up Jerry Carr ("This Must Be Heaven"), but so far no deal for their ace artist, Barrett Strong, one of the first artists ever signed to Motown, co-writer of "Money" and "I Heard It Through the Grapevine." His new album is all finished, waiting for a distribution deal; titled *Love Is You*, it features all new Strong songs.

### What's Bruce Springsteen Up To?

BACKSTREETS, devoted to news of Springsteen and band, tells us that Big

Bruce will be producing an EP for Dick Dale, once known as King of the Surf Guitar back in the dawn of the Sixties. Dale, who once harbored dozens of wild animals in his suburban Costa Mesa, California yard, was, according to *backstreets*, "the first rock 'n' roller to appear on the Ed Sullivan Show." Anyone interested in subscribing to *backstreets* should send inquiries to Stephen Ryan, 1500 Coachwood Street, La Habra, CA 90631.

### Still Busy

THINGS ARE TOUGH ALL OVER is the next Cheech & Chong film, and here's the big scoop: no dope. Just one small reference to the devil weed. Their wives (Rikki Marin and Shelby Chong by name) also appear in the film, as French women, while C&C portray themselves and... Arabs. All directed by Tom Avildsen, cousin to director John, and filmed in Las Vegas and Chicago.

STEVE TESICH, who wrote *Breaking Away*, *Eyewitness* and *Four Friends*, is now finishing *Weatherman*, about a Chicago TV weatherman who becomes politically influential. Robert Redford will supposedly star, but don't hold your breath; Redford's last film, *The Verdict*, is proceeding without him. Tesich has also completed his first novel, *Summer Crossing*, which occurs in the same time and place as *Four Friends* (Tesich admits to a strong autobiographical bent).

### New Wave Old Enuff for Comebacks

SHANDI SINNAMON is going public again. For those who missed the first go-round, Ms. Sinnamon was a rising star on L.A.'s New Wave scene two years ago. Capacity crowds at her Troubadour appearances. Tough girl charisma. Producer Mike Chapman, then cresting on successes with the Knack ("My Sharona") and Blondie ("Heart of Glass"), but currently unable to get himself arrested, tagged Shandi as his next disc-overly. But the record flopped.

### An Hour Later, They Wanted to Hear Again

ON A RECENT TRIP TO CHINA, director John Landis screened *The Blues Brothers* Movie for curious film industry people. They were impressed by the intricate work with miniatures required for the movie's several dozen car crashes. Then they were dumbfounded to learn that those were all real life-sizers, crunching at the rate of several thousands of dollars per second.

They dug Aretha Franklin, those Chinese hipsters, but couldn't connect any significance to the various blues, country and rock music scenes. "They said it all sounded alike to them," reports Landis.

### Where Are They Now & Who Cares? Dept.

DR. JOHN, the infamous Night Tripper, has laid down a soundtrack of barroom boogie-woogie piano for *Cannery Row* that's probably the best thing about the flick. Root Boy Slim, whose bid for stardom entitled *Boogie Till You Puke* did not become an FM radio staple, is recording for Moonlight Records. Arthur Brown, as in the Crazy World of, is waxing tracks for Lone Star Records.

## ON THE BIG SCREEN

January/February, 1982

derthals, the animals, the bamboo-masked and body-painted Ivaks—all of them resound with the vibrant color and documentary authority of an animated *National Geographic* layout.

As for the actors, they present sympathetic, deeply drawn characters. Miami-born Everett McGill, who has worked extensively on the New York stage and co-starred in such films as *Yankee Doodle* and *Union City*, takes the role of the dreadlocked Naoh, the hero of the quest. Ron Perlman, a native New Yorker, plays Amoukar, Namer El Kadi, the son of a Turkish diplomat, is the persistent Gaw; and Rae Dawn Chong, the 20-year-old daughter of Tommy (Cheech and...) Chong, has the part of the skinny, waiting Ika who wins the heart of Naoh.

We watch as these ignorant, innocent human beings struggle to grasp at new concepts and emotions, as they learn to smile, to laugh, as they make the transition from fornicator to love maker. *Quest for Fire* is a journey-story with the same mythic overtones as *The Odyssey*. As the protagonists' adventures unravel, the humor, the fear, the love, the violence and the bravado—the essence of human nature—come to the fore.

Based on *La Guerre du Feu*, a 1911 novel by Rosny Aisne, *Quest for Fire* is a purely speculative work (the ad campaign touts it as a "science fantasy"), but Gruskoff, Annaud and screenwriter Gerard Brach have gone to great lengths to make it as realistic, as historically and anthropologically accurate as possible. "We approached *Quest* with the same serious intent as the people who made *2001* or *Alien*," says Gruskoff. "Where they endeavored to create a tenable vision of the future, we've tried to create a similar vision of the distant past." Adds Annaud: "We show early man as I believe he truly was, a peaceable creature except when roused, a stranger in an environment he could not understand and had reason to fear."

An avid amateur anthropologist who came to filmmaking from a background in TV commercials, Annaud arrived at his concept of primitive man by consuming a veritable library's worth of information and by pooling that knowledge with his own theories and imaginings. "Intelligent speculation, backed by research, may lead us to the truth," he muses. The filmmakers' quest for the truth as it may have been eight millennia past led them to elicit the aid of a couple of modern day experts: novelist/linguist Anthony Burgess and author/anthropologist Desmond Morris. Burgess, who created a futuristic lingo for his book *Clockwork Orange*, was recruited to shape a new—but theoretically old—verbal language for the Ulams, while Morris (*The Naked Ape*, *Manwatching*) was hired to provide the actors with a complementary vocabulary of physical gestures. Combined, the prehistoric guttural yammering and the simian gesticulations render the film's story-line readily understandable. As such, *Quest for Fire* is probably the first movie in history that will play worldwide without the use of subtitles or dubbing.

Burgess, writing in *The New York Times Magazine*, explained the strategy behind his newly formed lexicon: "People usually expect what is called a primitive language to be simple, but the further back you go in the study of language the more complications you find. Simplicity is the fruit of the ability to generalize, and primitive man found it hard to generalize: One word for this man's weapon and another word for that man's weapon, but no word for weapon. It would have been stupid, preparing a script in a new tongue for actors to learn, to be too pedantic about the probable complexity of an ancient language, so I compromised. But I could not compromise too much... "Speech still seems, all these thousands of years ago, to be an aspect of gesture, and speech and gesture together will make things clear. But it has to be established—in what, though promoted as entertainment, is still a serious, even scientific, film—that man is a talking animal, that articulate speech is what defines his species."

Desmond Morris, discussing the nature of our ancestral earth-dwellers, has this to say about his work on *Quest for Fire*: "One of the notions we're seeking to dispel is the misconception that early man was a lumbering brute who was always dragging women off by the hair and living in lousht conditions. If you study the social life of primitive man from the remains we have, you discover that he could only have succeeded if there was a considerable amount of mutual aid, cooperation and love within his group. This sense of assistance, tenderness and friendship contrasted strikingly with the killing and the hunting he had to do to survive."



January/February, 1982

through. Then I went to Switzerland and got another group. I had them for a week and then they withdrew. Finally, I got together with a Canadian-French outfit and we pulled it together."

By the time the new money was found, it had become too late in the year for Iceland and filming began with four weeks in Scotland, followed by five weeks in Kenya and—after a four month layoff due to weather—five weeks in Ontario and British Columbia. The animals—elephants, lions, wolves, bears—were transported from

continent to continent. The actors, barefooted and mostly naked beneath their scraps of hide, withstood the bonechilling cold of the Scottish highlands, the dustbowl heat of Kenya and the cold, wet North American spring. (Though it's never stated in the film, the Ulams are supposed to inhabit the same general landmass that is today central France—the mountains they trek over are the Pyrenees, and the hot, dry plains on the other side is northern Spain.)

Comfortably ensconced in his Culver City studio office, Gruskoff

projects the heady zeal that comes after an obstacle-strewn course has finally been run. Like any self-respecting hot-shot producer, he's already talking sequels, and if *Quest for Fire* lives up to the expectations its creators and its backers have for it, a sequel is certainly in the offing. "We'll have the same principal actors, but we'll bring it into another time period," he explains, gearing up for the hard sell. "Maybe 6,000 years ago, at the dawn of the agricultural age."

Ah yes, *Quest for Fire*. Sounds kind of crazy, doesn't it?

## ON DISC

### Delbert McClintock

Plain from the Heart

(Capitol) For a shady stretch there, it seemed like Delbert McClintock's albums were being cut by someone who only thought they were Delbert McClintock. Early in 1981, though, this long-time rocker scored his first Top Ten hit, a loping track called "Giving it up for Your Love," from a passable (by McClintock standards) LP called *The Jealous Kind*. Whether that hit restored some deeper confidence base, or simply convinced his label to spend more money on the follow-up, *Plain from the Heart* is the solidest album in several years.

The first three cuts are just hors d'oeuvres to get the party started. The Muscle Shoals team, which smothered a few of *The Jealous Kind's* tracks, is thick with multiple horns, but punchy with sometimes staccato, sometimes trilling riffs.

Side Two is recorded with smaller ensembles, which has a liberating effect on the bluesier side of McClintock's musical scope. Also, every cut on this side has a dose of McClintock's harmonica playing, a proven quantity since *Nineteen & Sixty Two*, when it highlighted fellow Texan Bruce Channel's hit "Hey Baby."

"Sandy Beaches," the single release, may be the sweetest ocean-sound-emulating cut since Leon Russell's pinnacle "Back to the Island." Also, it's a refreshing change up from the R&B mold, a warm and soulful mood piece.

"Lipstick Traces" benefits from a chugging guitar figure, and "I Feel So Bad" gets what might be the best reading of its entire career. It's still a stronger groove than it is a lyric, though. In Reaganomic tragicomic times like these, it's revitalizing to come across music with some power in it. *Plain from the Heart* is one of 1981's best releases.

Byron Laursen

### HARLAN!

Harlan Ellison Reads Harlan Ellison

(The Harlan Ellison Record Collection) This spoken word package containing two of writer Harlan Ellison's best known short stories has all the marks of blatant self-aggrandizement—a sort of audio version of a vanity press Best of Collection. The Harlan Ellison Record Collection, we are told, is "the most innovative record society for the spoken word ever devised." There is more than a note of irony in all this, considering Ellison's reputation as an abrasive, outspoken and even arrogant

demi-celeb.

Be that as it may, *Harlan!* is an excellent showcase for its author's propulsive prose style. Despite the disadvantage of a rather high and at times reedy voice, Ellison delivers a subtle, amusing and resonant reading of his material, with a surprisingly dramatic flair. The emphasis here is on the cadence and rhythm of the words and Ellison's rendering soars and careens with a breathless precision.

"Repent, Harlequin!" said the Ticktockman" is, we are informed by the cover blurb, "one of the most reprinted stories in the English language." Ellison's treatment of the 1966 cautionary tale—where every late minute in a person's life is subtracted from the total life span—makes us almost believe the claim. Compared with the album's B side—the rather mordant "Shatterday"—"Repent" is a masterful translation from print to groove. Ellison evokes a marvelous array of character and nuance in the tale, the prose taking on a near-poetic ebb and flow. It is an absurdly appealing tale given a loving familiar touch by its creator. "Shatterday" suffers from a heavyhanded finale and does not quite survive the delicate transition to sound, but is, nevertheless a creditable effort.

Ellison is marketing his own albums; those who wish to purchase same (for \$8.95) should write to The Harlan Ellison Record Collection, 420 S. Beverly Drive, Suite 207, Beverly Hills, CA 90212.

Davin Seay

### THE BLASTERS

The Blasters

(Slash) The Blasters are a 100%, died-in-the-wool traditional rock 'n' roll band who have their early blues, rhythm & blues and rockabilly licks down cold. Their second LP—the first was released on the Rollin' Rock rockabilly label—comes courtesy of the LA punk label Slash. But that only goes to show how utterly myopic—if not outright blind—major labels are to basic, energetic American rock 'n' roll these days.

The Blasters is fundamentally a groove record, meaning its first objective is to get fingers snappin', toes tappin', and heads bobb'n'.

The material ranges from covers of songs made famous by country singer Jimmie Rodgers ("Never No More Blues") and r&b great Little Willie John ("I'm Shakin'") to originals that evoke the musical spirit of Professor Longhair ("Hollywood Bed," which features one of two appearances by Lee Allen, the tenor sax man whose solos pop up on all the old Fats Domino and Little Richard hits) and

Chuck Berry (the marvelous "Marie, Marie"). "American Music" not only serves as a statement of the Blasters' intent but is every bit as powerful an anthem as the title dictates it should be.

The finest single moment comes on "This Is It" where a few Delta blues licks cartwheel into a rock steady shuffle rhythm while Alvin throws in simple fills that are so utterly right they all but strut out of the speaker, cross the room and yell "YEAH" in your face.

The album comes a cropper on the stone country blues of "Highway 61." The Blasters get off that swinging groove but powered the first nine tunes and never really find their way back that doesn't change the fact that *The Blasters* is an excellent record.

Don Snowden

### QUARTERFLASH

Quarterflash

(Geffen Records) Just out of the chute, in the outside lane is another new band—Quarterflash. Galloping into the first turn they're in good position, with their first single from their first LP on Geffen Records in the top ten. "Harden My Heart" is the kind of ditty one can find oneself singing along to by the second chorus. *Quarterflash* is a glossy, middle-of-the-road pop album. A couple of tracks are dogs, but three or four tunes hold up under repeated listening.

Rindy Ross, lead singer and saxophonist, shares the spotlight with her husband, the guitar player, songwriter and sometimes lead singer for the group, Marv Ross.

In 1980, the band independently recorded "Harden My Heart" and had a #1 regional hit with it. Somebody noticed and they were whisked away to Los Angeles to record *The Album*.

They open it with the hook-filled single and keep it rolling from there with an eerie-melodized, driving rocker called "Find Another Fool." "Critical Times" is the next cut and a surprise because it's a ballad sung by Marv. The theme of the song is great but the lyric is contorted and Marv sings like he's trying on a British accent.

It's Rindy's turn again on "Valerie." This is a pop song with a twist, the story of one girl being very attracted to another. Hot stuff and done tastefully to boot. Rindy is an engaging singer who shifts in and out of her falsetto with the greatest of ease. She's a good sax player, too.

By the way, the name Quarterflash comes from an old Australian folk saying: "A quarter flash and three quarters foolish." You gotta get a name from somewhere.

Donna Ross







# The Many Roads to H! F!

BY MARTIN CLIFFORD

The best personal stereo models offer an FM module which snaps in like a cassette, allowing you to opt for recorded or broadcast sounds. Some groundbreaking competitors don't offer Toshiba America claims, "It's just like the CB boom. It will go down and out."

In the meantime, who's willing to find out? We got a date to scrub the bathroom floor with Ellen Policy, and I can't wait.

[illegible]

Sony claims, "The Walkman is more than a breakthrough product. It has established itself as the representative


speech patterns (6) is he pulling my  
leg? (7) recognition of American folks  
and dreams (8) recognition of our

regarded the chaos as handsome and attractive she said and more durable than regret I said and more

economic prose. (Vagrant witness Horace Ipps is described as wearing "a filthy Salvation Army suit that was


IN

## Bad Deeds




ford American Dictionary (but lighter) it's portable and could be strapped to the body, but not jammed into the hip pocket.

By the time one has exhausted the imagination with pure experimentation on the MG-1 (about the time the neighbors are exhausted as well), the manual provides answers on how the 30 controls can be used to create a symphonic consort. With or without backup band, the instrument enables the player to be many things to many people. With only three more keyboard keys than the VL-Tone, it can be manipulated like a real piano made for human fingers rather than elf's knuckles, and within that 2-1/2 octave range, a polyphonic capability allows you to play chords as well as single notes. No memory capability or rhythm synthesizer is included, but the easy-to-follow-but-not-very-complex instruction booklet does explain a number of true synthesizer terms such as auto contour trigger, detuning and frequency, and lists a number of other jargon of the time. Following some diagrams for dial-tiddling, one builds the sound into an electronic organ, a hurricane, a violin, a tuba, a helicopter, electric fuzz guitar (but even the Ventures wouldn't have touched, I might add), the clarinet



(ditto Benny Goodman), and talking robots (an incomprehensible kitchen sink). Beyond these prescribed functions, and a cursory description of the six boxed, color-coded sections which control modulation, two tone sources, contour, filter of brightness and low tones, and the mixer, you are on your own.

My own basic forays into possibilities, done in conjunction with Orchestral Maneuvers in the Dark, plugged in through an overdund plug in the back, cranked out such hybrids as a dentist drill, the gamut of bird calls, Echoes of the Lost World, and other amazing conjunctions of sound to drive any ordinary record reviewer



insane with metaphorical phrase making. To wit, a searing meltdown which explodes seconds after the button is pushed, a burbling brook with warm heart blips reverberating, regurgitating on belltone background, etc.

Make no mistake. The MG-1 is a real instrument. If the advertising picture is to be believed (and it must be seen to be believed), Elton John uses one. Still, I would assume that the primary kick one can derive from playing with the machine is scoring the themes from Pac-Man, Donkey Kong, and Asteroids, or simulating any hundreds of special effects. The theme from *Jaws*, for example, can be created and left running by itself, playing endlessly for your bathtub pleasure. Personally, the more traditional possibilities enticed

me, and I found myself working up snide arrangements of "Silent Night" and "Rudolph the Red Nosed Reindeer" (using as much white noise as possible) to play at the annual chow down.

By interfacing your MG-1 to a home computer, you can program many more musical possibilities. With a bulletin board called random wave shape, a computer generated noise system of beeps, drips, klunkplunks and zaps will speed across the keyboard endlessly without any sense or aesthetic for as long as the machine is plugged in. It's not exactly a comfort on a lonely evening, but it does do things by itself if you're still feeling incompetent.

The best possible solution for such musical nontalent is the personal stereo, the ultimate compression of musical ability into a small space. Let someone else do all the driving.

**W**alkman (plural: Walkmens), like Kleenex for tissue, and everybody's into the action. Panasonic has a personal stereo that's more cumbersome. General Electric's Escape comes in striking blue. Penny's has confusing controls, the Infinity Intimate costs a bundle (with the FM module), and more than twenty others compete, each dropping in size and price from day to day. Technology virtually jets along. WM-II is the size of a cigarette pack, Sanyo's makes you play the tape both ways without flipping a few tapes around, and you can play back, earclip speakers can already replace the headband, everything is getting smaller and smaller than Alice's "cat me" mushroom. We'll be in *infectious* jans before the Nineties.

Now, there are good ways and bad ways to utilize the amazingly snobbish personal stereo, and the bad ways are the most fun. Strapping on a Walkman and heading out on wheels and a teddy bear is the first preference. Roller skates, bicycles, mopeds, tractors and wheelchairs, any means of transportation gets a boost when the crystalline separation of a good P.S. unit provides

the mysterious visit made earlier to Camargue by a woman claiming both to be and not to be his estranged daughter, or Camargue's announced intention to disinherit Natalie Camargue Arno — an intention he did not live to fulfill.

Was Camargue's death accidental? Is the woman who calls herself Natalie Arno his rightful heir? These are the obvious questions in *Death Notes*; less obvious are the questions Wexford must ask himself as to what constitutes an identity. Is it something fixed and permanent like a passport, or a fluidity within us that alters not only because of how and where we live but from generation to generation? In *Death Notes* Wexford must read between the lines.

His suspicions take him to California, following the Pacific Highway for possible clues left in Los Angeles suburbs or Carmel motels where Arno may have lived. On that trail Wexford seeks as well an understanding of himself as an aging detective in a modern world.

Questions of identity suit Ruth Ren-

dell. Author of 20 mysteries and two collections of short stories, the British ex-journalist writes two very different kinds of novels. The Wexford series of police procedurals moves at the pace of King'smarkham itself, a middle-sized village feeling the intrusions of city life. These are sharp portrayals of ordinary people who find themselves extraordinarily linked by violent death. Rendell's non-series novels (such as *A Demon in My View*, which received the 1975 British Crime Writers Association Gold Dagger Award) explore the forces that lead individuals to commit outrageous acts. Her criminals are not the products of a social system in transition in English society from its past structured social classes to a chaos of classlessness.

*Death Notes* can be read at any point in the Wexford series with equal pleasure and respect for Rendell's mastery of the genre. Those reading the eleventh Wexford adventure need not return to the first for full appreciation of detective or author, and will find themselves satisfying the hunger mysteryphiles share for deeply-rooted

characters and suspenseful plotting.  
*R. Sue Smith*

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**America Now: The Anthropology of a Changing Culture**

MARVIN HARRIS  
*Simon & Schuster, \$12.95*

**T**o many Americans, it would seem the American dream has finally turned into a nightmare of cosmic proportions. One need only read the morning's headlines for confirmation of America's sad realities—seen in an evergrowing miasma of bloody violence, decaying morals, sexual confusion and economic uncertainty. But while many Americans simply throw down their newspapers in despair or stop reading them entirely, Marvin Harris attempts to sort out the whole mess via anthropological methods that, while not exactly scientific or original, do make for mildly amusing cocktail party conversation.

After spending a lifetime studying cannibals and kings, Harris, an anthropologist at the University of Florida, has turned his eye to analyzing America's problems in a pedestrian book entitled *America Now: The Anthropology of a Changing Culture*. Here he examines the seemingly unrelated phenomena of American culture (including the rise of homosexuality, cults, crime, shoddy goods, women's liberation and inflation) and theorizes that they are all causally linked. Acknowledging that we are a nation of manipulators and manipulated, Harris traces the root of our cultural troubles to the changes that have occurred in America's economy and social structure since World War II. The twin terrors of American big business and American government are blamed, the former for uniting into all powerful oligopolies, the latter for being an inefficient bureaucracy that excels at proliferating more inefficiency. Together, says Harris, they've worked to destroy the very foundations of the American dream. But writing about cause and effect relationships is a

tricky matter, while Harris takes on some interesting issues — like why there's high unemployment among blacks, deteriorating nuclear families, women who work and vocal homosexuals — he fails to completely convince us of the connections between these phenomena. The most interesting chapter is that on homosexuality, in which Harris discusses the practice in primitive and vanished cultures.

Many of the questions Harris raises simply cannot be answered because American society has no yardstick by which to measure itself, being a unique nation of diverse ethnic and cultural entities without a common thread. In addition, and quite obviously, the new technologies of our time are going to affect America in ways we cannot yet predict since we have nothing to which they can be compared. One thing Harris' book makes quite clear — in an age of decaying morals, traditions and economy, America has very little to comfort it ... and much to fear.

**L. R. Higo**

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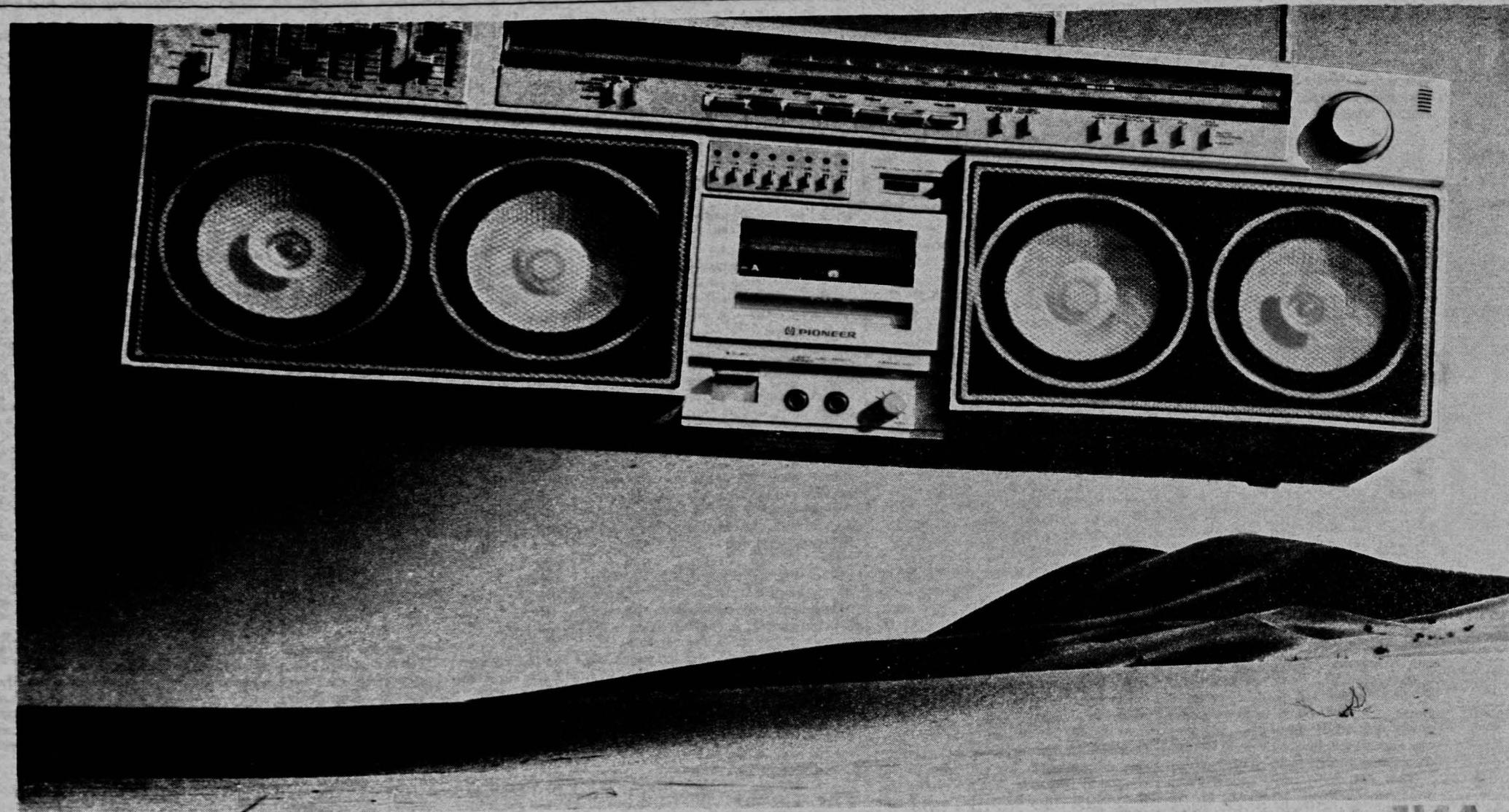
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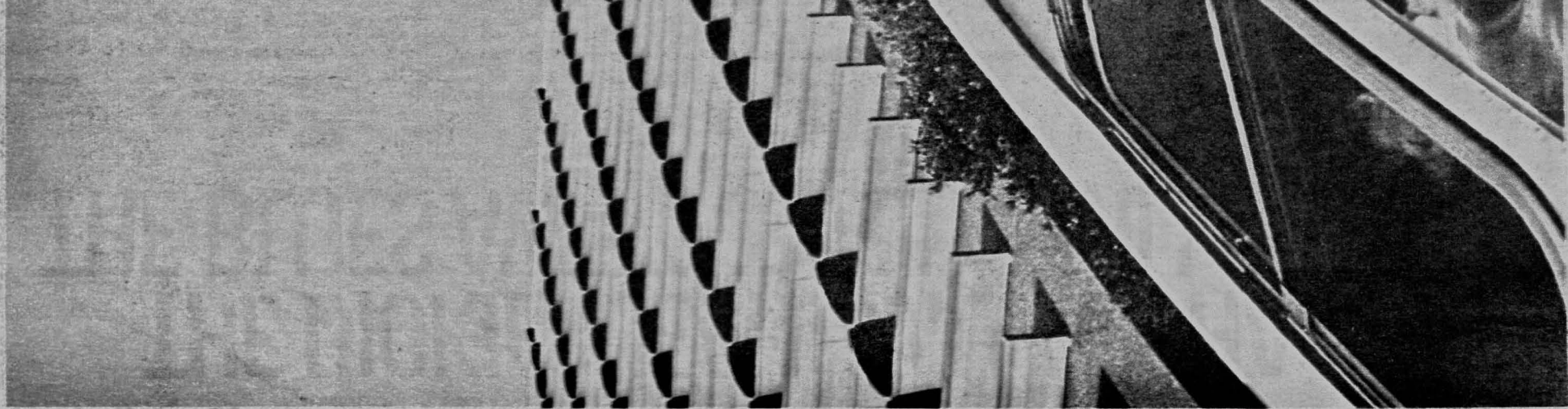


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January/February, 1982

# Stevie Nicks DOES IT AGAIN

BY BARRY ALFONSO

The sun streams in and warms the soft couch in Stevie Nicks' Marina Del Rey condominium living room.

Nicks is late. She'll miss the sun. But then, considering the shadowy, moon-struck feel of many of her songs, it may not be surprising that mornings don't suit her best. As the reigning

any more to spend a whole evening sitting at my piano, so when I do see a night coming when I'm not going to have anything to do, I jump on it...

It's true that Nicks has had fewer free evenings of late. More a happening act than ever, her *Bella Donna* solo LP has been on the charts since late summer and has passed the platinum

far from her mind.

Nicks sits down at her piano and begins to play a simple chord progression and intone a few poetic fragments. From this germ of an idea, she explains, a song will grow. "I have these lines written down on a big pad," she says, tilting her head towards the artist's sketch book placed on top

Things like mood and shades of emotion are much more important to Nicks' art than technical considerations. At her best, her music has an oracular quality that makes it seem she's taking on the voice of some disembodied Other. The most famous of such songs, of course, is "Rhiannon," the tune that helped Fleetwood Mac

don't know... maybe old Rhiannon's up there and she wanted a song to be written for her." Nicks flashes a pearly, satisfied smile at the thought.

When Nicks was writing, "Rhiannon," she and ex-boyfriend (and current partner in Fleetwood Mac) Lindsey Buckingham were financially depressed and near-disillusioned, seemingly at a career dead end after the release of their duo LP on Polydor, *Buckingham Nicks*, in 1973. Waitressing for a time, Nicks was writing the songs that would eventually make her famous. "It was probably the lowest point for Lindsey and me as far as our belief in what we were doing goes," she remembers. "I was in a real slump, period—I didn't think anything that I was writing would be on anything at that point." The course of Nicks and Buckingham's fortunes changed around New Year's Eve of 1975, when Mick Fleetwood asked the two of them to join the newest incarnation of Fleetwood Mac.

With the multi-platinum records that the Mac has earned has come well-publicized friction between the band members, disagreements that Nicks doesn't hesitate to discuss. "Fleetwood Mac changes all the songs I give to them," she says. "And many times, they're changed into something I don't like. At that point, I usually compromise—I'll give up the whole idea of something if I feel that somewhere the essence shines through. But when that essence goes completely, I can't handle it."

One sore point that irritates Nicks to this day is the exclusion of her "Silver Springs" from Fleetwood Mac's *Rumours* album (the song can only be found on the B-side of the band's "Go Your Own Way" single). "The song went off the album because they said it was too long," she fumes. "Lindsey decided to put another one of mine, 'I Don't Want To Know,' in its place. I literally had a nervous breakdown over that. I ran out into the parking lot of the studio and screamed!" She laughs and adds bemusedly: "That was not a good experience at all."

*Bella Donna*, on the other hand, features Nicks' songs more or less in the same form they were originally conceived; she was very involved in the recording of *Bella Donna* every step of the way, in contrast with her Fleetwood Mac experiences. "Before, I've been banished to the control room—on the Fleetwood Mac albums, they play, I don't. I never fought to be one of the players, so that's my fault, not theirs. But with the solo album, my producer, Jimmy Iovine, didn't allow me to be dependent on anybody. He said, 'If you want to do a song, you'd better learn how to play it real good and go out and do it.'"

Nicks is currently in the position to pursue any career option she chooses, remain with Fleetwood Mac, go solo, or attempt to do both.

"The fame and fortune hasn't made much difference," Nicks insists. "If it had, I would've quit if it had started to kill my love of songwriting. I don't let the rest of the world in on that particular plane of my life too much."

Whatever astral plane Stevie Nicks' music is created on, it obviously has filtered down into the hearts of millions of record-buyers. It's reassuring to know that as introspectively whimsical a person as she can make it to the big time. "I love atmosphere, to have twinkly things around me that startle me a bit. Even when I'm on the road, I light a candle, put a drape over a lamp and create atmosphere anywhere I am. I can make a hotel room into a real groovy little place."

Benmont Tench, who completed an unfinished Nicks tune, "Kind of Woman," for *Bella Donna*, added some insights on Nicks' writing process on the phone some time later: "She writes in an almost two-fingered piano style, very stream-of-consciousness. The way she works is fascinating—her songs are kind of wild in structure and entirely instinctive. She's not locked into the things that musicians who know a lot about chords and so forth are."

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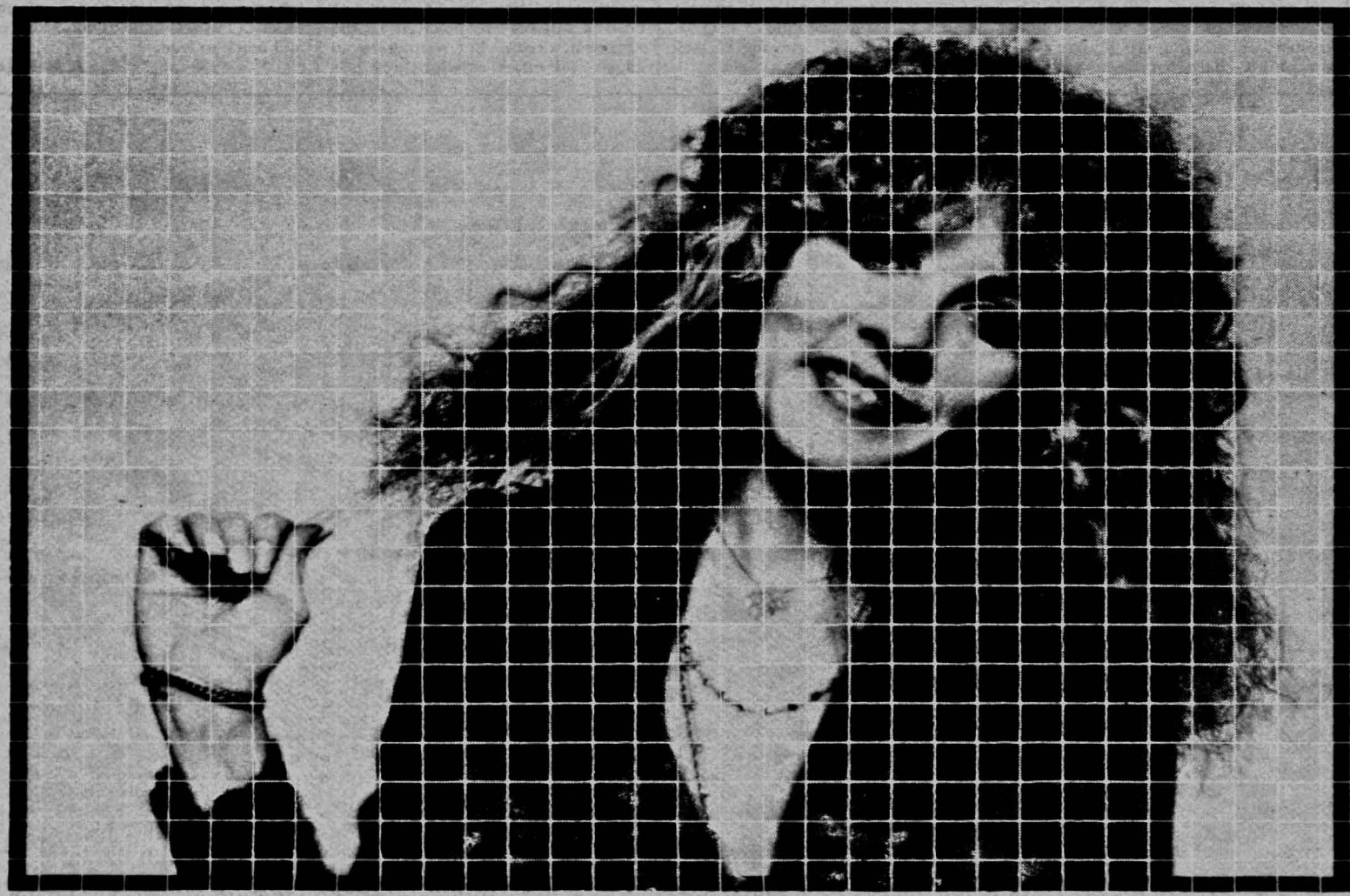
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Good Witch of AM Radio, the Fleetwood Mac songstress traffics in a brand of mysticism that has given her a Spirit of the Night image.

There's a large smoked-glass crescent moon mounted on a pedestal; an old-fashioned lamp with a patchwork fringe shade; a pair of children's fairy tale books on the coffee table before me. With a large video player and stereo equipment surrounding me also, the atmosphere here is half-antique, half-1980s.

Nicks is up by about two o'clock or so, dressed in a mostly-purple neo-sorceress outfit. "Sorry I slept so late," she offers. "I was up all last night writing—I don't have that much time

mark. "Leather and Lace," her duet with Don Henley, is currently ascending the singles charts, likely to match or surpass the success of "Stop Draggin' My Heart Around," which paired her with Tom Petty. Naturally, a tour was called for in the wake of the LP's appeal, and so Nicks spent late November through mid-December on the road in the Southwest with keyboardist Benmont Tench (of Petty's Heartbreakers), pianist Roy Bittan (of Bruce Springsteen's E Street Band), session guitar-whiz Waddy Wachtel and other rock notables. Yes, Nicks' time is at a premium these days—but, she emphasizes in our conversation, her first love of songwriting is never

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## When you need \$65 fast, you find out who your friends are.

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January/February, 1982

are inaudible with 100 dB. of amplification. In other words the best turntable, like any piece of high fidelity equipment, is one you cannot hear.

The test for gross faults in an older phonograph is listening for obvious sounds that, like the ticking of a timebomb, say something is amiss and may soon get out of hand. Merely turn off the rest of your stereo and listen carefully to the spinning turntable. Any noise besides a faint hum from the motor—grinding, rasping or clicking—is too much.

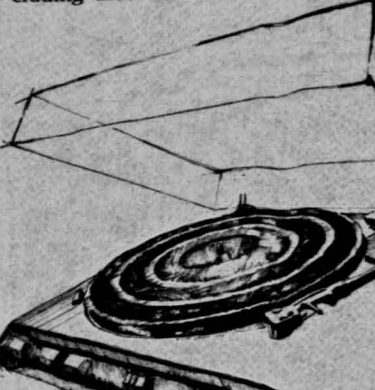
Such noises indicate something is maladjusted or wearing out, like bearings in need of lubrication. That same mechanical noise easily finds its way through your amplifier to pollute whatever music you want to enjoy.

Although a good cleaning and lubrication can usually relieve such ailments, the doctor's bill from the repair shop may total \$25 to \$40, probably more than your little mechanical engineer's nightmare is worth.

The test is to listen through your complete system for the shortcomings of all record spinning devices, turntables and changers alike. These can be classified as either rumble, wow and flutter, or speed variations.

Essentially rumble is a minor earthquake, vertical movement of the record surface, arising from assorted sources.

An easy test can be conducted by switching your receiver to "mono" while listening to a good quality record pressing. When you flick the switch you cancel all vertical information your cartridge is picking up, including most rumble.



Not only will you hear the stereo image collapse, but you may hear a pervasive background sound vanish. (Should you use a mono record, if you can find one, the disappearance of rumble won't be confused by the change in stereo perspective.)

Wow and flutter are short term speed variations that are most apparent as changes in musical pitch or vibrato on sustained notes.

Any recording with an extended single note, such as the last sustained plunk of a piano piece, is an excellent flutter test. Pitch should be unwavering. Should you hear a tinge of vibrato, try another record to be sure.

Wow and long term speed variations, which sound similar to an off-center record, can be determined by the same test.

Of course the spinning platter is only part of the record playing system. Old tone arms not only impair fidelity, an inferior arm can also slowly ruin records. Typical aging tone arms may suffer from tight bearings, mechanical connections to trigger a trip cycle or just massive, battleship-style construction.

The grossest problems can be located by merely guiding the arm with your finger across the arc it would trace on a record. Any resistance, particularly notchiness, is too much.

Arm geometry and mass problems can be found by ear. Since all tone arm deficiencies create tracking difficulties, they show up first as distortion on low frequency passages when using high compliance cartridges. If you don't know what to listen for, reduce tracking force below that which your cartridge's manufacturer recommends and play an unworn record. You should hear obvious mistracking and bass distortion. In quarter or half gram steps increase stylus pressure. As you do the problem should reduce. If it does not go away completely by the time you've reached the upper extent of the recommended tracking force, your cartridge/arm combination is far from optimum.

The best strategy is to replace the arm or arm/turntable combination because adding a lower compliance cartridge would be taking a big step backwards.

Judging the adequacy of a cartridge alone is a tricky business because there is no good home standard of comparison.

My recommended procedure begins by first checking your stylus for wear using the microscope most local hi-fi emporia reserve for that purpose.

Next, comparison shop for a cartridge with sound that pleases you. Try coercing your dealer into using the same model cartridge that you want to replace as the basis of the comparison.

If you invade the store during a non-peak shopping hour (say 10 a.m.) you may be able to get a friendly salesman to mount your cartridge to use as the reference standard.

Then you can be absolutely sure of your comparison.

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Then you can be absolutely sure of your comparison.

My listening test for tape units, be they open reel or cassette, is the simple A-B or source-to-tape comparison. If you hear any difference between a source and a recording of that source, your machine is simply not state of the art.

Although sorting a live performance from a tape may be an easy chore for anyone but Chuck Mangione and Ella Fitzgerald, most better cassette decks in top form make copies that are indistinguishable from an original broadcast or disc pressing at normal listening levels.

Make sure that your recorder is set up properly for the brand and type of tape you are using by adjusting the "bias" and "equalization" (or combined, all-in-one "tape") selector switches.

If you're too attached to deep-six your vintage recorder, you might boost its quality nearer acceptability by using premium "ferric" (low bias, 120 microsec.) tape.

Probably, though, an older machine is devoid of that high fidelity necessity, the ubiquitous Dolby (or other noise reduction system). When conducting the A-B comparison the need for Dolby becomes obvious because hiss is the primary pollution cassette adds to music. At moderate listening levels with Dolby on, you shouldn't hear any hissing tape noise—it should be as far or farther in the background as the background noises you expect from phonograph records.

Next in the comparison, concentrate on the sibilant in voices or cymbal crashes. In the original of what is being recorded, they will probably

White, plastic, about a foot long and three inches high, the VL-Tone stuffs

into a vest pocket. Its keyboard of about 2-1/2 octaves has little plastic pegs of black and white, like any piano's, an L.E.D. read-out which flashes each note's numerical equivalent as it is played, ten special keys for the rhythm box, the tempo setting, the recording mode, reset, plus four switches to alter octaves, instrument sound, volume, and calculator function. The speaker is built right in.

VL's Very Large Scale Integrated Circuit, allows the VL-Tone to hold so much within so little a space, but the tool (I hesitate to call it an instrument) lacks a cute nickname, like the ocarina had, which may inhibit high school band directors from giving it any widespread acceptance. The range of musics which can be created is nonetheless quite various. For example, by setting the rhythm box to "swing," "rock-1," or "rock-2" (of 7 others, "bossanova" is too complicated, "rumba" too defined, and "march" clearly too stultifying), the program mode then can be activated to record up to 100 notes of, say, "96 Tears" and stored in memory. Plug the VL-Tone into your stereo amp, and play the whole thing back at full volume without touching a button. Your neighbors will think Question Mark has returned from the beyond. If you rather haltingly recorded the tune the first time around, a feature called "One Key Play" allows you to re-record the song at any speed and syncopation you choose by pushing just one button instead of misfiring on the keyboard.

One can understand why avant-garde violinist Laurie Anderson is keen to write music especially for an orchestra of the little monsters. It's like having Kraftwerk condensed into a squashed cube much simpler than Rubik's to conquer.

Beyond simple diddling-about possibilities, the VL-Tone drives relatives



have a sharp edge. If the copy sounds notably duller and distorted by a splashy, tearing sound, the tape is being saturated. Reduce the record level until the phenomenon goes away.

Now focus on the high end again. Note any change in its character between tape and original. There shouldn't be any.

Although open reel tape machines should easily pass the same no-difference A-B test that top-notch cassette recorders do, judging from the vast herd of 20-year old Webcor recorders I've encountered recently, most are unlikely to do so.

The big trouble with replacing your old receiver is disappointment. The quality of broadcasting does not match that of hi-fi gear (although there are a few superstations that justify having the best in home stereo).

While technology has improved so that now the average FM station can transmit tenths of a percent of distortion instead of the halves and full

points they did five years ago, that same technology has also pushed accuracy in the other direction. Stations can now broadcast with less dynamic range than ever before, they can distort frequency perspective with multiband processors so that every recording has essentially the same sound, and they can simply clip the hell out of the high end to squeeze the most and loudest signal under the 75 microsecond pre-emphasis curve.

Some improvements in receiver design can help, though, if you live in less than an optimum reception area. You can glom a larger chunk of the airwaves and find more listenable stations with the added sensitivity and selectivity of newer receivers. You can sort through multipath better with today's lower capture ratios. But don't expect miracles. The improvements on the order of a dB, or so may not be audible to you. In many cases a better antenna will be more effective than a new receiver in improving reception.

About the biggest advantage of a new receiver's radio section is improved tuning. Frequency synthesizer, crystal control, and phase-locked loop circuitry will eliminate distortion caused by improper dial adjusting.

The effects of the improved amplifier sections in new receivers is

also a feast of subtleties. Most people will find that increased power (within reason) can do nought but help their stereo. But don't expect to blow down apartment walls with increased loudness. Twice the volume will take ten times the power—should your speakers even be able to handle it.

The biggest mistake most audiophiles make when considering the replacement of their speakers is listening to advice rather than the speakers. Every design variant sounds different. Your choice becomes an existential one, sorting between different realities.

The acoustic suspension speaker put high fidelity in a reasonable-sized box decades ago. Now mathematical formulae make what once was a mixture of art, black magic and luck into an entirely predictable affair, and our expectations have shrunk. In fact we now expect the tiniest boxes to give big bass.

Most old speakers don't wear out. Some may burn out, a few dry out and fall apart, but overall an old speaker is just as able a performer as it was when new. The time to change is when your taste and discernment changes and what you have begins to sound boomy, muffled, or just plain bad when compared to something you've heard elsewhere.

The most important question is the same one you should ask yourself when making any decision in stereo: Can you hear the difference?

The Big Beep

BY P. GREGORY SPRINGER

Since pre-Renaissance times, the Swistwatch has been strapped onto arms to symbolize time, elegance, efficiency, gifts of adornment, and twenty years with the company. In the last half decade, modern technology has turned it into a whoopee gizmo.

The watch—and particularly my watch—now has a stopwatch to time yellow lights at the intersections, to notify me when I break logging records,



# Stevie Nicks DOES IT AGAIN

BY BARRY ALFONSO

The sun streams in and warms the soft couch in Stevie Nicks' Marina Del Rey

any more to spend a whole evening sitting at my piano, so when I do see a night coming when I'm not going to

far from her mind.

Nicks sits down at her piano and begins to play a simple chord progres-

Things like mood and shades of emotion are much more important to Nicks' art than technical con-

don't know... maybe old Rhiannon's up there and she wanted a song to be written for her." Nicks flashes a pearly, satisfied smile at the thought.

When Nicks was writing, "Rhiannon," she and ex-boyfriend (and current partner in Fleetwood Mac) Lindsey Buckingham were financially depressed and near-disillusioned, seemingly at a career dead end after the release of their duo LP on Polydor, *Buckingham Nicks*, in 1973. Waitressing for a time, Nicks was writing the songs that would eventually make her famous. "It was probably the lowest point for Lindsey and me as far as our belief in what we were doing goes," she remembers. "I was in a real slump, period—I didn't think anything that I was writing would be on anything at that point." The course of Nicks and Buckingham's fortunes changed around New Year's Eve of 1975, when Mick Fleetwood asked the two of them

are inaudible with 100 dB. of amplification. In other words the best turntable, like any piece of high fidelity equipment, is one you cannot hear.

The test for gross faults in an older phonograph is listening for obvious sounds that, like the ticking of a timebomb, say something is amiss and may soon get out of hand. Merely turn off the rest of your stereo and listen carefully to the spinning turntable. Any noise besides a faint hum from the motor—grinding, rasping or clicking—is too much.

Such noises indicate something is maladjusted or wearing out, like bearings in need of lubrication. That same mechanical noise easily finds its way through your amplifier to pollute whatever music you want to enjoy.

Although a good cleaning and lubrication can usually relieve such ailments, the doctor's bill from the repair shop may total \$25 to \$40, probably

cated by merely guiding the arm with your finger across the arc it would trace on a record. Any resistance, particularly notchiness, is too much.

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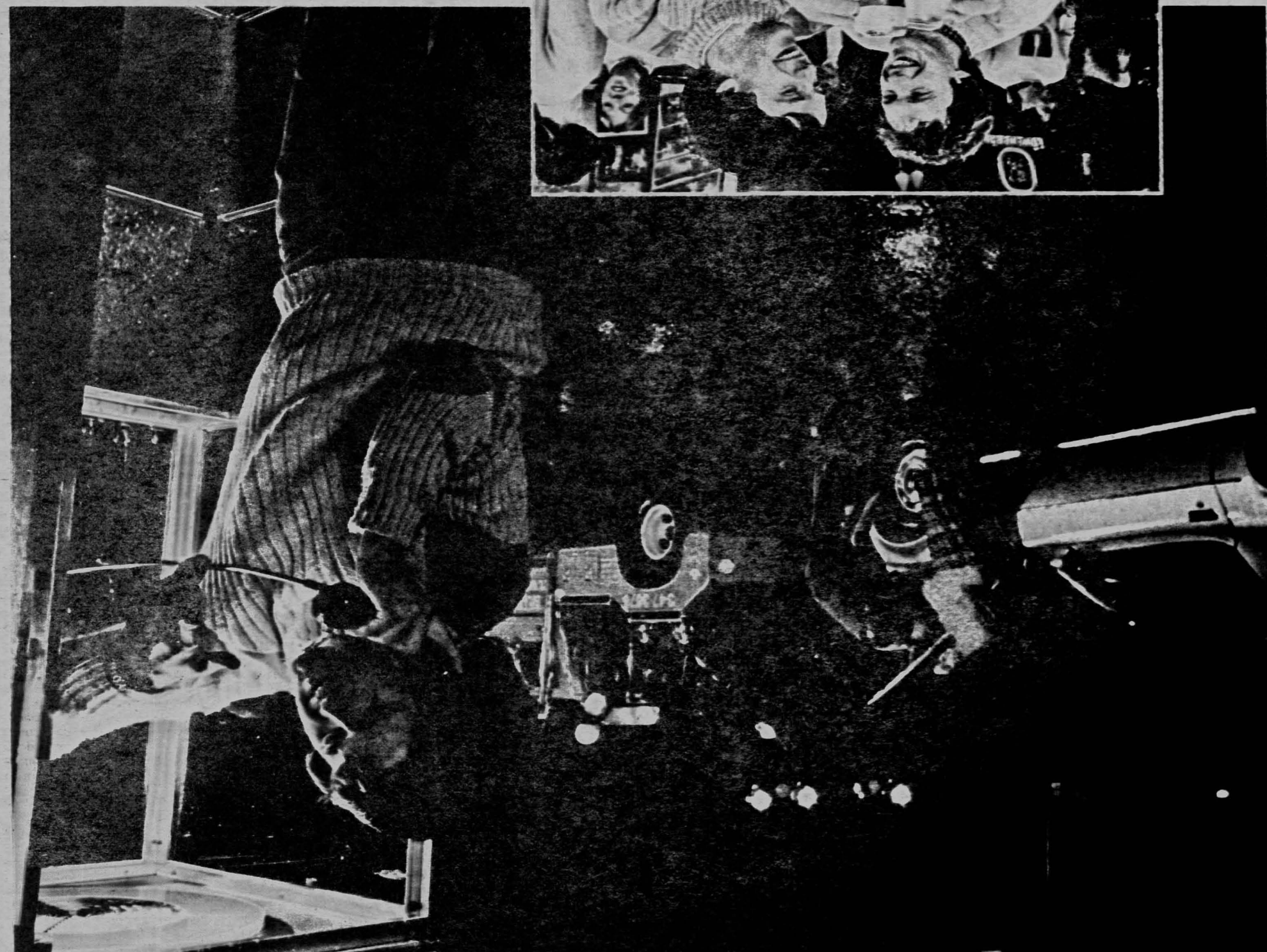
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## When you need \$65 fast, you find out who your friends are.



It's the middle of the night and everyone

has an excuse. Then, finally, you get the one

person who, even though he's not

very happy about it, will come

through. And you think, "I knew it.

Why didn't I just call him in the

first place?"

So when the crisis is over,

he's going to deserve something

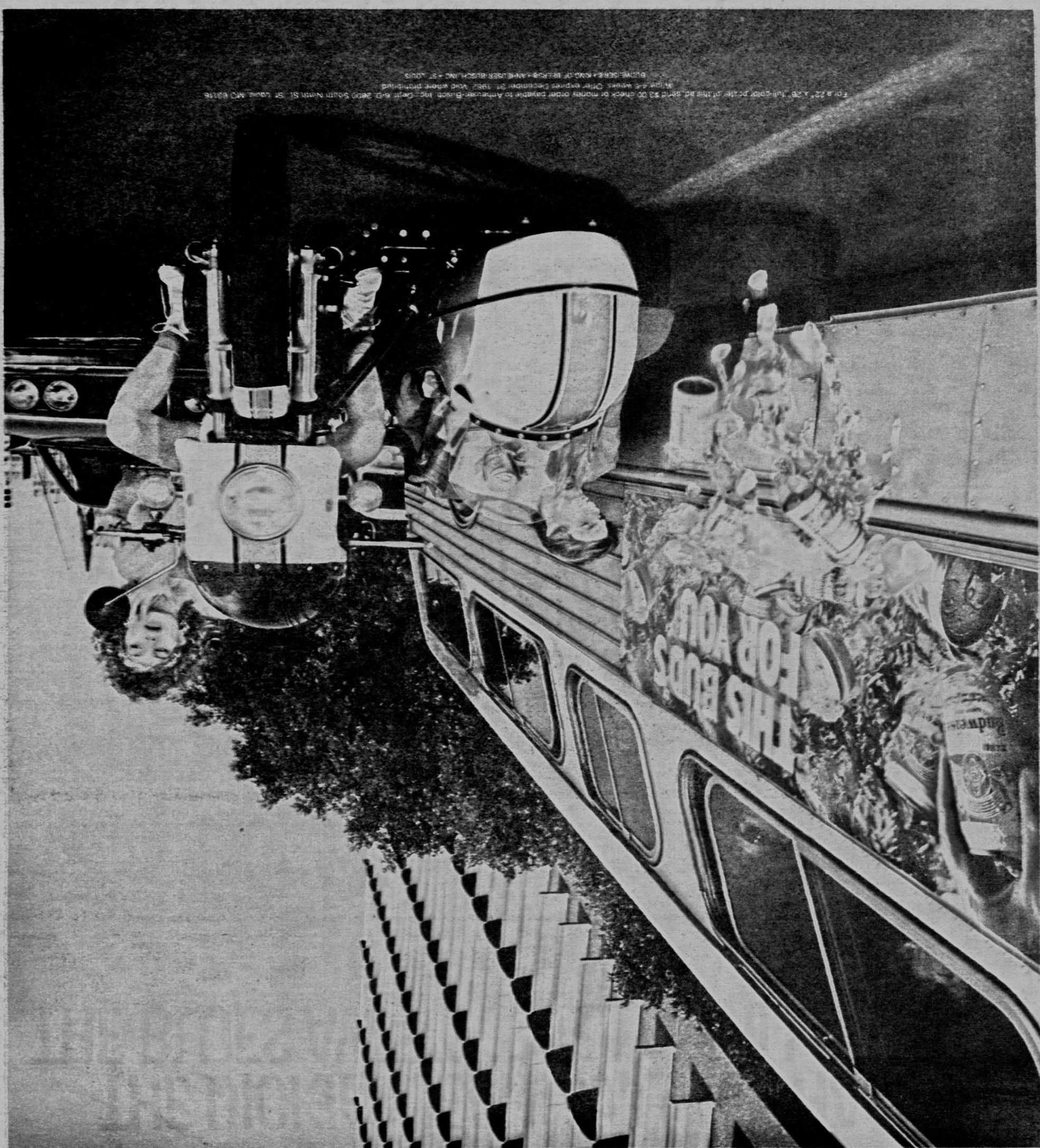
a little special. Tonight, let

it be Löwenbräu.



## Löwenbräu. Here's to good friends.

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15

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# The

Still a dime  
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## UI joins Carver in fight for trust bid

By Rochelle Bozman  
Staff Writer

The UI Foundation is supporting a move to place Lucille Carver, widow of the multi-millionaire Roy J. Carver, on the board of trustees of the Roy J. Carver Charitable Trust.

Carver, who died in June, was the UI's top contributor, donating more than \$9.2 million to the UI over the last 10 years. Carver set up the trust in his will, which designates 25 percent of his adjusted vast estate to the trust.

The trust is to be executed by three individuals specified in the will, but one of the three died before Carver, leaving an opening on the board. Five of the executors of the will, including three Carver sons and Lucille Carver, requested that the widow be named the third trustee.

But the sixth estate co-executor and senior trustee of the charitable fund, William F. Cory, has opposed Carver's appointment to the board on the grounds that her inclusion in the fund may be a conflict of interest and may not be in the public interest.

**IOWA ATTORNEY** General Tom Miller has entered the dispute on Corey's side in an attempt to block Carver's appointment. In a hearing in Muscatine County on Jan. 19, the lawyer for the Carver family asked for the court to take a deposition on Miller and Cory's reasons for blocking Carver's appointment.

District Judge James R. Havercamp has not yet ruled on the request, but Miller has said that he is entering the case to protect the public interest and should not be required to give a reason for entering the legal struggle.

The UI Foundation supported Carver in a petition filed in Muscatine County District Court last week claiming that "she is well qualified to act as a trustee" because she is experienced in these matters, she is a director of the UI Foundation and "would be the best of anyone able to figure out what he (Carver) would have wanted." Darrell Wyrick, president of the UI Foundation, said Sunday.

**LUCILLE CARVER** was elected to the 25-member Board of Directors of the UI Foundation in December. She was elected to serve a three-year term on the foundation.

"Roy Carver was a director of the foundation at one time, although not at the time of his death," Wyrick said.

"This has not come to trial yet, but it looks as if they (Corey and Miller) are going to indicate that there would be a conflict of interest (if Carver served on the trust)."

## Inside

### Pro-choice rally

The reproductive rights women won nine years ago will evaporate if the highly organized lobbying efforts of the Moral Majority remain unchallenged, speakers said at a pro-choice rally Friday night. .... page 3

### Pie splitting

The Iowa City Council is continuing work on the fiscal 1983 city budget at today's informal session as several departments make their bids for a piece of the \$24.7 million pie. .... page 5

### Weather

Decreasing cloudiness with flurries ending this morning. Highs 10 to 15.

## 496

**PONTIAC.** M season-long search for Joe Montana is over. He is the "Super Joe" Montana, San Francisco 49ers quarterback, brother of first Super Bowl MVP, 26-21 victory over the Bengals, scoring 10 touchdowns in for an MVP. Montana, featured in several of the magazines this winter, is the big buildup. He is San Francisco's first



## Cold

Perched near the top of the winter, p

## Cor

**WASHINGTON.** faces "very turbulent" debate on and school prayer, fighting over economic reconvenes, Sen. Tenn., said Sunday.

The lawmakers' day for the second Congress. Their sensitive social is last year, and B deal with those rather than later.

Those topics will to concentrate on economic package cuts and tax revenue for top bill warfare leading election.

Baker, the Republican, assessed

## 'The

By Martha Manti  
Staff Writer

Ellen Robison Life, and she into others.

Thirty-five-year-old candidate is parent, and the Life, an organ courses in mon control and awareness.

Robison believes attitude, people changes in their successful and no she said.

"I see that change is the big people up," she

## THE DICKIES JEAN. WILL IT CHASE THE BLUES AWAY? TWILL! TWILL! TWILL!



Let's face it. Blue denim is getting boring. That's why The Dickies Jean is now seen on more than twenty million legs. They're the Terrific Twills that chase the Blues and bring you Azrael Chocolate! Beetroot! And seven other delicious colors. Priced lower than the Blues, but look like they cost more. Get all the jeans fit, and more jeans fun. Look for the famous Dickies horseshoe, and get the Twill of a lifetime. A terrible pun, but wonderful jeans from the Williamson-Dickie Apparel Mfg. Co., Fort Worth, Texas.



## Can You Still Live with Your Stereo?

by Winn L. Rosch

**T**ime has a way of tip-toeing past us. Before we realize it, the new car has depreciated so badly scrap dealers won't touch it, the last Congressmen we voted for are eligible for parole, and we discover those faint lines behind the tuning dial of our receiver are actually cobwebs. Hi-fi components fortunately give us the opportunity to outrun the ravages of time by upgrading each part of our stereo system as technology leaves it by the wayside. But when is the proper time to replace a component in a venerable stereo system?

The primary purpose in getting new components is to improve the sound. When new advances overtake the capabilities of your equipment you'll end up listening to substandard fidelity even if your equipment was once top of the line. More importantly, as you learn more about sound reproduction and music through the years, your ears will become more critical. You may actually outgrow your system.

The best way to decide when and what to update is to compare what you have to anything and everything else that is currently available. A Herculean task, to be sure. But if you know what to listen for and how to properly focus the scope of your search, your quest will be not only manageable but worthwhile.

If you're not happy with what you hear through what you have, it's time to find out what's wrong and where improvement is needed.

The following is a brief guide to stereo system symptomatology that, when properly applied with a liberal dosage of common sense, should lead to a complete cure of your listening problems.

The best place to begin is with the inherently simplest piece of stereo gear, the turntable. All one has to do is spin records around — and be able to do so smoothly and accurately its workings