

# The Daily Iowan

Still a dime  
#1981 Student Publications Inc.

Iowa City's Morning Newspaper

Monday November 2, 1981

## Erdahl: Veveera's expenses twice his

By Michael Leon  
Staff Writer

Iowa City Council candidate Clemens Erdahl said Sunday that Bob Veveera has spent more than twice as much as Erdahl in the race for the District B seat.

Erdahl, the District B incumbent, and Veveera, currently an at-large councilor, are among the candidates running in Tuesday's election. Competing for two at-large seats are Kate Dickson, John McDonald, Paul Poulsen and Glenn Roberts.

Veveera said Sunday he will have spent from \$2,500 to \$3,000 on his campaign by election day. Erdahl said he will have spent less than \$2,000 on his campaign.

Erdahl said Veveera has deliberately underestimated his campaign expenses. "It's clear that Bob is outspending me 2- and 3-to-1," Erdahl said. "We've had a couple hundred dollars in bills for three newspaper ads and he (Veveera) has had newspaper ads running for a long time."

VEVERA SAID "it's not surprising that he (Erdahl) would say that because he seems to know more about everything than everybody." Veveera said he stands by his estimate and that "there isn't that big a difference" between his and Erdahl's campaign expenses.

As required by law, treasurers for both candidates' campaigns filed campaign disclosure reports with the Johnson County Commissioner of Elections late last week. Such reports are due five days before the election, and must cover expenses and contributions up to 10 days before the election.

According to the reports, Veveera had received over \$1,900 in contributions and spent \$1,481; Erdahl's report said he had received \$460 and spent \$217. Reports filed by other candidates show Poulsen had spent \$1,412 of the \$1,554 he received, Dickson spent \$274 of the \$580 she received, and Roberts spent \$137 of \$210 he received.

MCDONALD campaign officials said they accidentally failed to file a campaign disclosure form and campaign manager Tom Scott said the County Commissioner of Elections may fine McDonald's election committee.

Because of a "total screw-up," officials for McDonald's campaign did not file a report before the state deadline expired, Scott said. "The report will be filed the first thing Monday morning," he said.

Scott said another campaign worker read the disclosure form and told him the report was due five days after the election instead of five days before. "It was read incorrectly, but it still is no one's fault but mine," he said.

County Commissioner of Elections Tom Slockett was un-

See Campaign, page 8

## Loss of future professors concerns UI

By Jennifer Shafer  
Staff Writer

Opportunities in private business and at other universities that draw full professors away from the UI have been a continuing concern among UI administrators, but assistant and associate professors actually have a higher turnover rate.

"We're always concerned when we lose good faculty members," said Ken Moll, acting UI dean of Academic Affairs. But he said assistant and associate professors, frequently the

younger faculty members, are a special concern because they may be the UI's future professors.

From July 1980 to June 1981 the UI lost 84 faculty members. Of those, 47 were assistant professors and 21 were associate professors.

The resignations may be due to many factors, including a promise of promotion, better research opportunities, geographic preferences or personal reasons, Moll said.

THE UI's faculty scholars program, developed two years ago, is designed to

be attractive to younger faculty members, he said. "It provides funding to scholars at a time in their career when it will be most profitable to them," he said.

Such efforts to compare favorably with other schools may well be necessary, according to faculty resignation figures. Twenty-three of the 47 assistant professors and 13 of the 21 associate professors who left accepted positions at other universities.

And according to an April report by the UI Faculty Welfare Committee, the percentage of all faculty members,

including full professors, who leave to accept positions at other universities has increased from 37 percent in the 1977-78 academic year to 61 percent in 1980-81.

"While these data are obviously inconclusive, they do raise the question of our relative competitive standing in terms of faculty retention," the report states.

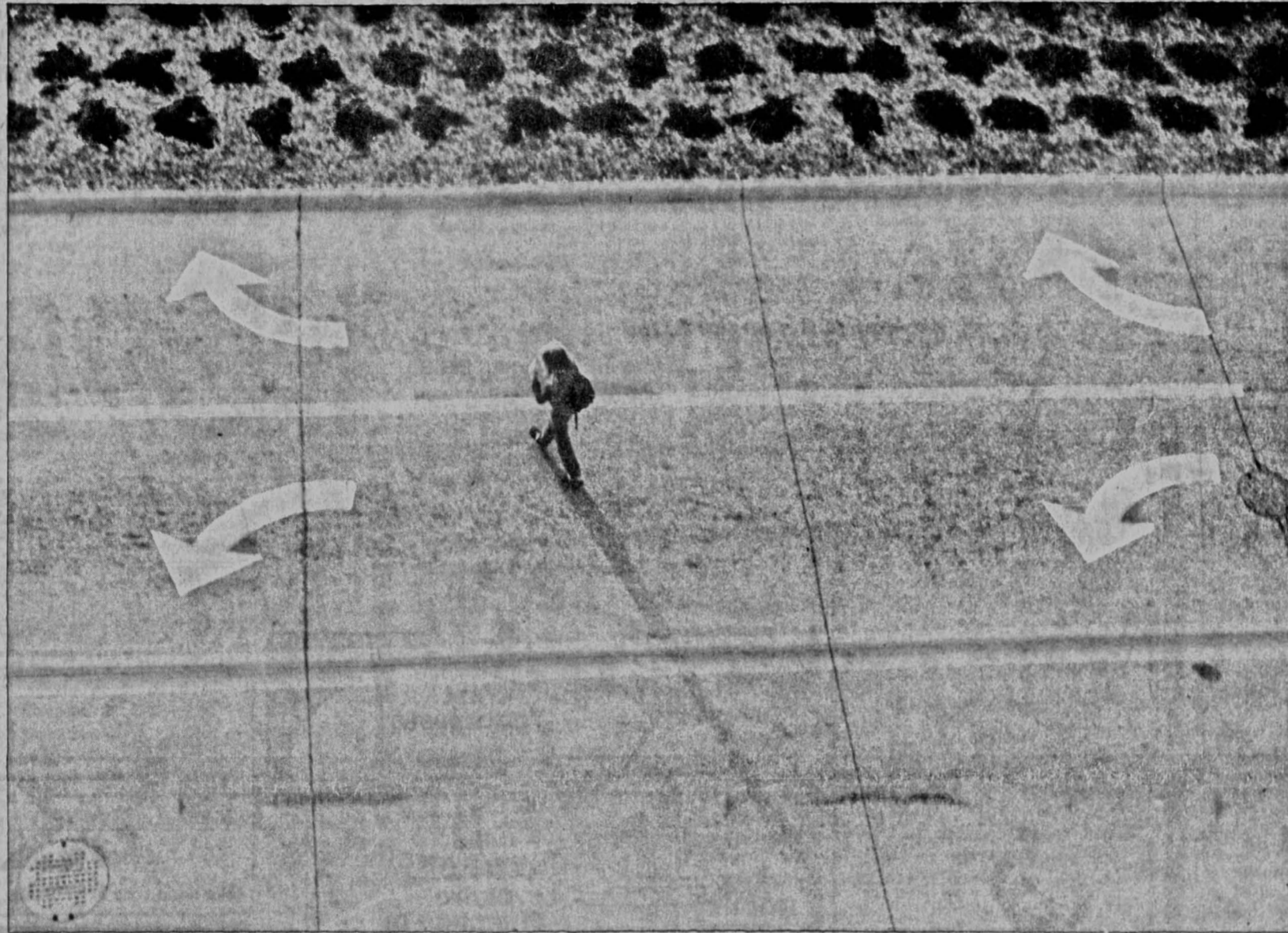
One reason frequently blamed for the resignations, especially when faculty members leave for jobs at other schools, is salaries. The 1980-81 budgeted faculty salaries ranked

higher than only one other Big Ten school for assistant professors and higher than only two other Big Ten schools for associate professors.

IN OCTOBER, the state Board of Regents approved a \$14 million vitality fund request by the three state universities to increase faculty salaries. Moll said the fund is an effort to "maintain the present and recruit newer faculty members."

Although all UI colleges may experience a loss of associate and as-

See Faculty, page 8



The Daily Iowan/Dirk VanDerwerker

## Living in a pattern

A passerby brightens this graphic, but otherwise lifeless, pattern on Capitol Street near the Old Capitol Mall by bringing to it human spontaneity.

## Begin calls for Reagan to reject Saudi plan or face obstacle to Camp David peace effort

JERUSALEM (UPI) — Prime Minister Menachem Begin Sunday called on the Reagan administration to reject Saudi Arabia's eight-point peace plan, warning that its adoption would be a "great obstacle" to the Camp David process.

In an interview with ABC's "Issues and Answers," Begin said Saudi Crown Prince Fahd's peace proposal issued in August was "in fact, a plan how to liquidate Israel in stages."

"Allow me to appeal to the president and the Cabinet of the United States to make their position absolutely clear," Begin said. "There are great worries in my country."

Begin, in a Friday response to President Reagan's letter following Senate approval of the \$8.5-billion Saudi arms deal, said he urged rejection of the Saudi peace plan that meant "the opposite of peace."

Begin was reacting to the State Department's reversal last week of its

earlier dismissal of the Saudi peace plan. An official said Washington welcomed some aspects of the plan but had "problems" with others.

THE SAUDI plan calls for Israeli withdrawal from all Arab land captured in 1967 and the creation of a Palestinian state with East Jerusalem as its capital. Without mentioning Israel by name, it said all countries in the Middle East should be allowed to exist in security.

"If the so-called Saudi plan... should ever be adopted by anybody, it would be a great obstacle to the peace process and a complete deviation from the Camp David agreements," Begin said.

In a Cairo speech Sunday, Egyptian President Hosni Mubarak said the Saudi plan "did not bring anything new but there are some points which are encouraging and other points... which can be a good matter for a new

dialogue in the future, not now."

In the interview, Begin called for U.S. rejection of any arms requests brought by Jordan's King Hussein in his scheduled visit to Washington this week.

"We don't want to ask for anything," Begin said when asked if Israel wanted increased U.S. weapons supplies as compensation for the Saudi deal.

BUT HE noted Reagan had promised to "safeguard the military and technological advantages of Israel" and said if the supply of arms to hostile Arab countries continues, "Of course, we will need arms and weapons to defend ourselves."

In another display of Israeli "anger and disappointment," a defense ministry source said a U.S. trip this month for Defense Minister Ariel Sharon "may be postponed... to protest signs of U.S. support of the Saudi proposal."



Menachem Begin in a September 1981 photo

The defense ministry source also said a Washington visit this week by a team of Israeli generals to discuss strategic cooperation was canceled.

## 1,300 lost as storm hits coast of India

NEW DELHI, India (UPI) — About 190 boats carrying more than 1,300 fishermen disappeared in the Arabian Sea during a tropical storm that lashed western India Sunday with 10-foot-high waves and 60-mph winds.

The fishing boats were reported missing between the west coast ports of Dwarka and Jakhau, 700 miles southwest of New Delhi, after they were caught at sea in hurricane-force winds of 85 mph Friday, officials said.

Officials in Gujarat state said only 10 of 215 fishing boats that sailed out Friday had returned to port safely by late the next day.

State officials organized search parties for the missing boats and crews, but Gujarat state Home Minister Pabodh Rawal said their fate would be known only after the tropical storm subsided.

The 10-foot-high waves washed away about 100 fishermen's huts at Rajpura port of Gujarat state, killing one woman when a tree branch fell on her, officials said.

GUJARAT state officials ordered the evacuation of four coastal districts lying in the storm's path.

The storm plunged the port of Veraval, 700 miles southwest of New Delhi, into darkness Saturday night when its winds ripped out electrical and telephone lines, officials said.

The storm began in the Arabian Sea as a hurricane packing 85-mph winds but by the time it hit Gujarat state, its winds had slowed to 60 mph.

Residents of the coastal districts of Junagadh, Jamnagar, Amreli and Bhavnagar fled their homes as a precautionary measure.

The Bombay Cyclone Warning Center said the storm probably would hit the coast near the town of Veraval in Junagadh district by early Monday.

A report from the center predicted gales of up to 85 mph that could uproot trees, cause severe damage to homes and totally disrupt communications in the four coastal districts about 650 miles southeast of New Delhi.

THE REPORT also said waves 10 feet high were likely to inundate the threatened areas. Junagadh district already received 4 inches of rainfall in a 24-hour period that began early Saturday night, state officials said.

The state's police, revenue, civil supply and health departments were alerted in the threatened areas to help prepare villages and cities against the onslaught.

About 21 million people live in Gujarat state's 72,245 square mile territory.

## Inside

### Green stuff

A self-made millionaire who calls himself "exhibit A" for the defense of the free enterprise system said money "doesn't have any color" ..... page 3

### Halloween II

Halloween II is a far cry from the first horror film. Reviewer Craig Wyrick asks how filmmaker John Carpenter could have fallen so far ..... page 6

### Weather

Ah, for a taste of that sunny Sarasota weather. No such luck. Cloudy with occasional drizzle today with highs in the mid-50s. Embro, send the weather staff some sunshine.

By Rochelle Bozman  
Staff Writer

She often thinks about the days when she was growing up — her father died when she was three, her mother held two jobs to support her and her younger brother and sister.

Classie Hoyle, UI director of Affirmative Action, grew up fast because she had to. Her mother worked most of the time, and so had little time to spend with her three small children. The family was often at the mercy of dishonest merchants on Baltimore's east side.

"I remember standing on a stepstool to reach the stove to cook meals," Hoyle said. "I think it gave me an appreciation for the things that you take for granted when you're growing up. We appreciated friends and

neighbors — I think a lot more than my children did when they grew up and most children because they don't have that kind of poverty background," she said.

BUT THE experiences left Hoyle with more than an added appreciation for friends and the small things in life.

Because of one "early childhood trauma" Hoyle said she is no longer able to go into small grocery stores.

Her family had an account at a corner grocery store because Hoyle's mother was working much of the time. If the children ran out of milk and didn't have any money, they could go to the store and their mother would settle the account at the end of the week.

"I can remember my mother saying, 'Gee what a huge bill this is' and when I think back about that it had to be just

padded. When you think of maybe a couple of loaves of bread and a couple of gallons of milk and we had these huge grocery bills.

"I reflect back on those childhood years when that grocer was just taking us and we were helpless in a situation like that," Hoyle said.

BUT ONE blow that struck Hoyle's family harder than the obstacle of poverty was the injustice of the hatred for her race.

"I went to an all-black high school — people in Iowa don't know what that is like because they never had those. The Supreme Court had just made a decision that separate but equal was unconstitutional a month before I graduated in 1954.

"In the '50s it wasn't a matter of do you go to one school or the other — you

went to the colored school," she said.

Hoyle, who graduated with honors — 12th out of a class of more than 400 students — said she walked two miles to school, but she lived only two blocks away from an all-white school.

Because of the racist atmosphere in the 1940s and '50s, Hoyle said her way of thinking is different from that of other generations.

"Even though I'm not bitter, it's an experience that makes your behavior totally different. The way you evaluate things is totally different, because you always have in the back of your mind that you were always taught that you were second class. You had to do things because you were second class," she said.

HOYLE SAID the differences between See Hoyle, page 8



Classie Hoyle

# Briefly

## Reagan ready for Hussein

WASHINGTON (UPI) — President Reagan prepared Sunday to welcome King Hussein of Jordan to the White House for his first extended talks with a moderate Arab leader since the Senate accepted the U.S. arms package to Saudi Arabia.

Hussein is exactly the kind of moderate Arab leader Reagan is hoping to convince to join an overall Middle East peace process.

## Columbia's outlook 'super'

CAPE CANAVERAL, Fla. (UPI) — The space shuttle Columbia was equipped Sunday with food for its astronauts and computer memory for its unprecedented second voyage and officials said the outlook was "super" for a successful launch.

The countdown for the 6:30 a.m. (Iowa time) Wednesday launch was running smoothly and the weather forecasts were improving.

## Spider Man's climb fails

CHICAGO (UPI) — The Spider Man who scaled the Chicago's Sears Tower only got to the second floor of the 110-story John Hancock Center building Sunday before he was forced to abandon the climb.

Police said Daniel D. Goodwin started his climb at about 4 a.m., but the suction cups he wore to stick to the surface of the building would not stick. He was charged with disorderly conduct and released on \$35 bond.

## Memorial for Haitians held

MIAMI (UPI) — Hundreds of people attended a memorial service Sunday for 33 Haitians who drowned off the Florida coast, and the bodies of 23 of the victims arrived in Haiti, the land they were trying to flee when they died.

Some 400 people from all faiths attended services for the victims. Leaders from the NAACP and the Southern Christian Leadership Conference attended.

## Tourists flock to see sub

KARLSKRONA, Sweden (UPI) — A small Swedish armada of warships circled a grounded Soviet Whiskey-class submarine near a secret naval base for a sixth day Sunday to thwart any Soviet rescue attempt, and Sweden vowed to "go on waiting" to question the red-faced commander.

Tourists flocked to see the stranded sub and many joked about "whiskey on the rocks."

## Iran takes over courts

ANKARA, Turkey (UPI) — Iran's parliament Sunday voted to place the country's military courts under direct revolutionary control in a further move to strengthen the ruling clergy, Tehran radio reported.

Ayatollah Hossein Ali Ashiq Montazari, who heads the supreme judicial council, will now have the authority to appoint judges for the military courts and tribunals.

## Mexico raises price of oil

MEXICO CITY (UPI) — Mexico, the world's fourth largest oil producer, has raised the price of its light crude by \$1 but the increase to \$35 a barrel should have virtually no effect on American consumers, the state oil monopoly announced.

Mexico decided to raise the price from \$34 to \$35 a barrel after OPEC oil ministers last week set a uniform base price of \$34 a barrel for the cartel's oil, officials said.

## Refugees demand U.S. aid

RIO DE JANEIRO, Brazil (UPI) — Three dozen former Vietnamese "boat people" camped outside the U.S. consulate for five days Sunday they will not leave until they receive promises of financial aid.

The demonstrators are among 78 Vietnamese refugees accepted by Brazil over the past 2½ years under the sponsorship of the United Nations High Commissioner for Refugees.

## Quoted...

I wore the same suit all the time. Kids laughed at me, but once you get to the top, the suit doesn't matter.

— Arthur G. Gaston Sr., a self-made millionaire who calls himself "exhibit A" for the defense of the free enterprise system. See story page 3.

## Postscripts

### Events

Free blood pressure tests will be given by United We Seek After Wisdom Sorority from 12—4 p.m. today through Nov. 6 in the Union basement.

"Return to the Pentagon — Local and National Action" will be the subject of a brown bag luncheon from 12:10—1 p.m. at the WRAC. The Nov. 16 actions will be discussed.

A meeting for all graduating students interested in registering with Career Services and Placement for on-campus interviews, setting up a reference file or receiving the Job Bulletin will be held at 4 p.m. in the Union Kirkwood Room.

The UI Women's Soccer Team will practice at 4:30 p.m. on the field southwest of the Field House.

New Directions Bible Study will meet at 6 p.m. in the Iowa House lobby. New viewpoints of the Bible will be explored.

Associated Honor Students will meet at 6:30 p.m. at the Honors House.

World Understanding Association will hold a meeting at 7 p.m. at the International Center.

A thesis preparation seminar with Graduate Examiner Mary Palmberg will be presented by Graduate Student Senate and the Graduate College at 7 p.m. in the Union Ohio State Room.

Johnson County 4-Cs will meet at 7:30 p.m. at Trinity Episcopal Church. George Ohlschlager from the Family Mediation Centers of Iowa will talk on the effects of divorce on children.

A lecture, "Martin Luther as Biblical Humanist", by Helmar Jungans will be held at 8 p.m. in the Union Yale Room. It is sponsored by the School of Religion.

# I.C. transit proposes smaller buses

By Michael Leon  
Staff Writer

Iowa City transit riders may be greeted at the bus stop this winter by small buses if the Iowa City Council follows a recommendation of the city transit manager.

Transit Manager Hugh Mose recently wrote the council requesting funding to lease three 30-passenger Twin Coaches buses from the city of Rock Island, Ill. Under Mose's proposal, the three buses would be leased from mid-January until the UI spring break at a cost of \$3,600. Mose said the total cost of

the proposal, including bus maintenance, publicity, drivers' wages and training would be about \$11,000.

However, the city can expect to gain about \$3,000 in additional fares as the smaller buses supplement current routes, Mose said. "That is a conservative figure" because it represents a modest increase in October ridership, which is traditionally lower than during the winter months, he said.

Mose said the smaller buses may be used to replace a larger one presently running the low-use Wardway Plaza-North Dubuque route. "That would free a larger coach to run

a tripper (special route) to Lakeside Apartments," he said.

The small buses could also be used to develop special routes to help absorb rush hour ridership, he said.

MOSE SAID he could not recommend the city purchase the Twin Coaches because they are not "the best designed in the world." The buses are no longer manufactured and are difficult to find replacement parts for, he said. Mose said the council is considering the purchase of buses of similar size.

Iowa City presently operates 17 buses with

a seating capacity of 45 each and 2 buses have a capacity of 53. Mose said the city buses represent "the best in mass transit design and comfort."

But the city transit system is facing a financial squeeze from increased costs and a 12 percent reduction in federal revenue sharing. Mose said the use of small buses on low-use routes could save the city money.

"This proposal really won't save the city money" because the small buses would be used to supplement, not replace, the large coaches, Mose said.

# Vandalism takes heavy toll on Halloween

By Kevin Cook  
Staff Writer

The Halloween weekend was no treat for area law enforcement officials as numerous incidents kept the Iowa City Police Department, UI Campus Security and the Johnson County Sheriff's Department busy.

According to police and sheriff's department records, stereo equipment was stolen from six vehicles, eight cars were vandalized, five people were charged with OM-VUI, three people were charged with public intoxication and related offenses, seven locations were vandalized, and 15 noise complaints were checked into.

Theft: According to police reports: Two Pioneer speakers valued at \$120 were taken from a blue Ford Mustang parked on Bartlett Road sometime Thursday night or Friday morning.

A JBL equalizer valued at \$60 and a tape case containing 20 tapes belonging to Tim Brcka, 800 W. Benton St., were reported stolen this weekend from a car parked in front of his residence.

A Pioneer cassette stereo valued at \$175 was stolen from a vehicle parked near 415 Woodland Dr. Matt Hanken told police the theft occurred between 11 p.m.

## Police beat

Friday and 8 a.m. Saturday.

A Sony portable cassette deck valued at \$150 was taken this weekend from a car belonging to Jon Orin, 15 Melrose Place.

A Pioneer stereo and one speaker were stolen from the car of Diana Heaton while it was parked at Senor Pablo's restaurant, 830 First Ave., shortly before noon Friday.

Sheriff's department records indicated that a stereo was stolen Sunday from a vehicle parked at Vic's Auto Body Repair this weekend.

Vandalism: According to police records: Vandals threw a brick through the front door window of Cathy's Candie Cupboard, 415 Highland Ave., sometime between Saturday night and Sunday morning. Damage was estimated at \$300.

A gas pump at Harry's Dodge Street DX, N. Dodge and Church streets, was pushed over this weekend, and vandals broke whiskey bottles in the lot. The amount of damage was undetermined.

Vandals broke a plate glass window at the home of Leonard Vorel, 331 Summerhayes, Tiffin.

Three cars were reported vandalized on Emerald Street; two had broken windows.

A glass ashtray was thrown through the driver's side window of a car in a UI Field House parking lot. Michael

Wendler told police that the incident occurred between 11 p.m. Saturday and 6 a.m. Sunday, causing an estimated \$50-70 damage.

OMVUI: According to police records, the following people were charged with OMVUI:

- Howard Campbell, 24, 911 E. Washington.
- James R. Hansen, 25, 710 20th Ave., Coralville.
- David Kilbourne, 63, 329 Dewey.
- Kathleen L. Sorkic, 23, Coralville.
- Joseph P. Welland, Iowa City.

Public Intoxication: According to police records, the

following people were charged with the offenses listed:

- Carol German, 508 5th St., Coralville, was charged with public intoxication and interfering with official acts.
- George Beck, Madison, Wis., was charged with public intoxication and interfering with official acts.
- Bret Bahmner of Iowa City was charged with public intoxication and resisting arrest in connection with an accident that occurred early Sunday.

A car owned by Bahmner was involved in an accident that caused an estimated \$700 to a fence owned by the city.

## Register defends Jepsen story

DES MOINES (UPI) — The executive editor of the Des Moines Register said the newspaper stands by its account of pressure tactics used by the White House to get Sen. Roger Jepsen, R-Iowa, to switch his vote on the AWACS arms deal last week.

President Reagan was "outraged" over the newspaper story that said the White House forced Jepsen to vote for the AWACS arms deal by standing him "in front of the grave," an administration spokesman said Saturday.

David Gergen, White House communications director, said the president felt "the comments were so irresponsible and stupid that they sound as if they could have been made up."

Jim Gannon, executive editor of the Register, said the newspaper stands by its story. Gannon also said Gergen said the president's displeasure was directed toward the person who made the comments, not the newspaper.

# University

## Money

By Mary Schuver  
Staff Writer

A self-made millionaire who calls himself "exhibit A" for the defense of the free enterprise system said money "doesn't have any color."

Arthur G. Gaston Sr. said Friday: "There's no other system where a poor, uneducated black boy from the Deep South would reach the plane I'm on. It proves that this system is viable."

Gaston, who spoke to UI business classes last week, told students to get a good education, be prepared, remain patient and "the money will come." Gaston's \$32 million enterprise of motels, banks, business colleges and funeral homes grew from his patient persistence to make more than 31 cents an hour in a Birmingham, Ala., steel mill. He is 89 years old, but still works three hours a day in his businesses.

His philosophy: "Find a need and fill it. That's the way to make money. If

# UI senators council end

By Jackie Baylor  
Staff Writer

Some UI student senators are independently endorsing candidates for the Nov. 3 Iowa City Council election because a budget provision prevents the senate from publically endorsing candidates.

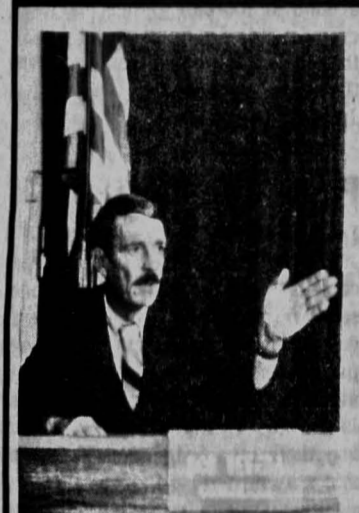
The senate planned to endorse at-large candidate Kate Dickson and District B candidate Clemens Erdahl, but because endorsing candidates would violate a 1978 senate budget protocol act — and disqualify the senate from eligibility for mandatory student fees — the senate chose not to endorse candidates, said Tim Dickson, senate president.

The senate's city relations committee is calling the 2,000 UI students it registered to remind them to vote in the upcoming election, said Sen. Patty Maher, committee chairman.

SENATORS WHO support one or more candidates are telling the students about a candidate while reminding them to vote, Maher said. "It's left up to individuals if they want to endorse a candidate."

She said there is no conflict of interest because senators are not using senate facilities and because senators who are endorsing candidates are doing it as "individuals."

Before the senate decided that endorsing candidates would violate the budget act, several senators were concerned with the possible conflict of interest involved because Kate Dickson is Tim Dickson's mother.



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# University

## Money has no color: millionaire

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Gaston's \$32 million enterprise of motels, banks, business colleges and funeral homes grew from his patient persistence to make more than 31 cents an hour in a Birmingham, Ala., steel mill. He is 89 years old, but still works three hours a day in his businesses.

His philosophy: "Find a need and fill it. That's the way to make money. If

you find a need, the money will come automatically."

GASTON MADE his fortune meeting the needs of blacks in the South. He started the Citizens Federal Savings and Loan Association to provide low interest rates for poor blacks wanting to take out home loans. He began the Booker T. Washington Business College to educate young blacks to work in his bank. And he housed and fed civil rights protesters in his A. G. Gaston Motels in the South.

"In this system, money is so important. It's the basis and it doesn't have any color. You can give it to an Italian immigrant or an ex-slave."

A well-educated black student, who today has a clear advantage over other students because he or she is in demand in the working world, must take advantage of that position and make money, Gaston said. The opportunities are open, he said, and money will overshadow any "prejudices down in

the heart of people."

"The fiber and steel is honesty and integrity. It'll fit with any kind of education," he said.

GASTON, who did not receive a college education, said he "could not make it now like I did back then." The work world is computerized and there is no room for mistakes, he said. "Back then, I could rub out mistakes. It was hit and miss."

"If you want to make it to the top and become a millionaire, you should decide just how much you want and pay yourself that amount," he said. "Take it off the top."

But young businessmen should never enter into a business venture with the idea of how much money they can make, Gaston said. "He should be prepared to start at the bottom and be patient enough to discipline himself."

"There is no substitute for work, whatever his training is," he said. "You have to earn your profit to be

valuable to your employer and a wise employer will keep you happy with raising your pay."

Gaston gives this advice to anyone wanting to make money — do it honestly.

THE MEDIA emphasizes the dishonest rich rather than the honest rich, Gaston said. "Students look at crooks, they think, 'I can't make it being honest.'"

"These people who want to hurry up and cut corners, stealing and manipulating. Some get to the point where they can beat the Internal Revenue Service and end up in jail."

"All my friends around me were being crooks. I was the only one right. Many have died, are in jail, got killed and I'm still around," Gaston said.

He says it is because of his patient persistence. "I wore the same suit all the time. Kids laughed at me, but once you get to the top, the suit doesn't matter."

## UI senators give own council endorsements

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SENATORS WHO support one or more candidates are telling the students about a candidate while reminding them to vote, Maher said. "It's left up to individuals if they want to endorse a candidate."

She said there is no conflict of interest because senators are not using senate facilities and because senators who are endorsing candidates are doing it as "individuals."

Before the senate decided that endorsing candidates would violate the budget act, several senators were concerned with the possible conflict of interest involved because Kate Dickson is Tim Dickson's mother.

Kate Dickson said Wednesday that she did not understand what the conflict of interest would be. "I would think that everyone has the right to vote for the candidate of their choice. They are all strong senators. They can take a stand for themselves."

Sen. Kenny Purcell said he endorses a candidate to the voters he calls. "I'm using my prerogative as a voter to support a candidate. There is no conflict of interest. Encouraging people to vote is important. It's our obligation to state a preference if asked."

DICKSON SAID senators who feel uncomfortable endorsing candidates are simply calling students to remind them to vote.

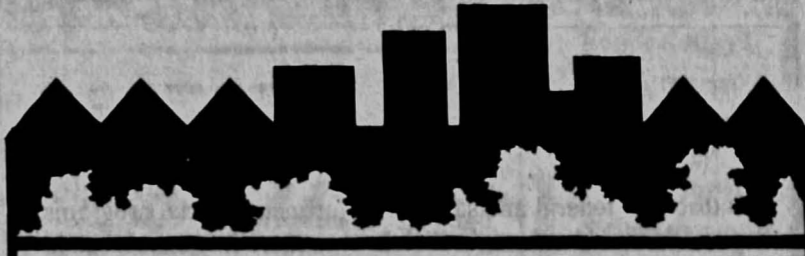
"We didn't want to push the question," he said. "It would have turned into a political football game. People can work more comfortably (as individuals). It's obvious who the pro-student candidates are."

A candidate endorsement by the senate would violate the budget act because the act states in part, "no mandatory student fee funds may be allocated to any political or politically affiliated group."

A political group is defined as "one which publicly advocates or works toward the election of particular candidates or party or more, but not all candidates or parties."

Thus, if the senate endorsed a candidate, the senate could be termed a political group and would consequently be unable to receive mandatory student fees.

Follow the Hawks at home  
and away in The Daily Iowan



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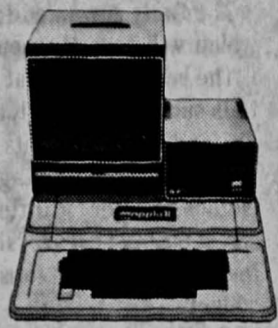
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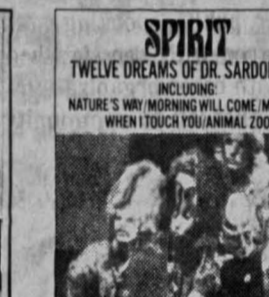
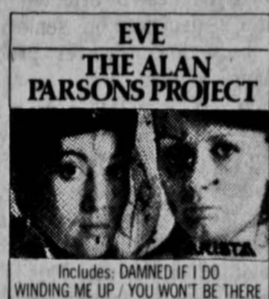


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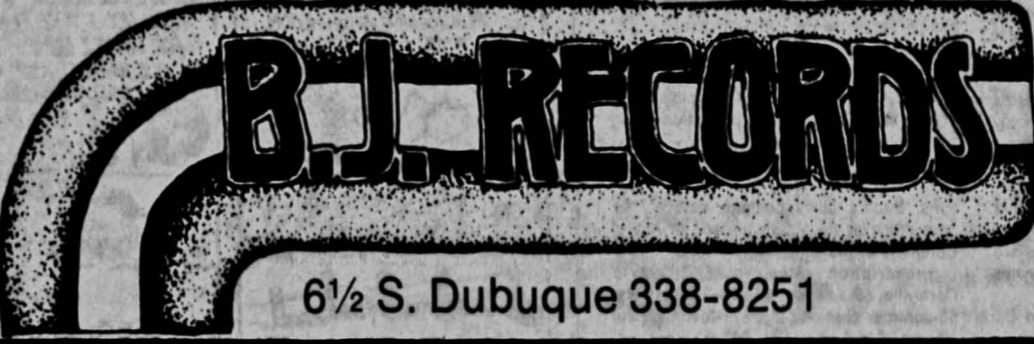
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# University

## Negotiation, not arms race, seen as world peace route

By Cal Woods  
Staff Writer

The key to global security is political and economic negotiation, not an accelerated arms race, a spokesman for the Stanley Foundation said at the Old Brick Forum Sunday afternoon.

Jack Smith, executive director of the foundation, said any conventional war between the United States and the Soviet Union would escalate to a nuclear confrontation before either side would concede defeat. The Stanley Foundation of Muscatine provides funds for study, research and education in foreign relations and international organization. The foundation also publishes the World Press Review.

The trend of U.S. foreign policy toward a more militaristic stance "reflects frustration with our failure to adjust to the world's growing interdependence," Smith said. Since World War II, "a hundred new nations with rising expectations have been formed. Third World and nonaligned nations gain in influence." The United States' dependence on other nations became obvious during the oil crisis of 1973, he said.

"BECAUSE WE do not fully understand the nature of global change, we fear that we are somehow failing and we look for a convenient scapegoat — the Soviet Union," Smith said. And the United States

turns "toward military power for security." But nuclear weapons have yet to prove any political leverage, he said. "The Soviet warheads could not frighten the Solidarity movement in Poland or force Romania, a neighboring socialist state, to raise the military budget. U.S. warheads had no impact on the Iranians or the Cubans.

"Considering the hazards, risks and costs of war and preparation for it, a world without war is the only sensible objective in the nuclear age. Despite the difficulties to be overcome, our goals should be the reversal of the arms race and the creation of an alternative global security system."

BUT developing political and economic channels of communication is a complicated task, he said. "The widespread disenchantment with government needs to be overcome. To do this, we need able and informed presidential leadership, more congressional action and more open and honest communication."

Smith cited the importance of international negotiation through organizations such as the United Nations to develop communication channels.

"Now is the time to press the leaders of this country to look to the future, to halt and reverse the arms race and to develop a comprehensive strategy of peace."

## Students today self-centered compared with those of '60s

By Mary Schuver  
Staff Writer

Instead of being sensitive to social reform and international issues as students were in the 1960s, university students in the 1980s "are now looking out for No. 1," a former UI president said Sunday.

Howard Bowen, UI president from 1964-69, will speak on "The State of the Nation in the Agenda for Higher Education" at 8 p.m. today in Phillips Hall Auditorium. He is now a professor at Claremont Graduate College in Claremont, Calif., and a leading authority on the economics of higher education.

Bowen was UI president during a time that was "a very exciting and productive period," he said. "The young were very conscious of their changing environment."

Bowen said students in the 1960s had good intentions, but they went too far in their efforts to be heard. When the decade ended in civil disorder, with the 1970 shooting of students at Kent State in Ohio, the impact and effectiveness of the students' arguments was reduced and lost, he said.

AS A RESULT, the American public, which did not understand students' outbursts against the established environment, acquired negative attitudes toward higher education, and the financial support of universities suffered in the 1970s, Bowen said.

American colleges and universities have never regained the financial support and excitement present in the 1960s, he said. "Students now are much more intent on jobs rather than peace and world environment."

Bowen said today's students are more concerned about themselves than their country and the world. "They are too passive and too self-centered. I wish they were more socially conscientious, but I hesitate to say 'go back to the '60s.'"

Bowen said issues such as the cutbacks in student aid and federal educational assistance will directly affect students, and in the 1980s they will become more conscious of these national issues and "make themselves heard."

AMERICAN higher education has survived the post-World War II enrollment boom, decreased enrollment in the early 1950s, a later upsurge that lasted through the 1960s and the inflated, unemployed 1970s, Bowen said.

The growth has continued at the UI, Bowen said. When he began his administration in 1964, about 11,000 students were enrolled. The enrollment was about 19,000 when he left in 1969. Fall 1981 enrollment figures are more than 26,000.

Bowen's visit is sponsored by the UI chapter of the American Association of University Professors.

## UI geologist receives prize

A UI geologist is one of the first recipients of a \$5,000 prize from an oil company. The company hopes such prizes will make it more attractive for university scientists to stay at universities rather than being hired away by the energy industry.

Geologist Robert Brenner was one of 20 recipients of a \$5,000 gift given last week to geologists, geophysicists and engineers across the country for "outstanding contributions to education."

The prizes, which the geologists may use for anything, were given by ARCO Oil and Gas Co. in an

attempt to stop oil companies, which pay considerably higher salaries than most schools, from hiring away university faculty members, said Charles Drum of the UI news service.

He said ARCO Oil and Gas Co. granted \$100,000 to 20 junior faculty members around the country. There were more than 75 submissions from faculty members for the awards from approximately 26 different institutions. The faculty members could nominate themselves or a colleague.

Brenner was unavailable for comment Sunday.

## 'Whistle stop' pencil sales to start

The UI Women's Panhellenic Council will begin selling pencils today to raise \$2,500 for a rape prevention program.

The funds will go to the UI Student Senate to support the "whistle stop" program — a plan where whistles are used to deter rapists, said Pam Petersen, programming director for the council.

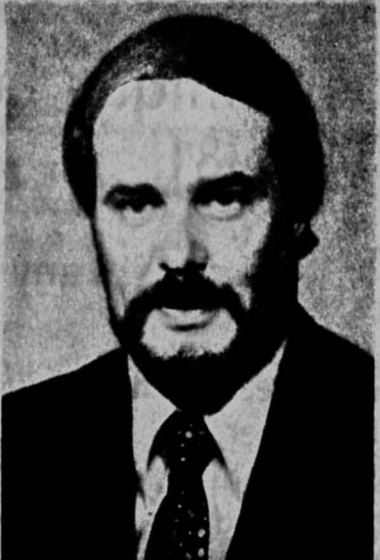
All sorority women will be given eight pencils to sell for 25 cents each, Petersen said. The black pencils have "University of Iowa, Go Hawks" printed on them in gold, she said.

Petersen said the council will use any funds in excess of the \$2,500 pledged to help pay for the pencils.

She said the council is glad "someone is taking an interest in rape prevention." The council voted unanimously to support the plan, and senate President Tim Dickson said each sorority woman would receive a whistle, she said.

All proceeds from pencil sales will be collected by Nov. 20, Petersen said.

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# Realism given to small-town life

By Roxanne T. Mueller  
Arts/Entertainment Editor

When theater-goers think of small town warmth and cozy characters, Thornton Wilder usually comes to mind. Thank God for Paul Osborn and *Morning's at Seven*, an antidote to *Our Town*-like stage managers and ghosts discussing the finer points of life.

A road company performed Osborn's homespun comedy at Hancher Auditorium Thursday and Friday nights. While the original production of *Morning's at Seven* achieved only meager success when it debuted on Broadway a few decades ago, its resurrection in 1980 caused a sensation. It won Tony Awards and ran for well over a year on the Great White Way.

The keys to that New York production were an inspired cast and clever direction by Vivian Matalon. That the road company somewhat pales by comparison can't, one supposes, be helped. The play is a peculiar entity. Instead of dealing with problems among the usually seen beautiful young people (or neurotic young people), the action is about the throwaway concerns of nine eccentrics, most of them well over 60 and the others not a day under 39.

WITH CHARACTERS who swat flies and chat across a picket fence not far from houses consisting of front porches and peeling paint, the play is not out to make grand statements, but rather small, cogent commentaries about the ordinariness of day-to-day life.

Four sisters, who have rarely ven-

tured beyond that picket fence, must cope with their equally eccentric husbands, one of whom thinks he missed his calling in life ("I have to go back to the fork"), another who thinks his in-laws are all morons and another who's too innocent to be accused of even stupidity.

What shoves everyone into action is the appearance of Homer (Paul Collins), a 40-year-old man who's been dating a woman named Myrtle (Rosemary Taylor) for 12 years but who is bringing her home to meet the folks for the first time. Myrtle is one of those incurable chatterboxes who waxes enthusiastic about every inane thing imaginable. ("Well, I think this is just about the best backyard I've ever seen!") It's the appearance of the cou-

ple that leads to lives being uprooted and disrupted after years of comfortable stagnation.

The play needs to be presented in an overly done, stylized way in order to work, and the road company reached that plateau only sporadically. Homer's deadpan delivery was good, but Myrtle wasn't quite syrupy enough to be funny. Fiona Hale as the old maid Aaronetta hit her stride only in the last scene. Aaronetta's pettiness and arched pseudo-gallantry were hidden behind an actress not willing to take the character to the right extremes.

*Morning's at Seven* is about fear of loneliness and the need for understanding among equals. It's funny but touching, silly but real.

# 'Halloween II': sad betrayal of original

By Craig Wyrick  
Staff Writer

"We started the cycle with *Halloween*, and maybe we'll end it with *Halloween II*."

— Debra Hill, co-producer of *Halloween II*

*Halloween II* should just about kill the horror genre, dispelling any hopes that a quality horror film like the original *Halloween* will be made for awhile. Horror films have been taken over by big budgets and special effects teams. The artistic battle rests on those competing to make the most realistic blood, scars or protruding knives.

One might wonder how filmmaker John Carpenter could have fallen so far. He directed and wrote *Halloween* and *Escape from New York*, but only wrote *Halloween II*. After looking through the press packet, and not finding a single quote by Carpenter about *Halloween II*, it seems obvious what happened. "Following the success of *Halloween*, there was considerable interest from the studio to reunite the team that had been responsible for what is already considered a horror classic," says the press packet. It would seem that this "interest" finally forced Carpenter to write the sequel, though he flatly refused to direct it.

CARPENTER had not planned a sequel, not expecting *Halloween* to become the box office blockbuster it did. The ending to the original was a good one, but unfortunately, it left room for a sequel. The script to the sequel is so bad, you end up believing one thing: Carpenter wanted to kill the baby he gave life to.

*Halloween II* is one of the 10 worst films of the year. First, it is the ultimate disappointment following one of the finest horror films in history. Second, it is a callous, cruel film. At the hospital, where most of the action takes place, a kid walks in vomiting blood from a razor blade sticking halfway out his mouth. It would be funny if it weren't just plain sick when the nurse barely gives a second glance as she tells the boy to wait for the doctor. Fifteen minutes later the kid leaves the hospital smiling.

Add to this most gruesome and unexplained bloodfest a scalded face, close-ups of needles penetrating real skin, a charred body (to which no one really gives a second look) and a needle sticking in the eyeball, and *Halloween II* is enough to make a hardened veteran of the most disgusting horror films turn away.

WITH blood spurting all around,

## Films

**Halloween II**

On a rising scale of one to five stars:

★

A John Carpenter and Debra Hill Production. Rated R

Written by John Carpenter and Debra Hill

Directed by Rick Rosenthal

Laurie Strode . . . . . Jamie Lee Curtis  
Sam Loomis . . . . . Donald Pleasance  
The Shape . . . . . Dick Warlock

Showing at Campus III

rookie director Rick Rosenthal takes little time to build up the suspense or even realistic continuity. The killer in the original is indestructible, but some superstition that isn't explained makes it possible to kill him with fire. And now he becomes heroine Jamie Lee Curtis' brother, which makes him human.

The hospital (where Curtis is taken on the same night as the original took place) is run by an inexhaustible supply of beautiful and mindless nurses who have a habit of getting killed while unclotted. It's *Friday the 13th Goes to the Hospital*. The only scares are a gut feeling, a sickness, not a suspenseful build that stays with you after the film.

To try and describe just how bad the script is is tough, but picture this: It's the same night after *The Shape* has killed two girls whom we've gotten to know fairly well in the original film. Curtis has survived and is taken to the hospital where she spends most of the time in a comatose state. The killer is still on the loose. Outside Michael Meyers' house (the killer's home), people are rioting and throwing things through the windows. Donald Pleasance, the arch-enemy of *The Shape*, sees a figure and starts chasing it. The figure is hit by a speeding car, which runs into a van and explodes, setting the figure on fire so they can't tell if it's *The Shape*. The inconsistencies, improbabilities and stupidities never stop.

One last word in this tangled review — Boo!

No, that's not a scary boo, that's a boo-hiss. If they release another sloppy and disgusting horror film like this, some people just might take a knife to the film and chop it into little bits and mail it back to the producers with a bomb. Like I said, these films bring out the worst in some people.

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# 'Wolfen'

By Roxanne T. Mueller  
Arts/Entertainment Editor

Contemporary horror movies, by and large, have contributed to a viewers' knowledge of anatomy, if nothing else. Seen and unseen assailants have treated us to bloody mutilations, endless decapitations and organs removed from bodies in the most bizarrely imaginative ways possible. And always on the side, there is a chin-scratching detective or scientist or doctor offering theories as to the cause of the violence. ("Whatever this can't be human!")

*Wolfen* fits into the modern-day horror mold by laying out a monstrous presence that has links to ancient Indian myths, the laws of nature and assorted bits of supernatural gibberish that never quite gel into a whole. Nevertheless, the breathtaking photography and clever integration of high technology are bound to fascinate cinema buffs and impress those out of a horror fix.

Albert Finney plays a burned-

# Violent

Witches, warlocks and various goblins and ghouls shed their costumes to enjoy their saccharine booty Sunday while police listed another litany of horror stories that have become tragic parts of Halloween lore.

Among them were the fatal shooting of a trick-or-treater in Baton Rouge, La., a self-inflicted fatal stabbing in Ohio, and various reports of doctors candy with needles and drugs.

A Baton Rouge, La., man was charged with second-degree murder

# Dolphin never mis

**Black Sea curtain**

MOSCOW (UPI) — A punctual pe has been playing with bathers along the coast this fall. Tass reported Sunday.

"Every morning at 9 sharp the beach of the resort city of Batumi. Saluting the bathers, it stands on to turn around, and then starts on bathers.

"The dolphin jokingly pushes t allows them to ride on its back. So fins and the dolphin pulls them along happens every day throughout the season."

Scientists at a Batumi aquarium has scars on its body, possibly as a with a ship propeller. They theorize have tried to aid the wounded a result, the dolphin now regards m

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# 'Wolfen' for film, horror buffs

By Roxanne T. Mueller  
Arts/Entertainment Editor

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Albert Finney plays a burned-out

## Films

**Wolfen**  
On a rising scale of one to five stars:  
**★★★**  
Warner Bros./Orion R.  
Written by David Eyre and Michael Wadleigh  
Directed by Michael Wadleigh  
Dewey Wilson . . . . . Albert Finney  
Rebecca . . . . . Diane Venora  
Whittington . . . . . Gregory Hines  
Showing at Cinema II

New York detective called in to unravel a series of hideous murders, the victims of which range from rich presidential aspirants to South Bronx bums. Screenwriters David Eyre and Michael Wadleigh have a knack for creating vivid characterizations but go a little overboard. Not only is there a

wisecracking coroner, but a zonked-out wildlife expert, an acerbic police chief, a humble but beautiful crime psychologist, an Indian who takes drugs and thinks he's a wolf and a police commissioner who is given the thankless task of looking over the shoulders of investigators hunched over computers.

**THE IDENTITY** of the killers takes forever to be revealed, although, of course, the title gives a giant clue. For all the fancy photography of seeing everything through the wolves' eyes, the first glimpse we have of them is disappointing. The beasts turn out to be ordinary, teeth-baring wolves—a nod to reality, to be sure, but director Wadleigh has led us to believe these things have blood-red eyes and are about 10 feet tall. Sometimes it's better to leave things to the imagination.

Underneath the computer-printed, solarized photography and incredible Steadicam effects (that make Stanley Kubrick's use of the mobile camera in 'The Shining' look like kid stuff), Wadleigh's goal is simplistic at best.

'Wolfen' is a tale about man's indifference to tradition. It's a retelling of how the white man robbed the Indians of their culture and way of life; of how greed and power are modern man's gods and sacred ground is looked upon as only another place to build skyscrapers.

**WADLEIGH** (whose previous directorial effort was 'Woodstock') is a man with a sensibility rooted in the 1960s. What he's telling us in 'Wolfen' is nothing new and a commentary that's distinguished only by dazzling technology. A faster pace and an ability to tell Finney how to undercut would have added immeasurably to the tension. Wadleigh's nod to ancient tricks of the horror trade—a lone woman slowly ascending creaky stairs, shots of the full moon, sudden movements that turn out to be nothing more than a cat jumping from a gate—seem out of place. Wadleigh has higher ambitions than raising a few hairs on the back of our necks.

# Witches charge group with violating tradition

SACRAMENTO, Calif. (UPI) — While youthful ghouls celebrated the tricks and treats of Halloween, one group of modern-day witches charged another with misrepresenting the ancient European pagan religious tradition.

A celebration of "The Goddess" conducted with lighted candles, chants and the release of helium-filled balloons attracted about two

dozen pickets who charged that the public rite was a misrepresentation of witches victimized and burned in America and Europe.

The disagreement centered on just who could be considered a witch.

The protesting group was led by Duane A. Landziak, who described himself as director of the Assembly of Wicca in Sacramento.

# Violent incidents mar Halloween

By United Press International

Witches, warlocks and various goblins and ghouls shed their costumes to enjoy their saccharine booty Sunday while police listed another litany of horror stories that have become a tragic part of Halloween lore.

Among them were the fatal shooting of a trick-or-treater in Baton Rouge, La., a self-inflicted fatal stabbing in Ohio, and various reports of doctoring candy with needles and drugs.

A Baton Rouge, La., man was charged with second-degree murder in

the Saturday night fatal shooting of a 13-year-old trick-or-treater dressed in army fatigues and carrying a toy machine gun. Police said Robert James Bouton, 58, apparently mistook Daniel K. Breaux for a prowler.

Breaux and his companions, trick-or-treating in an affluent neighborhood, did nothing to provoke the shooting, police said. Bouton was jailed in lieu of \$250,000 bond.

**THE CLEVELAND** suburb of Parma apparently won the booty prize for the highest number of reported sickly inci-

dents.

Ernest Pesek Jr., 23, who was trying to dress like Dracula, stabbed himself in the chest Saturday night and died two hours later, police said. Pesek had apparently wanted to complete the Dracula illusion by driving a stake into a block of wood under his shirt, but he drove the stake through the wood and into his heart.

Also in Parma, someone dropped an amphetamine capsule into the trick-or-treat bag of a 7-year-old boy. Police said the mother discovered the drug when the boy returned home. In Parma

and the Cleveland suburbs of Eastlake and Bay Village, several incidents of pins-in-candy bars were reported and in Los Angeles police arrested a woman for hiding razor blades in Halloween cookies.

Police in New Orleans said they had no suspects in the slaying of a man shot by an assailant wearing a Halloween mask.

In Tucson, Ariz., Lyndd Rundle, 11, was critically burned when the straw skirt of her costume was ignited by a candle burning in a pumpkin.

## Dolphin never misses Black Sea curtain time

MOSCOW (UPI) — A punctual performing dolphin has been playing with bathers along the Black Sea coast this fall, Tass reported Sunday from Soviet Georgia.

"Every morning at 9 sharp the dolphin swims to the beach of the resort city of Batumi . . ." Tass said. "Saluting the bathers, it stands on its tail and begins to turn around, and then starts playing with the bathers."

"The dolphin jokingly pushes them around and allows them to ride on its back. Some seize it by its fins and the dolphin pulls them along the shore. This happens every day throughout the current autumn season."

Scientists at a Batumi aquarium said the dolphin has scars on its body, possibly as a result of a run-in with a ship propeller. They theorized fishermen may have tried to aid the wounded animal and, as a result, the dolphin now regards men as its friends.

## KATE DICKSON

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- Maintaining and improving Iowa City's mass transit system at the lowest possible price.
- Continued city council contributions to public safety programs such as The Rape Victim Advocacy Program, the Domestic Violence Project, Adequate Street Lighting.
- Cooperation among the City, University and Business Community to solve Iowa City's Housing Crunch. Proper inspection by qualified individuals and incentives for rehabilitation of existing housing.
- Responsible long range planning and zoning.
- Using the resources of our Senior Citizens. Joint efforts by city & senior citizens to program the Senior Citizen Center.

Of course, Kate believes that Iowa City should provide the basic services to its residents such as Police and Fire Protection, Refuse Collection, Sewage Treatment and Snow Removal. But a balanced city government means more than that. It means a public library, mass transit and contributing a fair share to public safety programs.

**If you agree with Kate, remember to vote November 3rd.**

Paid for by Citizens for Kate Dickson, Nita Harper and Donn Stanley, Co-Chairpersons, Dan Boyle, treasurer.



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


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## Faculty

tant professors, health field colleges and the business college are hit harder than most.

Dr. John Eckstein, dean of the UI College of Medicine, said 26 of the 68 assistant and associate professors who left the UI last year were from the College of Medicine, although six of those were visiting professors and did not have permanent faculty status.

Eckstein said medicine has a high turnover because doctors can have a higher salary if they enter private practice instead of teaching. "The in-

come level of physicians at universities is considerably lower than in outside private practice."

REPLACING PROFESSORS is "a continuing, difficult problem," Eckstein said. "These people have been here awhile and developed careers. They've taken on responsibilities and become better teachers, and started residency programs. When they leave, they take everything with them. You have to start all over again

## Hoyle

ween her generation and her children's generation are understandable. While conducting a human relations conference, a participant asked how she could raise her children in an environment free of many of the hardships she faced.

"I wanted my children to have the best education possible so I sent them to private schools — I took out loans and sent them," Hoyle said.

She said she was also asked how a person with her background could support a child who had totally different racial and ethical values.

"I said to that guy in that class that I can't condemn him (her son) because my child never had to be taken to a carnival that had a sign that said 'Niggers and dogs not allowed' or to have to go to the bathroom so bad and to finally find a bathroom and it says 'For whites only' or a water fountain that has a plaque on it that says it's for whites only.

"My son never had that kind of a background so he never had those ex-

periences so he doesn't see white-black through the same eyes as I do," she said.

These are the wrongs that Hoyle has been working to correct. She worked with Martin Luther King while attending Morgan State University — a predominantly black college in Baltimore.

SHE TAUGHT in the Baltimore Public School System for nine years and then taught at Morgan State for five years. She said teaching in a college with only a master's degree again put her in a second-class situation. So she obtained a research grant and came to the UI to get her doctorate.

She packed up her two children and moved to Iowa, while her husband remained in Baltimore. She planned to return to Morgan State — and her husband — after she received her degree but the three-year stay has stretched

with someone else. That's hard to replace.

"When a person leaves there's just not enough money to replace him. You can't buy it in one lump because health science is something that has to be built up," he said.

Emmett Vaughan, acting dean of the UI College of Business Administration, said good faculty members in business administration are in high demand.

The UI business college lost five associate and assistant professors last year, but Vaughan said the college

hired eight associate and assistant professors through "intensive recruiting."

"But we still don't have as many as we need," he said. "We've had problems. Last year we only found about half as many as we wanted."

Vaughan said the market in business administration is tight because "opportunities are better in private business." The shortage is expected to continue for the next nine years, he said.

Continued from page 1

## Campaign

available for comment Sunday evening.

SCOTT SAID he estimates McDonald's campaign will have spent \$2,700 by election day. Estimated total expenses for the other at-large candidates are: Poulsen, \$1,600; Dickson,

\$800; and Roberts, \$600.

Vevera's major campaign expenses have included newspaper and radio advertising, yard signs and bumper stickers, said his treasurer, June Higdon. Vevera said he has been surprised by the amount of money he has received in campaign contributions.

"It's been easier to raise money" than during his two previous council campaigns, he said. "I have started to personally refuse contributions," he added.

Erdahl said his major campaign expenses have included printing of

brochures and leaflets, radio and newspaper advertising, and the purchase of yard signs. Erdahl said he thinks personal contact with voters is more important than raising money, and that he plans to spend the remainder of his campaign "talking to voters."

Continued from page 1

## Motions in McSparen defense to be heard

A Nov. 10 hearing to hear requests filed for Mildred A. McSparen was scheduled Friday in Johnson County District Court. McSparen is charged with first-degree murder in connection with the poisoning death of one of her sons.

According to court records, Douglas V. Olson and Stephen C. Gerard, McSparen's court-appointed attorneys, filed three motions:

### Courts

• A discovery motion, which asks the state to allow the defense to see any evidence gathered by the state, including evidence relating to "the credibility and reliability" of the state's witnesses.

• A motion to preserve evidence, which asks that the defense be allowed to inspect any physical evidence accumulated in the state's investigation.

• A motion asking for a 30-day extension of the period given the defense for gathering sworn depositions.

McSparen, 29, of Lomax Ill., is charged with first-degree murder in connection with the June 17 poisoning

death of her son, Stephen McSparen, 6.

McSparen is charged in Des Moines County in connection with the April 6 death of her 9-year-old son, Michael McSparen. Both boys died at UI Hospitals, but separate murder charges were filed because lab reports indicated Michael was poisoned at a Burlington, Iowa, hospital.

Hearing time is set for 1:30 p.m.

## Experts say Mount St. Helens losing steam

VANCOUVER, Wash. (UPI) — Scientists who visited the steamy crater of Mount St. Helens Sunday said the volcano's latest non-explosive eruption was losing its thunder.

Field crews reported slower growth

in a new lobe protruding from a dome of hardened lava in the crater and seismic signals indicated the mountain was pushing less and less fresh magma up from its core.

"Measurements made on the new

lobe of the dome, that which sits on top of the old lobe, suggest that it is still growing, though at a decreased level," Kathy Cashman of the U.S. Geological Survey said.

"Seismicity has decreased, though it

is still somewhat above background level, due to continued rockfalls off the dome."

After morning fog lifted, field crews flew by helicopter to the volcano's huge crater for the second straight day.

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Tickets: UI Students \$2  
Nonstudents \$3  
Persons 18 years and under \$1

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## Sports

### Spikers

By Melissa Isaacson  
Staff Writer

The simple truth is this: Playing in the consolation finals of a tournament just doesn't offer much consolation. The Iowa volleyball team learned this the hard way in the Michigan State Invitational Friday and Saturday.

The Hawks finished the tournament with three wins and three losses, their last defeat coming in the consolation finals. York of Ontario, one of four Canadian teams participating in the tournament, defeated the Hawks 15-13, 15-6.

"We gave it a good shot," said Head Coach Mary Phyl Dwight, "but I don't think our hearts were in it."

ACCORDING TO DWIGHT, the turning point of the weekend came Saturday morning, when Iowa State defeated the Hawks for the second time in four days, 8-15, 15-6, 16-14.

### Hawks 16th a Lady Tar Heel golf tournament

By Mike Kent  
Staff Writer

The Iowa women's golf team just missed its goal for this weekend's fall finale at the Heel Classic in Chapel Hill, N.C. The Hawks' team rounds were 322, 326, and 329, their sights set on shooting at least one round of 320 or better.

However, the Hawks did find consolation in their individual performances, despite a break 320. "In that respect we're a little better," Iowa Coach Diane Thomason said. "They're feeling successful in some part of the game."

IOWA FINISHED 16TH in a field of 20 teams at the Heel Classic.

par 73 Finley Golf Course, shooting a three-round total of 972. That score was 98 strokes off the lead, which was held by Georgia, the tournament champion. The Hawks' team rounds were 322, 326, and 329.

All five Iowa players had something to say about the tournament. "I was surprised about at one time or another in the tournament," said Lisa Alexander, who shot 80 that same day. "Lisa Alexander shot 80 that same day."

But Sonya Stalberger saved the best for last. Starting on the back nine, the Cedar Rapids golfer went on to shoot a one-over 38 on the final round. "She shot 40 (three) on the first nine," Iowa Coach Diane Thomason said.

BUT STALBERGER GOT her game on the second nine, firing a two-under-par 34. The Hawks' team rounds were 322, 326, and 329. Stalberger reached 15 greens in regulation. "I think she's 'outstanding,'" Thomason said.

Now that the season is over, Thomason said she will have ample time to look back on the season and determine what the Hawks will have to do to improve their performances and determine what they've seen what scores it takes, "she should make them work harder."

The Iowa players will have about 10 days from formal practice before heading to the spring season. Thomason said the players will have "major surgery" on their golf swings, while all players are improving in certain areas of their game.

Final results:  
Team scores: 1. Georgia, 874; 2. North Carolina, 909; 3. Kentucky, 918; 5. Memphis, 972.

Medalist: Cindy Piegler, Georgia (212, won in a tie with Sonya Stalberger, Iowa).  
Ehrt, 243; 3. tie between Cookie Rosine and 245; 5. Lisa Masters, 256.

### Tulsa stuns Drake

TULSA, Okla. (UPI) — The Drake team vying to become the first 8-0 team in college football history, but from the pregame rainstorm of Tulsa touchdown plays, it was not to be.

Running back Ken Lacy rushed for 125 yards and a touchdown, and quarterback Kenny Pletched six of seven passes for 125 yards and a touchdown as Tulsa University stunned unbeaten Drake, 59-6 in a Missouri Valley football game Saturday at Skelly Stadium.

"I never expected anything like that," Coach Chuck Shelton said.

### THE FIELD HOUSE



50¢ BOTTLE TONIGHT



# Spikers stifled at East Lansing

By Melissa Isaacson  
Staff Writer

The simple truth is this: Playing in the consolation finals of a tournament just doesn't offer much consolation. The Iowa volleyball team learned this the hard way in the Michigan State Invitational Friday and Saturday.

The Hawks finished the tournament with three wins and three losses, their last defeat coming in the consolation finals. York of Ontario, one of four Canadian teams participating in the tournament, defeated the Hawks 15-13, 15-6.

"We gave it a good shot," said Head Coach Mary Phyl Dwight, "but I don't think our hearts were in it."

ACCORDING TO DWIGHT, the turning point of the weekend came Saturday morning, when Iowa State defeated the Hawks for the second time in four days, 8-15, 15-6, 16-14.

"There wasn't much time to get over that disappointing loss before going to our next match (against York).

"It was a good match (against Iowa State)," Dwight said. "It was just a matter of who got the breaks. We won the big first game, but that gave us a sort of false confidence."

Ahead 11-5 in the decisive third game, Iowa let the lead slip away. "It's one thing to get beat when they hit the ball well, but we really beat ourselves in that one," Dwight said.

A COMBINATION OF unforced errors, hitting the ball into the net or out of bounds, plus seven service reception errors all contributed to the Iowa State loss. Juli Kartel, Dee Ann Davidson and Cindy Lamb led the Iowa offensive with nine kills each. Joanne Sueppel added eight.

Iowa began the long weekend of volleyball losing to Western Michigan in a match Dwight referred to as

"probably our worst match of the tournament. We really lacked intensity." The Broncos defeated the Hawks 15-4, 15-10. Joanie Boesen and Tina Steffen led the Hawks with six and five kills, respectively.

The Hawks chalked up their first victory in pool play, defeating Western Ontario, 15-0, 15-11. Boesen was once again the attack leader for Iowa with five kills. Kartel and Davidson both had four. Iowa increased the win streak to two with a victory over York, 12-15, 15-13, 15-11. Kartel and Davidson contributed to the effort with 11 and nine kills, respectively.

With that win, Iowa advanced to the single-elimination playoff round against Iowa State. "It was somewhat disappointing to come all this way to Michigan and then have to play Iowa State again," Dwight said.

THE LOSS WAS especially disappointing since it put the Hawks into the

infamous consolation round. They did maintain their composure long enough to defeat Western Ontario for the second time in the tournament, 15-5, 17-15.

Next on the agenda was the consolation finals and the loss to York. "Needless to say, the loss to Iowa State took a lot out of us. In the consolation finals (against York), neither team was real excited about being there. Both teams had hopes of being in the finals."

Addressing herself to Iowa's defensive effort, Dwight said, "Either we did very well or we didn't block at all." Lamb led the Hawks in defense with seven solo blocks for the tournament. Cathy Arseneault continued her strong serving game with an effective performance against Western Ontario on Saturday.

The Hawks will have a week off for practice and return to action next weekend in the Minnesota Tournament in Minneapolis.

# Hawks 16th at Lady Tar Heel golf tournament

By Mike Kent  
Staff Writer

The Iowa women's golf team just missed reaching its goal for this weekend's fall finale at the Lady Tar Heel Classic in Chapel Hill, N.C. The Hawkeyes had their sights set on shooting at least one combined round of 320 or better.

However, the Hawks did find consolation in all of their individual performances, despite failing to break 320. "In that respect we're a little disappointed," Iowa Coach Diane Thomason said. "But they're feeling successful in some part of their own game."

IOWA FINISHED 16TH in a field of 20 teams at the par 73 Finley Golf Course, shooting a three-day total of 972. That score was 98 strokes off the red-hot pace set by Georgia, the tournament champion. The Hawks' team rounds were 322, 326, and 324.

All five Iowa players had something to be happy about at one time or another in the tournament. Each Iowa golfer turned in one 18-hole round of 80 or better. Therese Ehrhart fired a 79 in the opening round, while Cookie Rosine and Lisa Masters both shot 80 that same day. Lisa Alexander shot a 77 in the second round.

But Sonya Stalberger saved the best for last for the Hawks. Starting on the back nine, the senior from Cedar Rapids went on to shoot a one-over-par 74 in Sunday's final round. "She shot 40 (three-over-par) on the first nine," Iowa Coach Diane Thomason said.

BUT STALBERGER GOT her game going in the second nine, firing a two-under-par 34. That score included an eagle on the par five sixth hole. For the round Stalberger reached 15 greens in regulation, a feat Thomason termed "outstanding."

Now that the season is over, Thomason said the Hawks will have ample time to look back on their performances and determine what they must do to be in the running. "They've seen the competition and they've seen what scores it takes," she said. "So that should make them work harder."

The Iowa players will have about two weeks off from formal practice before heading indoors to prepare for the spring season. Thomason said some of the players will have "major surgery" done on their golf swings, while all players will be busy improving in certain areas of their games.

Final results  
Team scores: 1. Georgia, 874. 2. North Carolina, 892. 3. Florida International, 909. 4. Kentucky, 918. 5. Memphis St., 925. 16. Iowa, 972.

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Iowa individual scores: 1. Sonya Stalberger, 242. 2. Therese Ehrhart, 243. 3. tie between Cookie Rosine and Lisa Alexander, 245. 5. Lisa Masters, 256.

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"I never expected anything like this," said Drake Coach Chuck Shelton.

# Austin claims German Grand Prix tennis title

FILDERSRADT, West Germany (UPI) — Tracy Austin dropped the first set but came back strongly to win the Fildersadt Grand Prix for the fourth successive year Sunday, defeating fellow American Martina Navratilova, 4-6, 6-3, 6-4.

The 18-year-old Californian won the first prize of \$22,000 — or a Porsche sports car. Asked if she would take the money or the car,

she said, "My mother wants me to take the car, but I'm not sure."

Neither the car nor the money looked like a possibility for her in the opening set.

NAVRATILOVA DOMINATED the opening exchanges and led 5-1 at one stage before Austin clawed her way back gradually.

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Edited by EUGENE T. MALESKA

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5 One of Nero Wolfe's employees  
9 "Dracula," e.g.  
14 Division term  
15 Steak order  
16 Soothsayer  
17 Jelly ingredient  
18 Actress Raines  
19 Kingdom  
20 Sayers sleuth  
23 Prepare to drive  
24 Chinese: Prefix  
25 Bread and whisky  
28 The right to go out  
32 Basis for a whodunit  
36 Biggers hero  
38 Handshake  
39 Variety show  
40 Johnny—  
41 Special police squad  
42 Jewish month  
43 Hoodwink  
44 Adjust again  
45 Miracle  
47 Vega's constellation  
49 Gabor and Tanguay  
51 Dolts  
53 Late master of suspense  
61 Evita  
62 Where Baghdad is  
63 Aweather's opposite  
64 Charteris creation, with "The"  
65 This might be Erie

**DOWN**  
1 It's on the watch  
2 Gold bar  
3 Gaze  
4 Batu Khan's Golden—  
5 Like a ghost story  
6 Sentry's order  
7 A first name in whodunit lore  
8 Dreads  
9 Intrepid  
10 Scene of a Poe mystery  
11 Turkish dignitaries  
12 Lounging slipper  
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21 Strained serving  
22 Vienna, to the Viennese  
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Wildcats hand Iowa hockey setback

By H. Forrest Woolard Assistant Sports Editor

For the second consecutive weekend, the Iowa field hockey team suffered a loss that will undoubtedly lower its national ranking.

Although Iowa won the Big Ten championship earlier this season and earned a spot in the nation's top 10 most of the season, the Hawks couldn't score against Northwestern, who won the game 1-0. That defeat, along with a 2-1 victory over St. Louis Saturday in Evanston, Ill., gives Iowa a 22-4-1 record.

According to Ann Marie Thomas, Iowa co-captain, the shots the Hawks were taking "were not productive shots. We couldn't get the ball in the net."

Thomas said Iowa outplayed the Wildcats, third-place finishers in the conference tournament. Despite 26 shots on goal by the Hawks, Iowa failed to score.

THE GAME'S ONLY goal came in the second half following a penalty corner by Northwestern. The corner was the Wildcats' lone goal of the period.

In their first game Saturday, the Hawks defeated St. Louis for the first time in Coach Judith Davidson's career at Iowa. But it wasn't the Iowa forwards who were responsible for the Hawks' two-goal effort.

Halfback Carol Barr fired in Iowa's first goal as the Hawks took a 1-0 lead. Before the period was over, however, St. Louis tied the game at 1-1.

Next it was time for another halfback, Lee Ann Detwiler, to make her presence known among the Iowa attack. The freshman's second half goal proved to be the winning score for the Hawks.

Iowa only has one regular season game remaining. Saturday the Hawks will take on Minnesota at Grinnell College in the Region VI championship. The winner will advance to the Association for Intercollegiate Athletics for Women national tournament in Berkeley, Calif.



The Daily Iowan/Max Haynes

Running on empty Dan Thomas is cheered on by the crowd as he nears the finish of the Multiple Sclerosis Marathon held Sunday in Iowa City. Aaron Folsom was the first man to cross the finish line. Jane Tompkins won honors for the women.

Controversy mars Milky Way win in intramural coed playoff action

By Mike Condon Staff Writer

In a game featuring a controversy before the first play, the No. 4 ranked team in the coed division, Milky Way, opened playoff action Sunday with an easy 13-0 win over Bye.

Before the start, Milky Way captain Rick Lockridge became upset with one of the officials assigned to his game. Dan Sheehan, the official in question, had ejected Lockridge from a previous game and Lockridge felt there would be bias in Sheehan's calls.

"It would have been very unfair to us if Sheehan would have worked the game," Lockridge said. "I feel there is a personal dislike of me by Sheehan and it wouldn't take very much provocation from me to have him throw me out of another game."

SHEEHAN WAS UNAVAILABLE for comment, but Supervisor of Officials Leroy Hackley, who is a mem-

ber of the Milky Way team, had nothing but praise for Sheehan. "Dan is probably the best official on my staff, but I honored Rick's request only because another official agreed to switch games with Dan."

As for the game itself, Milky Way jumped ahead early as quarterback Joe Worlund hit Jean O'Leary with an eight-yard scoring pass to make the score 6-0.

The game became very sloppy for the rest of the first half as both teams committed crucial mistakes. Hackley stopped a Bye threat with a leaping interception, and Bye defensive back Dennis Mullin returned the favor with an interception of his own. The half ended with Milky Way leading, 6-0.

The second half was almost as sloppy as the first. The condition of the fields, damp from early morning rains and torn up from numerous games, hurt the quality of play by both teams.

Milky Way broke through with just three seconds remaining in the game

as Sue Knudson rolled out and connected with Hackley on an eight-yard scoring pass. Knudson hit Lockridge for the extra point making the final score 13-0.

BYE DEFENSIVE back Bob Frick thought the reason for his team's defeat was a lack of offense. "We really needed a little more offensive punch today and that is shown in the score."

Knudson felt the bad conditions were a big part of the game. "With the field the way it was it was very important to make few mistakes, and we made fewer mistakes than they did and I think that was the difference."

In other IM playoff action Sunday: Phi Psi defeating the DU's, 26-25; Dominie Row dumped the Poops, 7-0 in overtime; The Ringers topped the DG's, 19-0; The Tri-Pods squeezed by 4th North Fourmancers, 18-13; Flash defeated Penton, 42-0; Motley's over Raider Hawks I, 12-0; Pilachens Pagans romped by 7th & 4th Daum, 33-6;

Wheeler: Badgers class of the Big Ten

By Mark Ballard Staff Writer

After watching his men's cross-country team fall 15-50 to powerful Wisconsin Friday, Iowa Coach Ted Wheeler's appraisal of the Badgers was very simple.

"I don't think that anyone is going to touch them in the Big Ten," Wheeler said. "They've got an incredibly fine team and are without a doubt the best team in the conference. They may very well be in the top five nationally."

Wisconsin entered 14 runners in the meet, compared to Iowa's seven man crew, and clearly dominated the four-mile event capturing the first eight places. The Badgers' Tim Hacker, a freshman, won the event in 19 minutes, 17 seconds. Hacker finished just ahead of teammate Joe Stinz, also a freshman.

WHEELER SAID BOTH Hacker and Stinz have "a good chance of winning the conference meet."

Wisconsin also used top 10 finishes from Mike Younglove, Mark Sisson and Tom Quigley to win the meet. All three are veterans, and last year each of the trio placed among the top 21 spots in the Big Ten Championships. Younglove finished the highest, taking sixth.

Iowa has now lost to the Badgers for 14 consecutive dual meets. The last time the Hawks beat Wisconsin was in 1967, when they won the Big Ten title. The highest finisher for the Hawks

was Mike Diment, who continues to be a pleasant surprise for Wheeler. Diment placed ninth on Friday.

Prior to this season, Diment had been out of competition for two years, but the layoff doesn't appear to have hurt him any. "Mike had a really fine performance," Wheeler said. "He ran his last mile under five minutes and looked very solid."

IOWA'S MATT TRIMBLE, who had an "off day" according to Wheeler, finished behind Diment in 10th place. Scott Schafer, who has been out all season with a leg muscle strain, started the meet, but was forced to drop out after two miles with a conditioning strain on the same muscle.

Though his Hawks were soundly defeated in this one, Wheeler still speaks with an air of optimism about his young squad. "We always expect to win when we compete," Wheeler said. "But even if we don't, we can be somewhat satisfied if we're running well. Everybody ran good times against Wisconsin, and were within a second or two of their individual capabilities."

Iowa's next appearance will be in the Big Ten championships Nov. 7 at Minnesota.

Individual Results 1. Tim Hacker, Wis., 19:17; 2. Joe Stinz, Wis., 19:17; 3. John Eastler, Wis., 19:28; 4. Mike Younglove, 19:28; 5. Jim Brics, Wis., 19:30; 6. Mark Sisson, Wis., 19:30; 7. Jeff Hacker, Wis., 19:36; 8. Tom Quigley, Wis., 19:44; 9. Mike Diment, Iowa, 19:48; 10. Matt Trimble, Iowa, 20:17.

Hawks

Continued from page 12

"I didn't see the guy coming," Gales said of the play. "They were a well-coached team and today they wanted it more than we did."

"We've got to stop talking about everything other than who we play next week. We're just going to have to quit talking bowl and take the games one at a time. We've still got three tough games left."

White was pleased with the Illini's defensive play. "Let's say it the way it is," White said. "Since I've been here, that was the best defensive game we've had."

The Illini jumped off to a 17-0 lead before Jeff Brown caught a 12-yard touchdown pass from Bohannon with one minute, one second left in the first

Big Ten standings

Table with 12 columns: Conference, W, L, T, Pts, O, P, W, L, T, Pts, O, P. Lists standings for Ohio St, Wisconsin, Illinois, Michigan, Iowa, Minnesota, Purdue, Indiana, Michigan St, Northwestern.

half. Brown doesn't believe that the loss last week to Minnesota had any effect on Iowa.

"NO, IT WASN'T a problem," Brown said. "We just didn't get going the second half."

Scoreboard

Table with 5 columns: Conference, W, L, T, Pct., PF. Lists NFL standings for American and National Conferences.

NEW YORK JETS 26, NEW YORK GIANTS 7; ATLANTA 41, NEW ORLEANS 10; MIAMI 27, BALTIMORE 10; TAMPA BAY 20, CHICAGO 10; BUFFALO 22, CLEVELAND 13; CINCINNATI 34, HOUSTON 21; SAN FRANCISCO 17, PITTSBURGH 14; GREEN BAY 34, SEATTLE 24; DALLAS 17, PHILADELPHIA 14; LOS ANGELES 20, DETROIT 13; SAN DIEGO 22, KANSAS CITY 20; OAKLAND 27, NEW ENGLAND 17; WASHINGTON 42, ST. LOUIS 21.

MINDA'S GAME Minnesota at Denver, 8 p.m.

Packers top Seattle

GREEN BAY, Wis. (UPI) — David Williams wanted to say "I told you so."

Whitehurst did it before Packer fans boomed him profusely before he started Dickey, who had suffered a back injury against Detroit.

"I'd love to say, 'I showed you guys,'" Williams said. "But I don't really feel that way. It was his first start since Nov. 25, 1979, at Philadelphia Eagles.

The win gave the Packers a 3-6 record and a six-game losing streak at home. It also eased the pressure slightly on Coach Bart Storti, who has had to win at least eight games to hold his job.

On the line

Not only did the Iowa football team Sunday, but also suffering defeat was the Bulldogs were undefeated going in game, but were totally dominated by Tufts.

Fortunately for Dave Wilkinson, both in the state last, Wilkinson became the line contestant to turn in a perfect rushing performance, finishing with 234 yards on 58 carries. Eight other entries only produced one incorrect game.

Saturday's winners

ILLINOIS 24, IOWA 7; MICHIGAN 34, MINNESOTA 14; OHIO STATE 45, PURDUE 33; TAMPA BAY 59, DRAKE 6; USC 41, WASHINGTON STATE 17; MIAMI (Fla.) 17, PENN STATE 14; AIR FORCE 7, ARMY 3; SLIPPERY ROCK 49, LOCK HAVEN 14.

Kansas City victorious in Japan

TOKYO (UPI) — Willie Wilson singled to left to drive in shortstop Orestes Conception, who had doubled, in the 10th inning Sunday to give the Kansas City Royals a comeback 6-5 victory over the Yomiuri Giants before a sellout crowd of 30,000 at Korakuen Stadium.

It was the Royals' second straight victory over Japan's professional baseball champions. The Royals won 3-0 Saturday in the opening game of the 17-game exhibition tour. Conception's double came after shortstop Mitsuo Sumi had struck out seven Royals batters in succession.

Postscripts blank event

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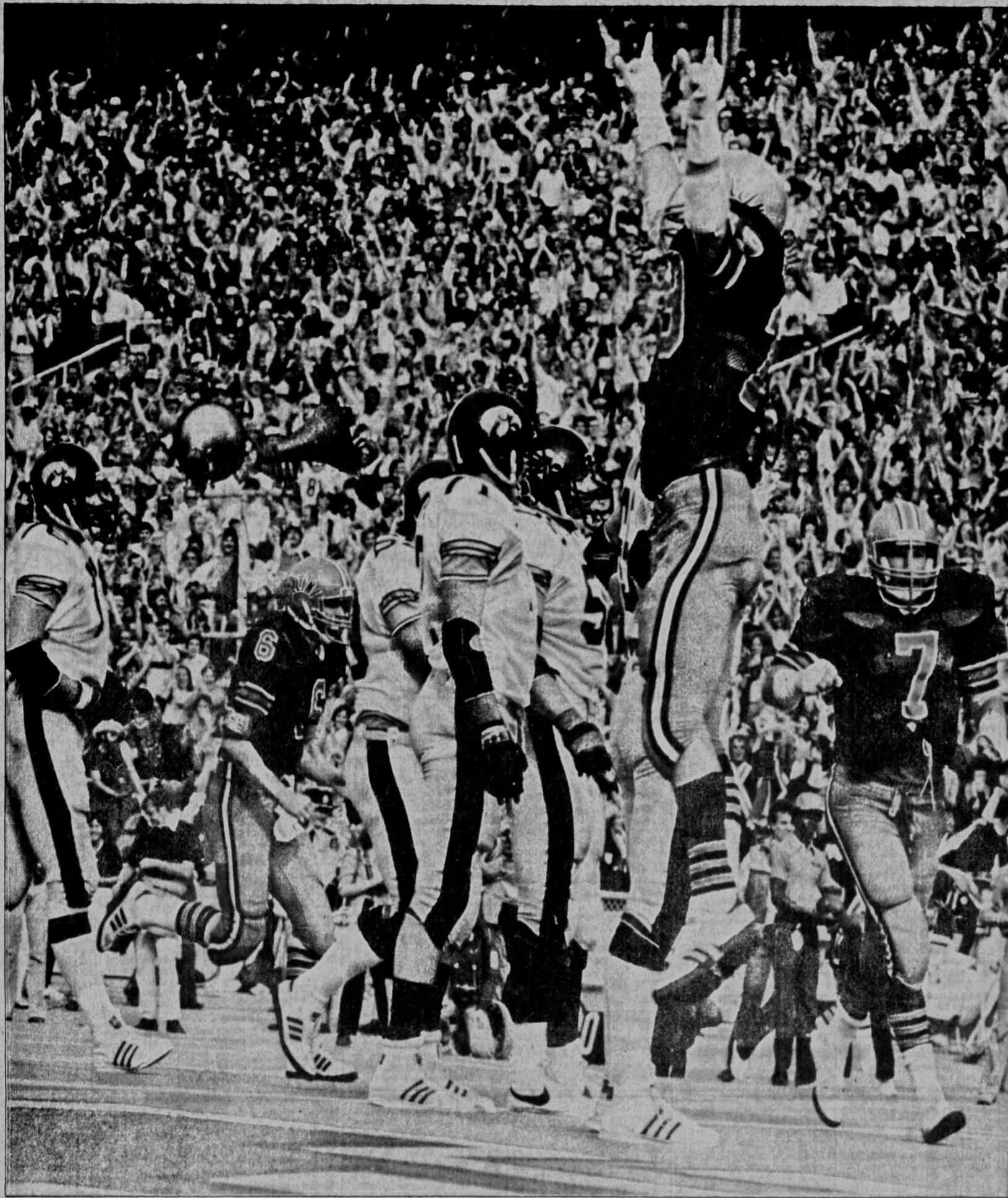
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Illinois' Ron Ferrari jumps victoriously into the air after his tackle of Iowa's Pete Gales forced a fumble resulting in an Illini touchdown.

## Illinois deals Hawkeyes another loss

By Steve Batterson  
Staff Writer

CHAMPAIGN, Ill. — Illinois used a strong defensive effort, the passing of quarterback Tony Eason, and a little help from a mistake-prone Iowa offense to record a 24-7 victory over the Hawkeyes in Champaign Saturday. The defeat was the second in a row for Iowa, dropping the Hawks to 5-3 on the season.

Iowa's offense, which has scored only two touchdowns in three weeks, couldn't get started in Champaign on Saturday afternoon.

"We made a lot of mistakes today," Iowa Head Coach Hayden Fry said. "I thought Illinois played a fine defensive game. At critical times, we were making the mistakes, our pass protection would let up a bit, or we would fumble the ball. It was a combination of a lot of things. We just didn't execute when we had the opportunity to. You have to give Illinois a lot of credit for that."

ABOUT THE ONLY consolation for Iowa following the loss was that, Tony Eason, Illinois' highly-touted quarterback, did not get his sixth consecutive 300-yard passing game. Eason threw 22 completions for 263 yards and two touchdowns. Illini Coach Mike White didn't really care that Eason had only tied the Big Ten record for games and did not break it Saturday. "It's nice to have all those 300-yard games, but frankly I'm glad that's over."

Fry simply said "he (Eason) had a normal day."

Turnovers, or the lack of them, played a big part in the game. The Hawks turned over the ball twice on interceptions and four times on fumbles, one of those for an Illinois touchdown. The Illini turned the ball over once.

"We just didn't get the turnovers today," Fry said. "You can only do so much and you have to have a little help."

PETE GALES STARTED at quarterback for the Hawkeyes, the first time he has played since Iowa's victory over UCLA four weeks ago. Following the game, Fry defended his decision to

	Iowa	Ill.
First downs	18	15
Rushes-yards	41-133	34-43
Passing yards	221	263
Return yards	48	31
Passes	18-33-2	22-34-0
Punts	4-44.5	7-41.1
Fumbles-lost	5-4	2-1
Penalties-yards	4-43	6-61

**Individual statistics**  
**Rushing — Iowa:** Phillips 11-73, Blatcher 8-42, Granger 6-25, Bohannon 5-22, Forte 2-10, Gales 6-(-39). **Illinois:** Thomas 9-30, Murphy 5-21, Curtis 6-18, Smith 1-2, Eason 13-(-28).  
**Passing — Iowa:** Gales 11-19-117, Bohannon 7-14-104. **Illinois:** Eason 22-34-263.  
**Receiving — Iowa:** Brown 7-80, Webb 5-45, Moritz 3-78, Hufford 2-19, Granger 1-(-1). **Illinois:** Williams 4-72, Thomas 4-59, DeOliver 3-64, Wilson 3-56, Smith 2-20, Martin 2-17, Curtis 2-13, Siler 1-8, Murphy 1-4.

**Iowa**..... 0 7 0 0 — 7  
**Illinois**..... 3 14 0 7 — 24

**Ill** — FG Bass 27  
**Ill** — Burgard fumble recovery end zone (Bass kick)

**Ill** — Williams 56 pass from Eason (Bass kick)  
**Iowa** — Brown 12 from Bohannon (Nichols kick)

**Ill** — Williams 4 pass from Eason (Bass kick)  
**A** — 66.877

go with Gales over Gordy Bohannon. "Both have quarterbacked for us when we've won big ball games this year," Fry said. "Gales started out as our No. 1 quarterback this season against Nebraska and UCLA, then he got hurt. Both Gales and Bohannon had good practices this week, but they both had problems today."

"The coaches said that we should go start the game with Gales. Gordy didn't play well last week and both of them had a good week at practice. Our timing was a little off on our passes. We had seven balls in the first half that could have been caught that went incomplete."

After the game Gales said the injury, a lower abdominal muscle strain, which has kept him out of the line-up, didn't bother him.

THE KEY PLAY of the game occurred in the second quarter. Gales was back to pass in Iowa's end zone when he was hit and fumbled the ball. Illinois recovered the loose ball and took a 10-0 lead.

See Hawks, page 10

## Illini defense controls Hawks' sputtering offense

By Howard Hess  
Assistant Metro Editor

CHAMPAIGN, Ill. — Illinois Head Coach Mike White described Saturday's Illini win as "a game where our defensive team controlled the game."

White said in a post-game conference, "That's by far the best defensive effort we've had."

The Illinois defense forced six turnovers and recovered a fumble in the end zone for its first touchdown.

Max McCartney, Illinois' defensive coordinator, said, "We feel very fortunate to be where we are right now, and that's to hold a fine Iowa team to seven points." McCartney said he and White did not expect Pete Gales to start at quarterback for Iowa.

WHITE SAID "our defense kept the pressure on and allowed us a couple of easy touchdowns."

"That's part of our game — putting mental pressure on the quarterback," White said. "Sometimes you look like

you're blitzing and drop out" just to keep the quarterback uncertain.

McCartney said: "It seemed to work when we brought outside blitzers from both sides. It seemed to be giving them problems in that they were looking for a blitz one way, and we'd change up and come the other way."

Illini quarterback Tony Eason passed for 263 yards against the Hawkeyes, breaking his five-game streak of passing for more than 300 yards per game. The streak tied a Big

Ten record. "I'm frankly happy that the 300-yard business is all over with," White said. "We just came to win."

Eason said he wasn't concerned with the 300-yard record. "When you get a 'W' it doesn't matter," Eason said.

BOTH WHITE AND Eason praised Iowa's defense. White said Iowa nose guard Pat Dean "shoved our people back into the backfield all day." White called defensive end Andre Tippett "the finest defensive player we've played

against."

"You can't believe how much you've got to account for him every play," White said.

Eason said he thinks Iowa's defensive backfield gets less notice because "they've got some great, great people in the interior. Andre Tippett and (Dean), if they aren't the best in the Big Ten, I don't know who is."

Eason said: "The defensive backfield and the linebackers are tough against the pass. They took a lot of our

stuff away." Iowa's coverage kept the gaps between defenders "close and consistent," Eason said. "We try to get in between them, and they did a good job."

The game drew 66,877 to Memorial Stadium, a marked increase from the average attendance for Illinois' home games last year — 51,741. White said Saturday: "We're starting to get a great football crowd here. And you can't believe what that does for us as a football team."

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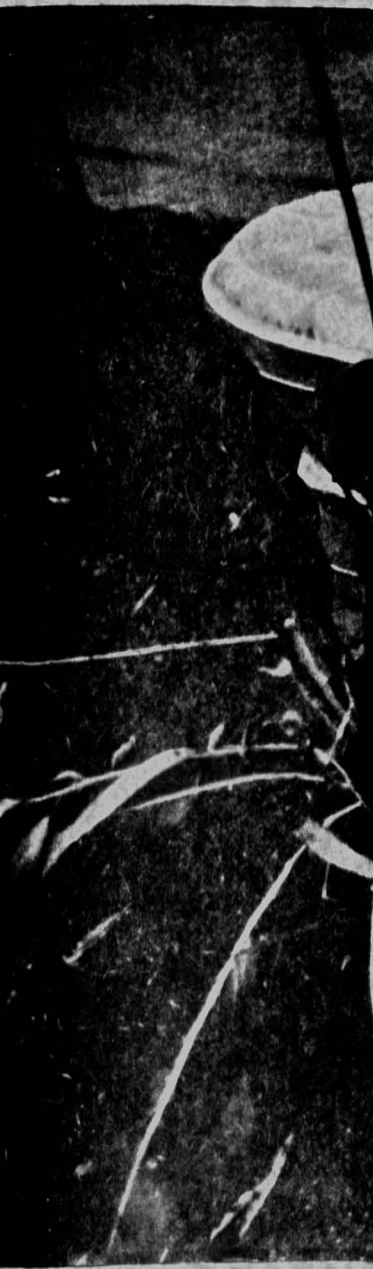
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## Down in the du

After what must have been quite a Hall  
all that's left of the good times past. A

## Bowen:

By Rochelle Bozman  
Staff Writer

Social irresponsibility, youth, an abundance of ignorance and the threat of war are the categories encompassing most problems facing the nation and the UI, a former UI president said Monday night.

The United States is in good shape despite the gloomy picture painted by the media and leaders of the nation, but "there is much educational work to be done in our society," said Howard Bowen, who is also a former UI economics professor.

Bowen was president of the UI from 1964-69 and was president of Grinnell College before his UI presidency. His teaching career began in 1935 after he received his doctorate in economics at the UI.

He left the UI in 1969 to teach economics at Claremont University Center, but was drawn away from teaching when the university persuaded him to take the position of chan-

## Student

By Scott Sonner  
Staff Writer

Student activism, spurred by the election of President Reagan, is on the rise in both right- and left-wing political groups at the UI, according to student group officials.

Republicans and right-wing groups view Reagan's election as an inspiration to continue working for their ideals. Democrats and left-wing group members said Reagan's victory served as a catalyst to increase people's con-

## Inside

### Student rights

Students who feel their rights have been violated can get help through the 24-hour UI Student Senate Rights Line, scheduled to begin operation in approximately two weeks..... page 5

### Vote today

Iowa City Council elections are today. A precinct map and a brief look at the candidates..... page 6

### Weather

It figures. Let a horse run for president of the Tikes and look what you get. Rain and drizzle with highs in the 60s.



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To be announced in the April 1982 PLAYBOY



## The Prime Cuts of T-Bone Burnett

BY DANN SEAY

"I feel like I deserve a little more respect than I've gotten so far," observes lanky T-Bone Burnett, resting between mix-down sessions for an upcoming Maria Muldaur album he is producing. Rough, herringboned cedar strips slapped across the walls make the claustrophobic Paramount studio look like it can't decide between being a liquor store or a sauna. A large contact paper mural of the rugged Sierra Nevada Mountains defaces one wall.

Burnett may be excused his wishful sentiment: there are few such living legends in pop music as this 6'8", Texas-raised guitarist, writer, performer, laconic wit and homespun philosopher. Certainly

some of Texas' more bizarre musical fantasies, including a deranged underground masterpiece called "Paralyzed" by The Legendary Stardust Cowboy.

"The guy showed up one day," recalls Burnett, "in a '63 green Biscayne with a surface map of the moon on the roof. I knew I had something."

Well, not quite. Burnett eventually sold Sound City and became a prototype bi-coastal, migrating from New York to L.A. and back through a rather blurry mid-Sixties. He recorded a single for Frank Zappa under a name he can't remember, released a solo LP (J. Henry Burnett, *The B-52 Band & The Fabulous Skolarbe*) that

special chronicling the Rolling Thunder Review as well as the live album from that tour, *Hard Rain*.

Burnett also met musicians Steven Soles and David Mansfield on that tour. They formed the Alpha Band, a crack trio that, some hoped, would be the force in American music that the Band had been a few years earlier. A critical rave, they never cracked the essential singles market; the Alpha Band lasted through three albums. Burnett converted to Christianity mid-way through the group's career. "The Alpha Band took a real toll on my fantasy life," Burnett says, indicating that he discovered pop stardom showed itself to be an unworthy goal.

His new religious convictions found their way eventually into his music, but prior to recording as a solo he was whisked away to the wilds of Kalispell, Montana to play a blindingly short part in Michael Cimino's famous *Waterloo, Heaven's Gate*. For a

directors, cameramen — everybody has to give their best to make *Hill Street* a hit."

Ironically, the best cop show that ever happened almost didn't happen.

"When Fred Silverman asked us to do a new police show, we initially refused," says Steven Boshko who, with Michael Kozoll, created, produced and writes most *Hill Street* shows. "Both of us had done so many cop shows — *Kojak* and *Quincy*, *Columbo* — that we said we'd do it only on two conditions. First, that NBC leave us totally alone and let us do what we wanted with the show. And two, that we meet with their broadcast standards department before we even wrote one word."

Meeting with the network, Kozoll and Boshko pressed the point that "We were looking for a maturity of concept, we wanted to do an adult show. There would of necessity, on occasion, be some graphic violence. There were also to be a sexuality to

## ON SCREEN

October, 1981

**Body Heat**  
starring William Hurt and Kathleen Turner; written and directed by Lawrence Kasdan.

Kasdan, in his first directorial effort, has managed a near-perfect updating of the Forties film noir style, losing none of the shadowy sensuality; retaining all of the mystery, passion and corruption; and adding the realistic embellishments (sex!) that weren't possible in the more constricted earlier days.

*Body Heat*, like the classic *Double Indemnity*, deals with a man's obsession for a woman, clearly.

**Continental Divide**  
starring John Belushi, Blair Brown and Allen

wraps herself around Hurt like a slowly tightening noose. The supporting cast is excellent, the Florida background alternately foggy and steamy, and the inexorable, inevitable denouement almost—but not quite—satisfying.

*Continental Divide* (see accompanying review), I'm told, represents Kasdan's early work, while *Body Heat* is his latest; he's definitely getting better. I'm impatient for his next film.

## Amper



Hurt & Turner in *Heat* and Belushi in *Love*.

but never quite commits itself. It's an alleged romantic comedy about a muckraking Chicago newspaper columnist and a reclusive ornithologist who studies bald eagles in the Rockies. Unfortunately, it's not all that

in love because he walks around like a zombie and can't write.) There were times during *Continental Divide* when I thought the script (by Lawrence Kasdan, who's writing

England to the praise of critics — an her.

As the car drives the short distance from the head to the concert hall, the car turns around and looks on.

Christie turns around and looks on.

When the car pulls into the auditorium's back for a few fans surge closer to the limousine. Finally the car comes to a stop.

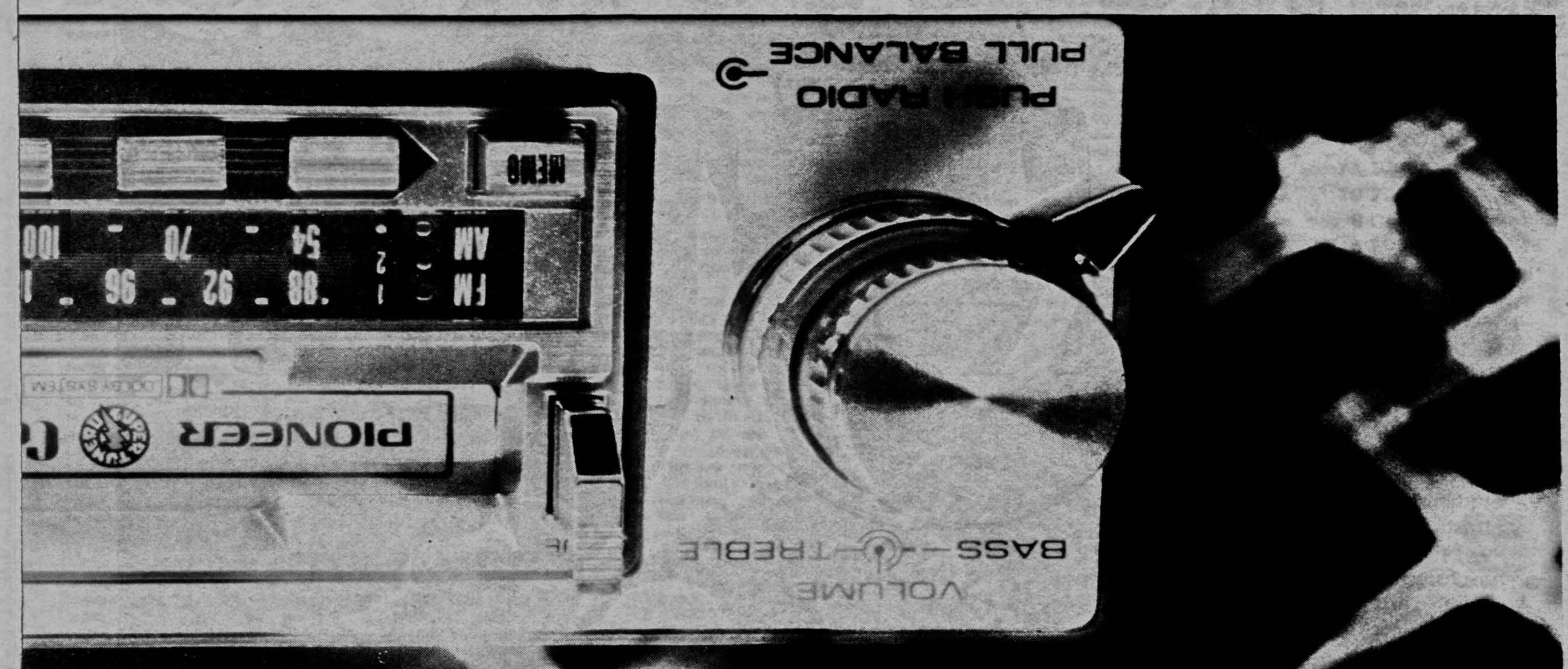
Outside the car, a photographer, who has been waiting more than 30 minutes, reads his camera and as the car door opens, he almost instinctively shields her face.

The calm Christie Hyde disappears. He was living not far from the others in London, where he was earning money as a driving instructor. Concomitantly, the chemistry was immediate. A band was called to audition for the band.

plan signifies that it is time for Christie to get out there. Get rid of him.

The tour manager jumps out the door and tells the photographer to stop. Then the members of the Pretenders, led by Christie Hyde, walk through the crowd into the auditorium.

Minutes later, Christie and the other Pretenders meet in the lobby of the last-minute drinks, made in desperation. Christie later, Christie and the other friends, arrived at the auditorium car in back, Jimmy, hanging out with some Martin, Pete and Stan, the tour manager. Look it's back on her face. And you still couldn't tell if it was real or just pretend.



## It was a dancer before

We made this Pioneer car stereo do a little twisting and shaking before it left our factory. Twisting through temperatures ranging from -22° to 158°F. Shaking 8-100 times a second with forces ranging from 2.9 to 4.4 times normal gravity. Slamming to a sudden 80-G stop from 1760 mph. This is the kind of routine every Pioneer

together. Fardon had just split from an Australian folk-rock band, and when he met Hyde he was impressed with the singer's maverick and feisty determination. "Nothing was more important to me than the band," said Hyde. "If someone said they wanted to be in the band, but their car, or their house, or their job, or their girlfriend seemed more important, I dropped them like a hot potato."

Exit McElduff, enter Cham- sion upon Scott when they saw each other in the indie rehearsal studio she and Hill had rented. "When I first met her way back to France for another aborted attempt at organizing her own band. Then, in 1976, Hyde returned to England for a visit, just as the punk movement was beginning to take hold. "You could just smell there was something cooking. Hyde had recruited an Irish drummer named Jerry McElduff and re- original Hyde compositions. "The two men were called to audition for the band, and finally one tape landed with different people she'd known over the years, and finally one tape landed on the lap of Dave Hill, a promo man for a small English label. I was really bowled over by her," he recalls, so I was determined to manage her. The first step was to get a band together.

Bassist Pete Fardon had met Hyde in the spring of 1978 while Christie was rebounding back to London.

Your Sobbing," Scott wasted no time wanted to produce a single of "Stop Sobbing" to see Scott here, Nick Lowe, a few weeks later when Fardon decided to do something for her. Sobbing over by her," he recalls, so I sure, Scott moved back to Hertford but Christie later, Christie and the other friends, arrived at the auditorium car in back, Jimmy, hanging out with some Martin, Pete and Stan, the tour manager. Look it's back on her face. And you still couldn't tell if it was real or just pretend.

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The Pretenders (Continued)

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CHRISSE HYNDE: SHE'S GOT THE LOOK  
MARC WETHEIM PHOTOS

The Frederick! Or maybe in Room 519?

# John Landis howls over Hollywood ... & his Werewolf in London

BY JACOBA ATLAS

Universal Studios crams more tourists through its Universal City Studios Tour than Portugal crams sardines into tin cans, and on hot, smoggy days the "marks" bake in the San Fernando Valley sun until the sweat pours off them like so much olive oil. The Big Stop on the tour is the new special effects sound stage which promises to show the curious just how George Lucas made *Star Wars* and Dino De Laurentis got King Kong to swing. Nine dollars and fifty cents a head is the going price for such information.

John Landis, director of *Animal House*, the highest grossing comedy of all time, runs into these tours everytime he steps from his office. It's a small, semi-crumbling bungalow that does not begin to suggest the riches this man has brought to Universal via *Animal House* and the *Blues Brothers* (yes, Virginia, the *Blues Brothers* did make money despite its \$31 million budget). The office has plywood stairs and dingy walls and backs into the parking lot where the studio tour buses light to herd the curious, sweating crowds into that special effects sound stage. If Landis opened his windows, he'd hear the forced good-cheer of the tour guides as they make their dictatorial statements ("you must return to the exact seat you have vacated") sound like suggestions. But then, if Landis opened his windows, the tourists wouldn't be listening to their guides — they'd be listening to Landis.

Landis, at 31, is best distinguished from the rest of the crop of hotshot-contemporary-under-thirty-five directors by his voice. Where others are shy, Landis is effusive; where others are quiet, Landis is outrageous. He doesn't speak *per se* — he yells, he shouts, he rants, he raves. It's a voice cultivated for the New York subway system, but John Landis has never lived East of the Mississippi.

A week before his new film, *An American Werewolf in London*, is set to open, Landis is saving his voice for the press. Alfred Hitchcock once told him the press is moronic, and Landis couldn't agree more. Proof of that assessment is the fact that the *Los Angeles Times* has printed not one, but four different pictures of what the newspaper insists is the monster, the "werewolf." Landis' press releases had told everyone that no pictures of the werewolf exist and in fact during production crew members were warned that anyone leaking information on the werewolf would be shot. Now the *Times* has come up with some pictures from the movie and printed them with finger-pointing glee as if to say, "See, John, you can't keep anything hidden from us."

Landis, his voice reaching new heights, wants to know why. What was the point? "Is this news?" he asks.

"Printing stolen photographs. Illegal photographs. We checked, they didn't get them from any kosher sources." When pressed for reasons, Landis insists the whole thing is personal. He's certain one of the newspaper's editors is out to get him because this editor has a wife who happens to be an actress whom Landis has happened never to hire for any of his movies. Landis says he's being paid back. "I mean," he adds incredulously, "what else could it be?"

Fouling up the secrecy on *An American Werewolf* is nothing new. The movie is about two American college students (played by David Naughton of the "Dr. Pepper" commercials and Griffin Dunne) who are attacked in Northern England by a creature from beyond the grave. *Werewolf* was supposed to contain a never-before-seen man-to-beast transformation that was done totally without optical effects. However, earlier this year a low-budget exploitation film called *The Howling* was released — lo and behold, it contained a never-before-seen man-to-beast transformation that was done totally without optical effects. In fact, *The Howling* was so brilliant, it never failed to elicit applause from the movie's audiences.

The similarity between the two movies' transformations is not coincidental. Each was nursed into being by a 31-year-old special make-up and effects creator named Rick Baker. "What made me upset," Landis said, "was that Rick gave away some of our secrets on how to do this thing. That made me mad. Rob Bottin who did *The Howling* was actually Baker's assistant. Rick in fact started *The Howling* and I called him up and said, 'Rick, remember I'm making that movie, remember we discussed it in 1971, well I'm making it now,' and he said, 'Yeah, you told me that before' and I said, 'Well, this time I really mean it.' So Rick quit *The Howling* and Rob took the job instead. 'I haven't seen it yet, but Bottin is a real gifted and I'm a big fan of Joe Dante's (director). But I've read their script and the two films are very different in conception. Theirs is real tongue-in-cheek and ours is decidedly serious. It's very funny, but it's not a comedy. We never make excuses for the story, we're never winking at it. It's straightforward and tragic.'

Landis says he was inspired to write *Werewolf* by an incident he encountered in Yugoslavia back in 1969 when he was a 19-year-old flunky on a movie called *Kelly's Heroes*. While traveling from a location he got stuck in a traffic jam, "which is unusual since there were only about 300 cars in the whole country. Anyway, right in the middle of this crossroads was a burial with two priests and a corpse wrapped in canvas and covered with garlic and rosaries. I said what the f. k. is this? Our driver,

an educated man from Belgrade, went to find out and came back laughing at the peasants and gypsies. He thought it was real funny. It seems this dead guy had been a rapist and was shot and he was being buried in the crossroads so he wouldn't get up and cause trouble. "I was genuinely impressed by what I saw. The people were absolutely serious. I don't believe in that stuff..." he says, pausing for the right phrase, "but I don't disbelieve anything either. What these guys were doing in Yugoslavia wasn't any sillier than anything they do in the Mormon Church or in the Judaic-Christian beliefs. You can ridicule anything if you want to. But look at Voodoo. It's consistently practiced and it works. Papa Doc ruled a country with it. It kills people."

"In *Werewolf* we're talking about the suspension of disbelief. And it's hard. When you put a maniac with an axe in his hand, you believe it because strangers are walking around shooting John Lennon. So no problem, you say there's a man with an axe, fine... Or go into outer space... again, no problem, you go with whatever you have. But in a contemporary setting with monsters, it's a whole different thing. For instance, *The Exorcist*, which I believe is a great movie, has a tremendous advantage in that it's about Christ and Satan which gives us two thousand years on which we build our suspension of disbelief. You know the rules. Christ is good and Satan is bad. Just like you hold a cross to a vampire and he cringes, you don't have to be told why. It's good and evil. No sweat. But my movie's not about good and evil, it's about the ultimate schizophrenia."

Landis himself may know a little something about split personalities. Those who know him, have worked with him, invariably describe him as two different men. One is impossible,

infantile, egotistical; the other is charming, funny and bright. Eyes roll heavenward when his name is mentioned. One producer who worked closely with Landis on a now defunct project first has praise for the man and then adds derisively, "He has an office full of toys. Steven Spielberg gets the toys designated for kids eight to eleven — Landis gets the ones marked three to seven." Actually there are no toys in Landis' office, only a Mickey Mouse figure, several signed movie posters and a half-dozen copies of *Starlog* and *Monster* magazine.

It's easy to see why Landis elicits such diverse reactions. He's nothing if not opinionated. Why doesn't Jenny Agutter, who's so good in *Werewolf*, work more in Hollywood? "Because producers here aren't looking for beautiful, intelligent women, they're looking for bimbos." What's the hardest emotion to get out of a movie? "Wonderment. Spielberg did that with the first version of *Close Encounters*. You open your mouth in wonder. Very few movies do that. The first *King Kong*, *Pinochio*, maybe *The Wizard of Oz*." *Star Wars*? "*Star Wars* failed miserably at it. It's exciting, ya ya ya, but it doesn't have a sense of wonder." The press is full of s---, *Blues Brothers* was never overbudgeted. We became 1942. Everyone hated us because we were young and too successful. Look what they did to Spielberg after 1941. I mean, what was his crime? Making a movie that didn't work." Is the current crop of hot-shot directors ever competitive with one another? "Never — what an odd question."

He is equally sanguine about the impact of his movies. He says *Animal House* was a breakthrough film and that 11 universities wouldn't let them shoot on campus because the film had

a teacher sleeping with a student. "They said it never happened. Hell, that's the reason most people become teachers. *Animal House* is a political film because at the height of born-again Christianity we made a film about born-again paganism. Toga Parties."

"Look at the end of *Animal House* and look at *Stripes*. *Stripes* is very funny, but it's totally reactionary. It's a fascist film. I was appalled when I saw it. That movie says the Army is great and supports the military establishment. I don't think those who make it know what it said and I'm sure they're going to think my response is out of line. But things are crazy. Do you know people in this country thought Pvt. Benjamin was a women's lib film? Forget it."

"You have a responsibility when you make films."



DAN BOICHTZ

## ROCK 'N' ROLL YOU CAN'T REFUSE!



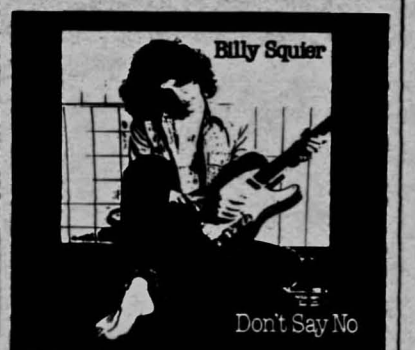
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# ROCK, N' ROLL YOU CAN'T REFUSE!



## The Pretenders: Only Make Believe? Or Hynde in Plain Sight

BY BILL BRAUNSTEIN

The Look that would have made most men shrink. It was a venomous scowl flickering low from impassive eyes, a perfect cross between disdain and indifference so thoroughly dehumanizing one didn't know whether to admire it or fear it. It was so perfect, in fact, one wondered if it was real. Did she mean it, or was Chrissie Hynde, rhythm guitarist, lead singer and songwriter for the Pretenders, just pretending?

The band had come out of their dressing room just five minutes before they would take the stage for a sold-out show in Fort Lauderdale, Fla., the second stop on a stamina-testing tour that would take them through the United States for the next four months—until November—then to England, Europe, Japan, Australia and New Zealand, before finally stopping in March.

One by one the photographer posed each member of the group around a pay telephone backstage. First, lead guitarist James Honeyman Scott, 24, came out, then drummer Martin Chambers, 29, and next, bassist Pete Farndon, 28. Chrissie Hynde, 29, was the last to come from the dressing room.

"Great, just great," said the photographer, as he moved them around. "Chrissie, you look beautiful."

She stopped in her tracks, turned, and then gave him The Look. "Who is this guy?" she snarled, enunciating every word slowly for the proper effect.

The photographer, undaunted, snapped his photographs while Hynde spat out a monologue that would have made Don Rickles proud.

"If I wanted to look pretty, do you think I'd dress like this? Give me a break." She flashed The Look once more.

"Now turn the other way," the photographer said.

"Why should I look that way? Hynde asked. "I'll look where I want to." She brought her hands to her shoulders like a boxer in a clinch.

"So this is for a college magazine, huh? We hate colleges. It's against everything this band stands for."



James Honeyman Scott: He's got the touch

The Pretenders, an English group fronted by an expatriate American named Chrissie Hynde, was one of the brightest new bands to emerge onto the 1980 music scene in an otherwise uneventful year. After three successful British singles in 1979, the group's first album, *The Pretenders*, released here in January of 1980, set the states abuzz, selling just under a million copies.

The success wasn't difficult to understand. Writing or cowriting 10 of the album's 12 songs, Hynde proved she was a contender in more ways than one. Her voice is a sensual, lifting instrument that harbors both self-assuredness and a soft vulnerability. And as a songwriter, Hynde's lyrics touched upon an emotional battleground, things like interpersonal relationships, unrequited passion and social enmities. The group's hit single, "Brass in Pocket," a swaggering proclamation of female independence, masterfully combined all her and her band's skills. The album worked.

In short order the Pretenders were being hailed as the first important band of the Eighties. Several rock critics fell over themselves heaping adulation on the still-developing band. An e.p. released last March, *Extended Play*, was also greeted with praise. And now, with the release of their second album, *Pretenders II*, the group finds itself in the unenviable position of

trying to live up to expectations.

Now that the novelty of a rock group led by a female singer has worn off, the Pretenders will have to make it on the only thing that counts—their music. And that's the reason behind the massive seven months of touring that await the band. The question remains: Will the Pretenders have staying power? Are they the real thing?

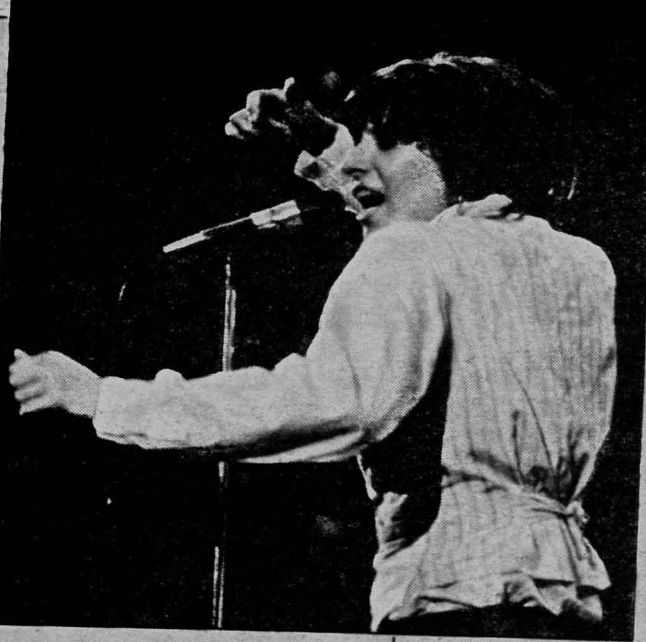
"As far as what we're trying to do," said the band's manager Dave Hill, "we're really trying to crack this place this time. It's very good to go to places like New York and Los Angeles and Chicago and be known. But I want this band to be known everywhere."

"Whether the American public will go wild and buy 10 million albums, I don't know. All we can do is tour and do the best we can."

Hours before the Fort Lauderdale show, Martin and James, whom everyone calls Jimmy, playfully splash each other in the pool at the Hilton Hotel like two little kids. Martin throws punches at the water, causing it to cascade upward; Jimmy jumps back, as though each punch has hit him.



Martin Chambers: He's got the fever!



Chrissie Hynde: She's got The Look

"Take that, and that," says Martin, with each swing, as Jimmy would scream out in mock agony. The playfulness turns to a water splashing fight. Suddenly there is a clap of thunder.

"What's that, mate?" asks Martin. "Nothing to worry about," answers Jimmy. "It's just the sound check."

A few minutes later, Chrissie, who had been staying at a hotel some 20 miles away with her boyfriend of more than a year, the Kinks' Ray Davies, approaches the pool area with Davies in tow. As the two walk by, Jimmy swims over and starts splashing water on Davies' shoes. Davies smiles benignly and keeps walking.

A reporter eyes the couple as Hynde and Davies stop at a table at the far end of the pool, sit down and start to chat. He starts to walk over, but Hynde raises glowering eyes. There it is. The Look. It says, "Come no further."

The reporter walks over to Jimmy instead. "It's just a front, you know," says Jimmy, laughing. "Behind this punk persona that Chrissie has lies the weakest little kitten you've ever met."

The fourth stop on the tour is Orlando, Florida, and Hynde sits in her hotel room, an hour before the show, finally willing

to meet with the reporter. Sitting on her bed, legs crossed, raven black ragamuffin hair framing her pouty face, she munches on a Reese's Peanut Butter Cup. "I haven't eaten one of these in ten years," she says almost apologetically. "This is a flashback to my candy store-going days in Ohio."

Christine Ellen Hynde was born in Akron, Ohio, September 7, 1956. She got her first guitar when she was 14 and became interested right away, learning the tunes of Bob Dylan off records, and writing her own songs. "I'd play in my room alone," she says. "I couldn't really jam with the guys in high school because I was terribly shy. I didn't want them to know that as a girl I was playing things like the Paul Butterfield Blues Band."

After a brief one-gig fling in a band with Mark Mothersbaugh (who would later devolve Devo) when she was 16, and three years at Kent State University as an art student, Hynde knew it was time for a change. "I was one of those thousands of American kids who get out of high school, don't know what else to do, so they knock around college for a few years. After a while, I didn't see any point in staying."

London seemed as good a place as any, so after working at various odd jobs, she left the United States in 1973. "I left because the lifestyle here, in general, doesn't suit me. I never had a car, I never wanted one, and I'll never have one. As far as I'm concerned, if you don't want a car and don't drive, then you better get out of America. It's as simple as that."

When Hynde got to London she immediately found work as a journalist for the British music tabloid *New Musical Express* where she garnered attention for her devastating reviews and off-the-wall musical tastes. But she soon grew tired with her budding journalism career. "The music scene in London in 1973 and '74 was so ultimately boring, there was nothing to write about." Trying to change that, Hynde moved to France with the intention of starting her own band. When that didn't work out, she moved back to Cleveland, Ohio, in 1975, out of a desire to "get back to my musical roots."

(Continued on page 20)



# John Landis Shows Over Hollywood ... & His Werewolf in London

October, 1981

Ampersand

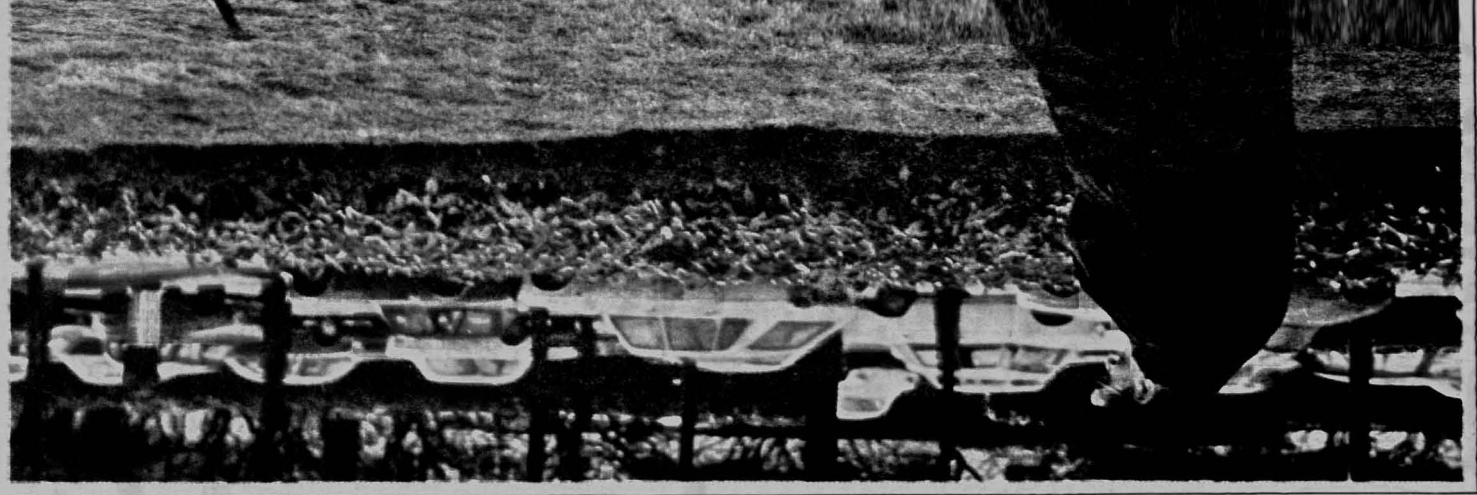
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BY JACOB AITZ  
 Universal Studios crams more tourists through its Universal City Studios Tour than any other attraction in the world. The tour is a must-see for anyone visiting the area. The tour is a must-see for anyone visiting the area. The tour is a must-see for anyone visiting the area.



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Herewith, the pipe dream made real: the Sharp PC-1211 Pocket Computer.

Not a fancy pocket calculator. A computer. With 1.9K RAM memory. Programmed conventionally through the keyboard. Or, using an optional cassette interface, able to load and unload programs using almost any cassette recorder around.

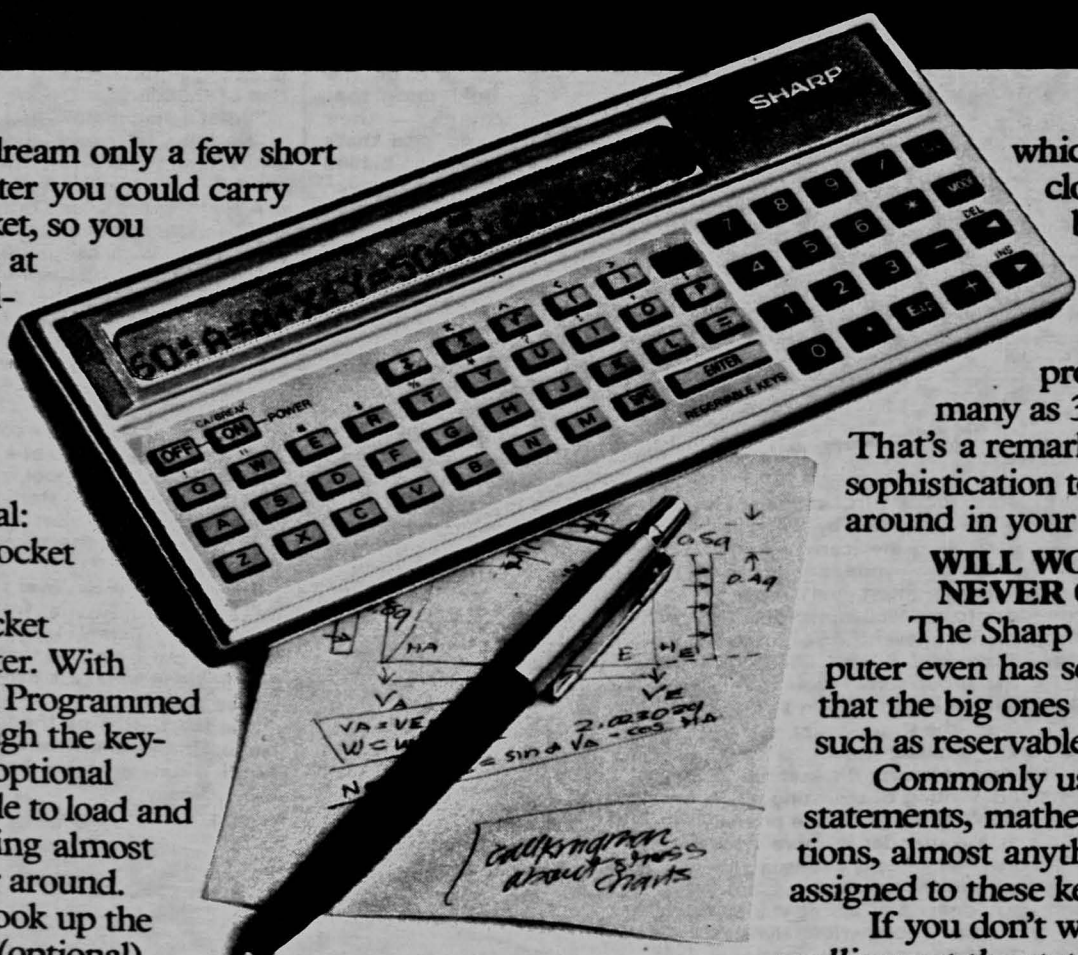
You can even hook up the PC-1211 to a printer (optional) and print out the program results or the program listing itself.

### BASIC SPOKEN HERE.

The PC-1211 Pocket Computer has a dot matrix display that scrolls right or left, handling up to 24 alphanumeric characters.

This allows the program to display instructions asking for data, as well as any other prompting the program requires. It also allows you to look at the program listing, line by line.

If you don't know Basic, the PC-1211 is a good way to learn. There are 22 statements and 12 commands at your disposal,



which comes pretty close to the flexibility of a conventional size microcomputer.

It will run programs of as many as 30 or 40 lines.

That's a remarkable degree of sophistication to be carrying around in your pocket.

### WILL WONDERS NEVER CEASE?

The Sharp Pocket Computer even has some features that the big ones don't have, such as reservable keys.

Commonly used commands, statements, mathematical functions, almost anything can be assigned to these keys.

If you don't want to keep spelling out the statement PRINT,

for example, you simply assign it to, say, letter "A." Thereafter you press one key instead of five. Mathematical functions like COS can be assigned. Or  $A^2 + B^2$ . Or RUN. And so on.

The PC-1211 has many more fascinating features. It's more than a fantastic tool. It's an intellectual adventure.

Go to your local Sharp dealer and fool around with one. You'll see that we haven't exaggerated in the least about the Sharp PC-1211 Pocket Computer.

**SHARP**



# A REAL COMPUTER YOU CAN PUT

ANOTHER TECHNOLOGICAL ADVANCE FROM SHARP



## Carry Camera At All Times? You're No Twit

A few years ago, anyone who always carried a camera would get razed into total embarrassment. Everyone made fun of the ardent camera fan. Cartoonists had a great time at his expense.

It's changing fast. More and more serious photographers on campus and off carry a camera at all times because they realize that ideal picture taking possibilities don't just occur at the rare instances you might decide to take pictures on vacations and weekends. A college campus is loaded with quick vignettes, scenics and candid well worth shooting.

But you don't have to be a serious photographer to qualify as a constant camera toter. Try carrying a camera yourself for a few days and see if it doesn't pay off. You may get some kidding—until the guy or gal doing it sees some picture possibility they want you to shoot.

A few words of advice. Don't carry the camera closed up in its case. "Never-ready" cases are just obstacles to be overcome before you can actually use the camera. Take the camera out of the case completely and carry it over your shoulder with the neckstrap. However if your case comes apart in two pieces and you can remove the front part that goes over the lens and top camera controls, do so.

Keep your camera on a setting which would allow you to shoot quickly. The speed should be 1/125 sec. or faster with



the focus set to 15 ft. or so. Shoot any fast-changing scene quickly at the preset exposure, and then fiddle with the controls for a better shot.

When traveling around campus, if you don't think you'll be taking pictures, move the carrying strap over your head and carry the strap across your chest. It's safer than dangling the camera from one shoulder. When you think you'll be shooting pictures, the camera should be around your neck at chest level where you can grab it quickly.

## Snapshots From Your TV

Always wanted a snapshot of some favorite TV movie scene? Is there some cable TV subject that you'd like on a print? Or perhaps it's some shot a friend has on a video cassette you want to preserve. With your still camera you can shoot the picture right off the TV screen, and in color too!

Tune your set for the best reception possible and adjust the contrast so that you get detail in both shadows and highlight. The contrast should be somewhat less than you have for viewing.

Reduce your room lighting, taking care that no light is reflected in the screen.



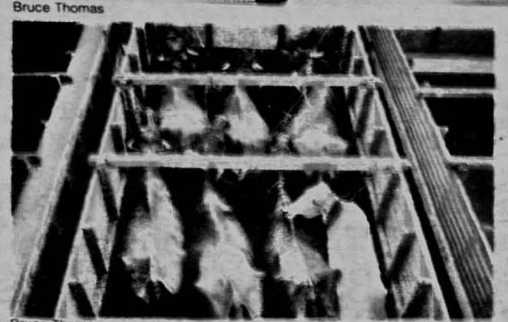
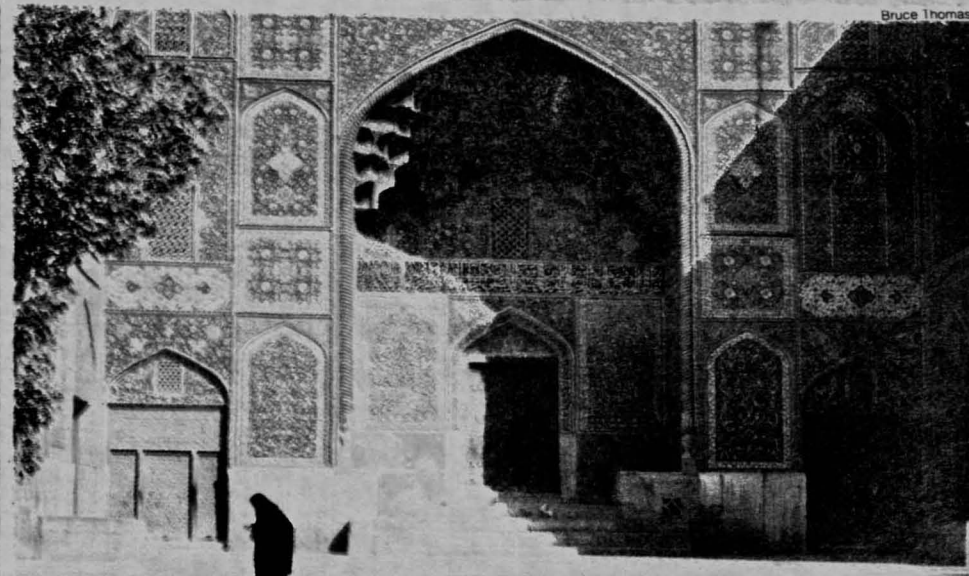
Photo from tape, 1/8 second, ASA 400 film, CC40R filter used for warmer tones.

Move your camera as close to the screen as it can go and still give you the complete TV image sharply. Use a close-up lens if necessary.

Load your camera with ASA 400 film. Set your shutter speed at 1/30 sec. If you have a focal-plane-shutter camera (most single-lens reflexes are such) set your shutter speed at 1/8 sec. Do not use a faster speed (1/60 sec., for example) or you will only get a part of the TV image. With a speed of 1/8 sec., be sure to put your camera on a tripod or other support.

With adjustable cameras, typical settings using 400-speed films (either color or black-and-white) are 1/30 sec. at f/4 or 1/8 sec. at f/8.

Since television sets differ as to image brightness, you may have to make some test shots. Keep a record of exposures and settings for your television set so that you develop a standard procedure. If you're shooting in color, your slides or prints will be slightly bluish. If it bothers you, order a CC40R gelatin filter from your photo dealer and hold it in front of your camera lens. Give one stop more exposure.



Fast eye, fast camera, produced these shots. Carrying a camera at all times will sharpen your reflexes, make you aware of unusual situations. Photos were taken with 35mm camera, regular lens. Keep camera set at 1/125 second or faster, lens to correct opening for light conditions. When you see promising picture, shoot first, then worry about camera settings. Above all, take plenty of pictures, learn from your mistakes.

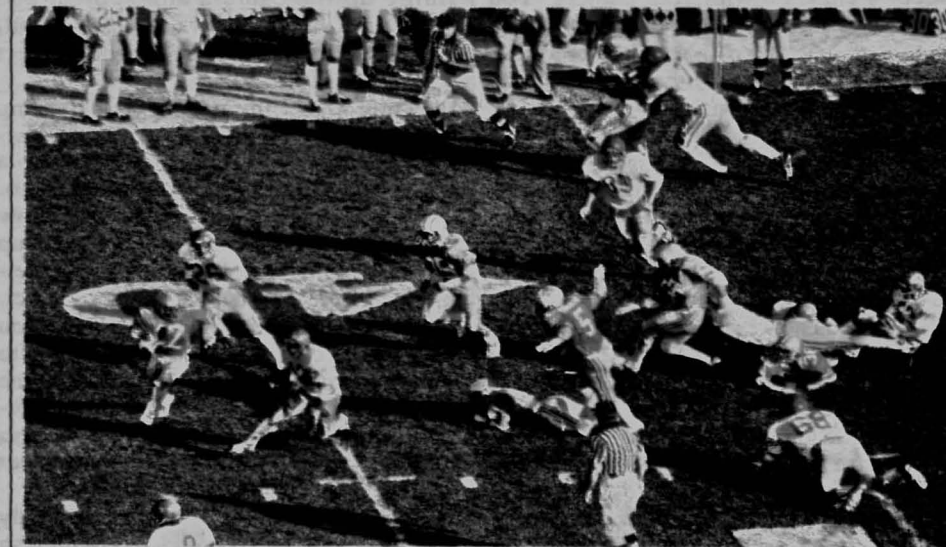
## What do you think?

Got some useful information from *Around the Campus with The Editors of Modern Photography*? Have some ideas on what you'd like us to cover in the next section. Any criticisms? We'd like to hear from you. Send to *Around the Campus, Modern Photography*, 825 Seventh Avenue, New York, N.Y. 10019

## Win \$100 For Best Shot

If there's a picture you are particularly proud of, send it to us. We'll award a first prize of \$100 for the best picture we get, plus a \$50 second prize and a \$25 third prize. Include technical data (camera, film, lighting, etc.) if you can, wrap carefully and send the photo to: Around the Campus, Modern Photography, 825 Seventh Avenue, New York, N.Y. 10019. Prize photos will be published in *Modern Photography*. Contest ends December 31, 1981 so don't delay.

## With The Editors Of Modern Photography Magazine



Peter Read Miller/SPORTS ILLUSTRATED

possible when there's an exciting play and the audience goes wild.

But if you can change lenses, beg or borrow a telephoto or tele-zoom lens. Unless you're in a stadium the size of a walnut, you'll need something with a focal length of between 200 and 400mm depending on just how far away you are from the action and how close you want your pictures to appear.

A zoom lens allows you to use a whole variety of focal lengths, and so gives you many framing choices right from your seat. How long a lens do you need? A 200mm lens gets you four times closer than a regular 50mm lens (or if it's easier to think about, it covers 1/4 the area of a regular, normal lens). A 400mm covers 1/16 the area and a 300mm length is right in between.) If you can borrow a tele or,

## Is There Only One Correct Exposure? No!

If you have a camera with no exposure control or one that sets itself automatically with no provision for any manual variation, you'll probably be very satisfied with almost all the prints or slides you make.

But many more advanced cameras today do allow you to vary your exposure, either through auto-exposure compensation dials or straight manual override.

Auto exposure or no exposure control, cameras will generally yield an average exposure picture. However, by giving less exposure (using one or two smaller lens openings or one or two faster shutter speeds) or more exposure (setting your camera in just the opposite manner) you will produce different results that may even be better (as the pictures shown here illustrate). This is particularly true in contrasty light situations.

If you do plan some exposure variations, stick to color slide film. If you shoot color print film, the processors will probably correct your exposure variations in printing and make all your shots of the same subject look pretty much alike, despite the exposure variations.

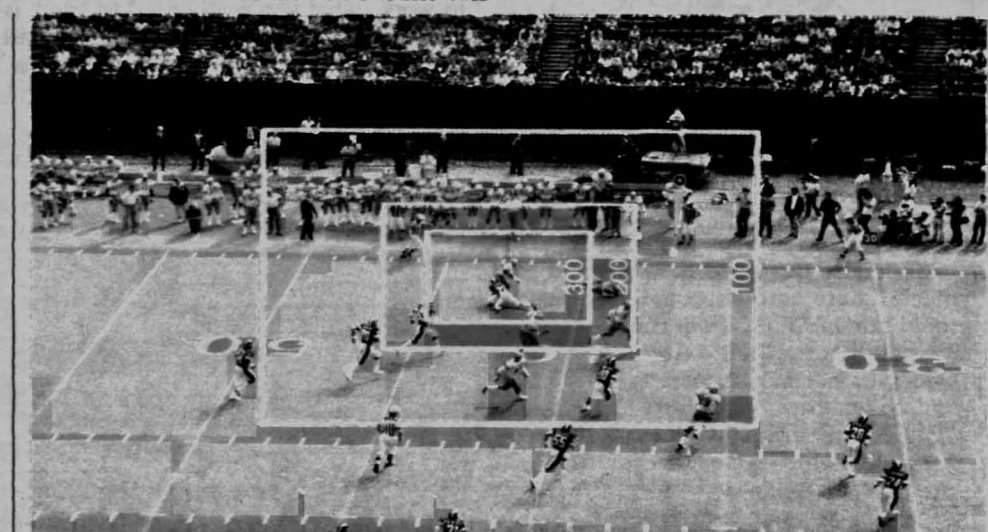
## Looking For Action? Don't Forget A Camera!

What with frisbees sailing around the campus, sleepy-eyed seniors trying to make it to 9 A.M. class on Monday morning before the bell rings or enjoying the football, soccer or basketball game, there are plenty of subjects in motion around you. If you've got a fast-acting finger, you can have a lot of fun chasing after action shots. And, with some luck and practice, you'll be surprised how proficient you can become in producing eye-stopping shots.

Let's figure first that you're a real tyro with a simple camera that you've been told won't take action pictures.

Sure it will. While its fairly slow shutter speed(s) won't stop much action, try following the action while looking through the viewfinder.

Pan the camera smoothly as your subject appears most interesting. What you'll get is a fairly sharp subject, maybe with some softness around the legs and hands, all against a blurred background—which is how action looks anyway. (A lot of pro photographers spent plenty of time trying to dope out how to get just such an effect



Zoom in on the action with a tele-zoom or telephoto lens. A "normal" (50mm) lens was used for this shot. Lines show how tele lens would have brought players closer.

before they tumbled on a simple camera setting as the solution.)

Simple cameras generally have slightly wide-angle lenses, meaning you've got to get fairly close to your subjects. This sort of rules 'em out for shooting spectator sports (other than the band formations at half time) from the stands. Unless you're an official photographer, you'll probably be stuck there, far from the action. With a simple camera or, as a matter of fact, with any camera having a normal lens (the one that came with camera) players on the field will look like tiny ants. If your camera doesn't allow you to use interchangeable lenses, better stick to snapshots of your fellow spectators (great shots are

even better, a tele zoom and try it out yourself for size you'll decide on the right length pretty quickly and then you can get a tele zoom lens of your own.

Load up with an ASA 400 so you can shoot at the fastest shutter speeds possible (if you want to stop action).

You've probably been told to avoid fast films because the colors aren't as bright and the resulting pictures are grainy. It used to be so but today's fast color films are good enough for many pros to use almost exclusively.

Have a happy game but do try for an aisle seat. When the crowd in front goes wild you don't want to wind up with a shot of bobbing heads instead of the action.



Deliberate underexposure blacked-out figure, shadows, for effective picture

# THE NEW AE-1 PROGRAM

## Nobody has been able to make fine photography this simple. Until now.

There has never been a high quality 35mm SLR camera as simple to use as the Canon AE-1 PROGRAM.

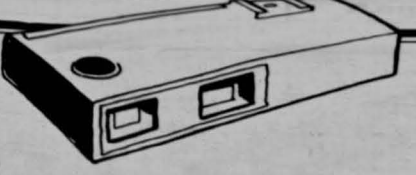
AROUND THE CAMPUS  
With The Editors Of Modern Photography Magazine

### What Type Of Camera Do You Need????

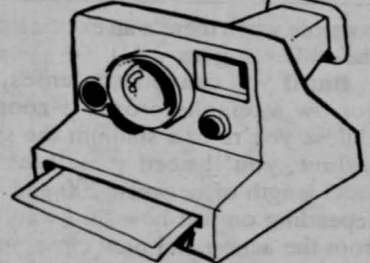
**P**ocket 110 camera? Instant-picture camera? All-weather camera? Single-lens reflex camera? Pocket 35 camera? Auto-focus camera?

They are all very different and serve different functions and different users. It may well be overkill if you've been persuaded to buy a single-lens reflex when all you want is a no-nonsense pocket camera which means you can learn as little about photography as possible.

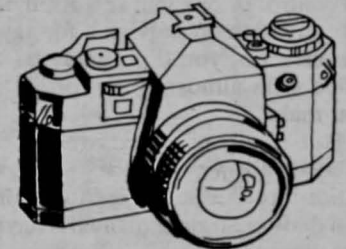
Books have been written about proper camera type selection. No matter—we're going to reduce it all into five thumbnail-size sketches and descriptions. We might not be able to accompany you all the way to the proper choice, but at least we can head you in the right direction.



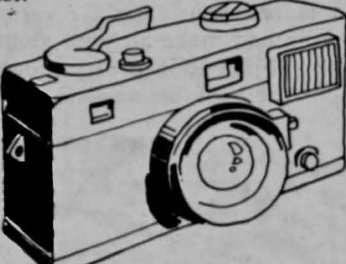
**110 Camera**  
Tiny and super-tiny easy-to-load camera using miniature film size. There's a wide range of models from simple box-camera equivalents to a single-lens reflex and underwater types. Newer models have built-in electronic flash, automatic exposure, built-in auto winders. Rugged, simple, light and compact, the 110 turns out good snapshots but small film size limits sharpness of enlargements.



**Instant Camera**  
If you must see your color prints within minutes, the instants will deliver the goods. Cameras tend to be bulky, lenses slow. Cameras are fully automatic, film fairly expensive, enlargements of poorer quality. Great for making friends all over the world, shooting at parties, weddings.



**35mm Single Lens Reflex (SLR)**  
You see what you get by viewing and focusing right through the lens, be it a wide-angle, normal, telephoto or zoom; extremely versatile, available with manual control, auto-exposure only, or auto-exposure plus manual override. But SLRs are bulkier than pocket cameras or other 35s, heavier, more expensive, more complex, take more care to use. Accessory list is enormous with fully-coupled auto flash and battery-powered auto winders heading the list.



**35mm Lens/Shutter Camera**  
Uses optical finder (like a miniature telescope) for sighting, optical rangefinder in some models for focusing. Lowest-priced models use simple scale: you guess distance, then set footage marker accordingly and hope it's right. Advantages include rugged, simple design and lower-than-SLR cost, plus greater compactness and lighter weight than SLR. Models now available include built-in electronic flash, auto-exposure, super-compact pocket versions, auto focusing. But only a few high-priced cameras offer interchangeable lenses. Good snapshot cameras, however.

### Closeups And Copying: School Aids

**H**ave a lab experiment you want to preserve before you break it down? Do you need a copy of a map, drawing or painting but can't get it to a copying machine? Is there some material in a book that you can only glom onto for a few hours? The answer is to copy it or shoot a close-up with your camera. You can use any camera, except pocket cameras—the negatives or transparencies made with them are generally too small to carry enough information—for copying and close-ups.

Most 35mm SLRs focus as close as 18 to 24 in., which may be enough for some copying and close-up work. Other cameras reach 3 ft., which is usually too far.

Close-up lenses are by far the simplest and most convenient accessory to allow you to focus nearer than the regular minimum distance of your camera. They're easiest to use on an SLR, since you can thread one over your normal lens and focus right through the finder. Close-up lenses are generally available in three major strengths: +1, +2 and +3.

While we could give you the distances at which the close-up lenses will allow you to work, what you really need to know is how large an area the close-up lens will take in when fitted on your normal lens. For a 50mm normal camera lens a +1

close-up lens will cover a subject from 9 1/4 x 14 in. to 18 1/2 x 28 in. depending on the focus setting of the camera. A +2 will allow areas from 6 1/2 x 9 1/4 in. to 9 3/4 x 14 in., while a +3 will get you from 4 1/2 x 6 3/4 in. to 6 1/4 x 9 3/4 in.

These close-up lenses can be combined for even closer work with smaller areas. It's now simply a matter of choosing the right close-up lens depending on the size of your subject area you want covered. For instance, if you were copying a map in a book which was 8 x 10 1/2 in., a +2 close-up lens would do nicely.

With a single-lens reflex camera, making a close-up is no more complicated than lining up the camera and subject and shooting. Use the built-in, or a hand-held, meter recommendation for the correct exposure.

While close-up and copying lighting can get very complicated, even, shadowless daylight from a window (or from a skylight in a library reading room) will do.

With cameras other than SLRs, follow the directions that come with the close-up lenses as to proper camera distance settings and actual distance from the subject. If you don't have a single-lens reflex, you won't be able to rely on your viewfinder to show you just what will be framed in the close-up picture. Instead, measure carefully from the very center of your camera lens to the very center of your subject using a rigid or coiled metal tape.

How can you hold the camera steady enough, particularly if you need a longish exposure and you don't have a tripod or copy stand? The accompanying pictures show you just how to do this with books as supports for the subject and camera.

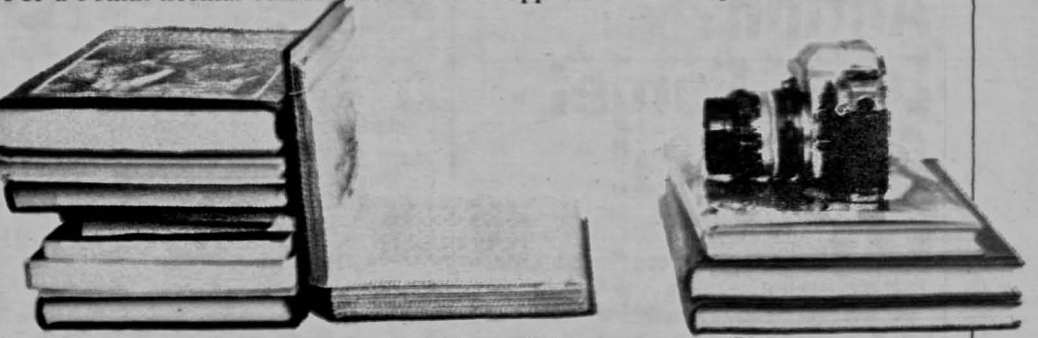


Table-top set-up. +2 close-up lens made picture below for paper on Dickens.



If you load up with a fast (ASA 400) film, you should be able to make good exposure in reasonable light. For sharp pictures with close-up lenses, you will have to close your lens down to f/8 or f/11, which means a fairly long exposure if the light is poor. If your meter can't handle such a low light level, you'll have to experiment by making exposures at a number of longish times until you find the proper exposure.

Avoid using color print film for copying if you are photographing a map or printed matter. Instead, shoot black-and-white negative or transparency material. View the slides (or even the negatives) with a projector or by means of a fairly powerful (10X or more) magnifier. If it's a negative you will want to have a print made.

With careful copying, your transparency or negative should have all the detail from the original that you'll need.

# The only reason to buy a lesser camera is to take lesser pictures.



For further information write Dept. 33, Nikon Inc., 623 Stewart Ave., Garden City, N.Y. 11530. © Nikon Inc. 1981.

Nikon cameras have unquestionably been used by more professional photographers to take more award winning 35mm photographs than any other camera in the world.

For that reason, a lot of people think a Nikon is too much camera for them.

But it really isn't. Nikon makes a full line of cameras, with a full range of features, in a full range of prices. One of them is designed for you.

Whether you choose our professional automatic F3; our versatile, automatic FE; the

fully manual metered FM; or the affordable, automatic EM, you'll be getting a Nikon. A camera subjected to an exacting system of design, manufacture and quality control.

If great pictures are what you're after, why buy a camera that gives you anything less?

**Nikon**  
We take the world's greatest pictures.™

**Muck On Your Lens? It Isn't Always Easy To Remove**  
enses seem to attract dirt magically. Tromp across a dusty campus with your lens exposed and you'll get a fine coating of dust. Fiddle with the surface.  
To remove dust, roll up a small piece of facial tissue and use it on the lens surface like a brush, in a circular motion. Don't apply pressure on the lens surface with your finger behind the tissue. That will only serve to grind the dust into the glass.  
Even a fast shutter speed won't guarantee you sharp shots. Here's how pros get them. Beware of drawings or pictures in your camera instruction book purporting to show how to aim a camera. Many are  
Hold the camera to your eye. Bring your elbows into your body and dig them in as much as you can for support. Use your left hand to support the camera and work the  
With a 35mm camera, grasp camera and controls completely in your right hand, as if you weren't going to use your left at all. Now bring your left hand, with palm open, under the left side of the camera. Rest camera in your left palm and grasp the lens from underneath between your left hand's first and second finger. Use these fingers to turn the lens mount for focusing.  
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They are all very different and serve different functions and different users. It may well be a single-lens reflex camera. Pocket 110 camera? All-weather camera? Single-lens reflex camera? Auto-focus camera? Auto-focus camera? Pocket 35 camera? Electronic flash, automatic exposure, built-in auto winders. Rugged, simple, built-in electronic flash, automatic exposure and underwater types. Newer models have camera equivalents to a single-lens reflex wide range of models from simple box-eras using miniature film sizes. There's a tiny and super-tiny easy-to-load camera using miniature film size. It may be a good snapshot but small film size limits sharpness of enlargements.



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Have a lab experiment you want to preserve before you break it down? Do you need a copy of a map, drawing or painting but can't get it onto a copying machine? Is there some material in a book that you can only get onto a close-up with your camera. You can use any camera, except pocket cameras—the negatives or transparents made with them.

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Around the CAMPUS With The Editors Of Modern Photography Magazine

## Muck On Your Lens? It Isn't Always Easy To Remove

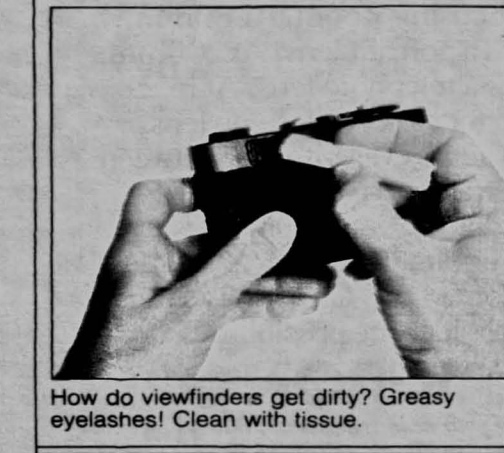
Lenses seem to attract dirt magically. Tromp across a dusty campus with your lens exposed and you'll get a fine coating of dust. Fiddle with the camera and, inevitably, you'll have a nice greasy thumbprint on the lens or finder. Use a dirty lens and you'll get soft pictures and probably lens flare as light hits the muck and bounces around inside the lens and camera instead of traveling straight to the film.

In years past, when no one was looking, many a lens was cleaned with the end of a tie or the corner of a handkerchief (sometimes not too clean). That spread the dust or grease around nicely. Luckily, few students today wear ties or carry cloth handkerchiefs.



Ivory for lenses? A touch in water makes ideal lens cleaner. Other ingredients for good camera housekeeping include Kleenex tissue, lens chamois and lens brush.

Lens tissue is always being recommended for cleaning lenses: who but the constant gadget-bag toter carries it? Even pros can't find it in their camera bags when they need it. Small lens brushes available at photo stores are very handy for removing non-clinging dust from lenses, but you may have forgotten the brush too or probably can't find it. (Hint on buying brushes: Don't buy a paint brush thinking it's cheaper than a lens brush. Some paint brushes are treated with oil to preserve them or to maintain their



How do viewfinders get dirty? Greasy eyelashes? Clean with tissue.

shape. You need a pristinely clean brush for a lens.)

For removing surface dust, facial tissue works well. (We can vouch for Kleenex as a brand with less lint than many others.) Replacing dust with lint fibers is a step in the right direction but a dustless, lintless lens is even better.

To remove dust, roll up a small piece of facial tissue and use it on the lens surface like a brush, in a circular motion. Don't apply pressure on the lens surface with your finger behind the tissue. That will only serve to grind the dust into the glass surface.

A grease spot such as a fingerprint on a lens is not so easy to remove completely. Buy some lens cleaner and keep it around your room for whenever it's needed or, if you're around a chem lab, a touch of alcohol will do it when applied with the facial tissue or a wad of cotton. Don't moisten too much. The lens surface should not become wet or moisture may seep underneath the lens ring and into the lens.

Water with a touch of a liquid detergent soap is another way to go for lens cleaning. Remember to wash off the detergent afterwards with a damp tissue.

One of our favorite materials for lens cleaning is chamois, the softened skin of a special sheep. You can usually get a small chamois at an optician. Use it like you would a facial tissue. Keep it clean in a plastic bag. Chamois and a tiny bit of alcohol or lens cleaning fluid makes a good grease-removing combination.

What about eyeglass tissues? There has been a great deal of argument even among optical experts as to whether the silicon in eyeglass tissues damages coated lens surfaces. If you use it constantly, we think there may be some chance of lens damage, but we would have no compunction about using it gently very occasionally.

Reminder: Lenses have two exposed ends—the front, which you will remember to clean, and the rear, which you won't. Rear lens elements, especially if you have an interchangeable-lens camera, need almost as much attention as the front. Since they are within the camera, you can be lulled into thinking they are clean when they are not. Never put a lens on a camera without looking at the rear for dust or grease.

Don't neglect the camera's viewfinder. They collect eyelash grease constantly (also fingerprints) and make clear, sharp viewing a near impossibility.



Ideal dirt remover, but who remembers to keep one handy? You should.

## Holding Steady And How?????

Whether you've got a simple pocket 110 or a super camera, you'll get blurred pictures unless you learn to hold the camera steady. Even a fast shutter speed won't guarantee you sharp shots. Here's how pros get them. (Beware of drawings or pictures in some camera instruction book purporting to show how to hold a camera. Many are wrong!)

With a 110 pocket camera, grasp the ends between thumbs and first and second fingers. Hold to your eye. Place the most convenient finger over the shutter release. Press your thumbs upwards against the center of camera while pulling down slightly on the ends with your other fingers—as if you were going to snap the camera in half.

For verticals, it's everyone for himself! Few pocket cameras are easy to hold for verticals so try various two-handed positions until you find a comfortable one. Suggestion: Use your forehead to brace the camera. Press the shutter release gently with a smooth, even pressure.



Hold pocket camera firmly, braced against forehead for vertical shots (right)



For SLR, support camera with left hand, use right hand for shooting.

With a 35mm camera, grasp camera and controls completely in your right hand, as if you weren't going to use your left at all. Now bring your left hand, with palm open, under the left side of the camera. Rest camera in your left palm and grasp the lens from underneath between your left hand's first and second finger. Use these fingers to turn the lens mount for focusing.

Hold the camera to your eye. Bring your elbows into your body and dig them in as much as you can for support. Use your left hand to support the camera and your right to aim the camera and work the controls.

(If you have a non-focusing or auto-focusing 35mm camera, you needn't grasp the lens mount. Just keep your hand underneath the camera.)

Ready to shoot? Breathe gently. (No, you don't have to stop breathing!) Keep your feet about 10 inches or so apart for good support. Don't lock your knees. Press the shutter release so gently that someone standing next to you wouldn't even be able to notice that you did it.

OK, you made it. Practice will make perfect—but remember to stay cool, calm, and collected no matter what the excitement around you. And dig those elbows in!



For SLR, support camera with left hand, use right hand for shooting.

## Easy Ways To Better Pictures

**Move in close:** Many pictures are taken from too great a distance so that the main subject—and the point of the picture—is lost. Try taking pictures of people at distances from about six to eight feet for full figures, three feet or less for faces. And don't forget to shift your camera to vertical from horizontal to make the most use of the length of your area.

**Move up or down:** Don't always shoot from eye-level. Maybe a low viewpoint would dramatize your subject and remove cluttered background. Before you snap, move around to find a more interesting approach.

**Avoid the noon-day sun:** Direct sunlight is, perhaps, the worst possible lighting, especially for pictures from different angles and distances. With human subjects it's hard to capture the best expression with one photo.

**Keep backgrounds simple:** Unless you are looking for a specific effect, examine your backgrounds carefully to avoid trees and telephone poles growing out of heads.

**Squeeze the shutter gently:** Regardless of the camera you use, s-q-u-e-e-z-e the shutter release gently. Don't rock the camera. Above all, don't jerk the camera as you press the release.

# THE NEW AE-1 PROGRAM

## Nobody has been able to make fine photography this simple. Until now.

There has never been a high quality 35mm SLR camera as simple to use as the Canon AE-1 PROGRAM. That's why people who don't have time for complicated cameras, like professional tennis star Tracy Austin, carry it with them wherever they go. And you should, too.

Indoors or out, day or night—in any light—the AE-1 PROGRAM is designed to give you perfect pictures automatically. You just focus and shoot. Really. When set on "PROGRAM" the advanced electronics inside provide total automation, so you can concentrate on your subject.



to 4 fps. rapid sequence shooting. There are eight interchangeable focusing screens and nearly fifty Canon FD lenses that fit the AE-1 PROGRAM. So you can shoot a wide-angle panorama, do candid portraits or use a Canon zoom lens to really reach out and bring your subjects up close. Best of all, when you add any of these exciting accessories, shooting is still automatic. And just as simple. Ask your Canon dealer to show you the camera that makes fine photography simple. The new Canon AE-1 PROGRAM. It's one more reason we're the world's leader in 35mm photography.

camera's electronic brain automatically adjusts the lens opening for the lighting conditions. Flash photography is totally automatic as well, and with the new Canon Speedlite 188A with built-in exposure confirmation, you can tell you've gotten a perfect flash picture before removing your eye from the viewfinder!

There are new and exciting accessories that add even more versatility. The Power Winder A2 provides single-frame and continuous motorized shooting at up to two frames-per-second. Or, for really fast action, you can add the Motor Drive MA for up

For action photography, there's also shutter-priority automation, which lets you choose a speed fast enough to "freeze" moving subjects while the

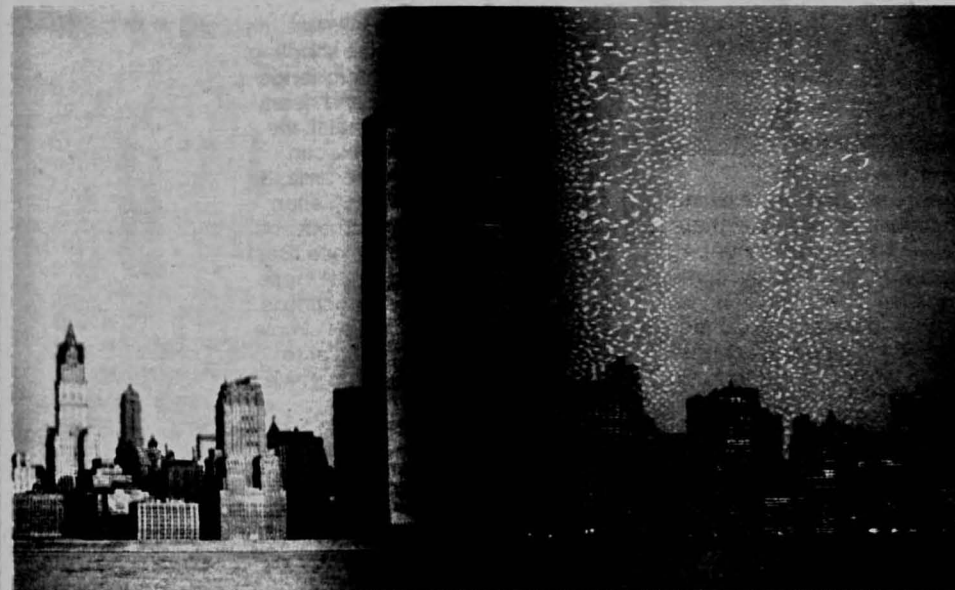


# Trick Filters Can Put a Kick In Your Shots

Got the photo blahs? All the usual campus sights seem old hat and done to death? Try some of the new trick creative filters. They can produce sunburst and star effects, add color selectively, combine images in many colors. There are really too many to list, but a quick trip to your local photo store will give you an eyeful. With most such filters, you can just hold them to your eye or put them over your SLR camera lens and view through the finder to see what the effect will be. Herewith a few oddball creative shots to show what's possible.



Michelle Funk



Michelle Funk



Michelle Funk

Wild imagination plus filters and masks produced these shots. Statue of Liberty was taken with circular cut-out plus colored gel. Split-field mask gave "Night and Day" effect to Manhattan's waterfront (above) while keyhole mask was used for umbrella shot. Filters and masks for effects like these are sold by Acme, Hoya, Cokin, Ambico and Spiratone, among others. For best results, use a reflex camera so you can preview the effect you are getting. If possible, place camera on tripod and make exposures at varying settings.



Why settle for reality when you can photograph a dream? Here, diffusion filter was used to soften "straight" shot (left) to produce this ultra-romantic vision.



# Which Lens? Camera Brand, Independent, Or Unknown?

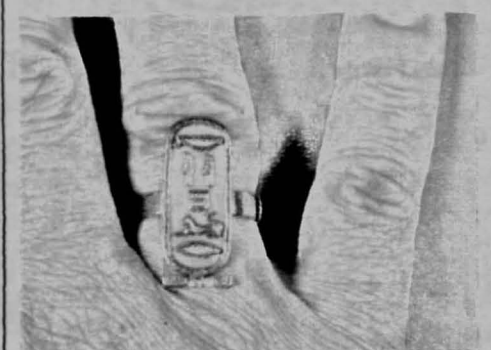
Ready to buy an accessory lens but confused by all the brands? Here with a short, short, three part course in lensiana.

**Camera maker's lenses:** Your safest bet, since they were made specifically to work with your camera and are generally of top mechanical and optical quality. If the lens does not work properly with the camera, only one single company is responsible for straightening matters out.

**Independent maker's lenses:** Some-

times less expensive (but camera makers are now offering budget-priced lenses that are remarkably inexpensive). Independent makers' lenses often have special features such as close focusing or compact design possibly not available on the camera maker's lenses. Make certain you buy a well-known independent maker's lens.

**Unknown maker's lenses:** Many stores try to save money or offer rock-bottom prices by purchasing lenses from small importers or they may even import lenses under their own label. (It's a simple business to have a lens identification ring engraved with almost any name and make and then to thread it into an off-brand optic.) These lenses may be OK, but store importers don't have the wherewithal to test the lenses—and so quality can vary remarkably, repair parts may not be available or be stocked for only a short time. These are garbage lenses and are best avoided regardless of price.



Herbert Keppler

Macro (left) versus non-macro (right). Photo at left was taken from 8 inches, at right from 18 inches. ASA 400 film made 1/8 lens opening possible to gain sufficient sharpness at close range. Two lights were used, one on each side of ring, to eliminate shadows, reveal details of design.

# Getting Blurry Pictures? Here's Why

If you're getting blurry pictures, here's a quick checklist you can use to identify the problem:

- 1. Whole picture area blurred but some pictures more than others.** Causes: Not holding camera steady at time of exposure; too slow a shutter speed; dirty lens.
- 2. Main subject blurred but foreground or background OK.** Cause:

Improper focus, either the camera's fault or your mistake. If focus is still off after you focus carefully and shoot next time, have camera checked.

- 3. All pictures blurred about the same amount.** Possible cause: Crummy camera. Have your dealer check to make sure and then, if indeed it's crummy, ditch the heap.
- 4. Close subjects blurred with non-focusing camera.** Cause: Using camera at a closer distance than it was designed for. Back off!!
- 5. Prints look slightly soft.** Possible cause: Color printer can be out of focus. Check sharpness of your negs with magnifier. If they're sharp, have photofinisher make prints over.

# Don't Get Stung When Buying

With an almost endless array of cameras offered, and sources varying from your local dealer to distant mail-order firms, buying an expensive item like a camera can be a rewarding experience or a nightmare.

Here are some tips, found out the hard way, to guide you through the maze of desire to the glories of happy ownership.

**Learning what you want:** Ask knowledgeable friends who are happy with their cameras. Read all the photo magazine test reports and camera literature you can. Handle the camera yourself. Look at your friends' results. Do you think they're good? Go to a store, ask to see similar cameras. If some other camera looks better and seems a better deal, don't go for it on the spot. Take time to think. Ask others about the camera. Read up on it. Make sure any camera you select is convenient to use and handle.

**Selecting the right store:** Most photo stores near campuses are reliable because bad ones are quickly put out of business by word of mouth. Ask your knowledgeable friends what stores they deal with. Yes, you probably pay more than at a big dis-

count or mail order store but you will get better service right where you are.

You can buy by mail from the big stores that advertise in photo magazines such as *Modern Photography*, but ask your friends for the names of reliable ones they've dealt with. Don't be surprised if there are delays in getting your equipment because the mail-order stores are out of stock or they try to persuade you to switch brands. Stick to your guns. The advantage of mail order shopping is big savings.

Catalog houses are reliable, although prices are slightly higher. Big-city gift shops and stores handling all sorts of general merchandise such as watches, rugs, tape recorders, radios can be real gyp artists with exorbitant prices and discontinued merchandise. Beware of unknown brands: Quality may vary or be poor, and repairs almost impossible.

**Buying the camera:** Try to get a camera in an unopened box if possible. Cameras come with various accessories: batteries, lens caps, cleaning cloths, which mysteriously disappear from opened boxes. Have the dealer open the camera box and try all controls at all settings before you pay your money. If something isn't working properly, ask for another camera. Examine the store warranty carefully. If the merchandise is faulty, does the store promise to give you your money back or exchange the camera? How many days do you have? Many stores promise nothing and refuse to have anything to do with a non-functioning camera after it's sold!

**Checking the camera:** Once you and

the camera are back in your room, do not fill out the warranty card that comes with the camera until you have tried the camera with film, have seen the results and are satisfied. Most camera stores won't accept a camera back for exchange if the warranty card has been filled out. Load the camera with slide film (print film can still yield reasonable prints even if the camera underexposes or overexposes). Improper exposure will immediately show up on slides. Shoot pictures under all sorts of light in conditions indoors and out at closest focus, at middle distances and at infinity. Try it at every possible setting. If you can, make all your tests with a tripod. Examine your processed slides with a slide projector or with the aid of a good magnifier of at least 5X power. Pictures should be well exposed, the main subjects and detail crisp. Fill in the warranty card only after you're certain there is no nagging doubt in your mind about anything connected with the camera.



1. Image sharpness, lens distance scale should agree. If not, there's trouble.
2. Check camera body for dents, nicks in leather, bare metal spots.
3. Lens openings should change smoothly, front surface be scratch free.
4. Check all shutter settings. Problems usually show up at slow speeds.

# Give something really sharp.



Kiron's 80-200mm Macro Focusing Zoom. At 80mm, it's a portrait lens. At 200mm, it's a telephoto lens. At macro focus, it's a close-up lens. And it's everything in between. Give one to your Nikon, Canon, Pentax, Olympus, Minolta, Konica or Yashica/Contax this Christmas. And consider the possibilities.

**KIRON**

For your nearest dealer call 800-447-4700. In Illinois, call 800-322-4400.