

minnesota daily

Friday, August 22, 1980 Volume 82, Number 30 Minneapolis-St. Paul, MN

University opposes student workers unionizing

By David Siegel

The University of Minnesota does not want students who work at University jobs to unionize. So a move is under way to merge the Office of Student Employment with the Office of Financial Aid, a move that would give students on financial aid first crack at University jobs.

If students did unionize, the University might have to pay Social Security and retirement benefits, and negotiate sick leave and vacation. Also, students could strike along with full-time union members.

"We will have an administrative nightmare on our hands trying to maintain seniority lists, complete job reclassifications and process grievances," wrote Bill Thomas, director and assistant vice president for administration and personnel, in a May 5 letter to University vice presidents Frank Wilderson and Nils Hasselmo.

According to Thomas, the Public Employment Labor Relations Act (PELRA), as amended in April, would require all students employed by the University to be placed in a unit of a union. The bill establishes 12 categories—known as units—for all University employees.

Although students would automatically be placed in these units depending on their job, they would not have to join the union. However, if they didn't choose to pay union dues they would be required to pay what are termed "fair share" fees to offset the benefits gained from the union.

Thomas said the University opposes this for two reasons.

First, students would not have a choice whether to become part of their unit. Second, it might create a



MN Historical Society
690 Cedar
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The domed stadium controversy illuminated

Lightning lit up the supporting struts of the domed stadium during Tuesday night's electrical storm. The storm did extensive damage to the metro area's southern districts.

Photo/D. Wayne Bayless

situation where there are more students in a union than full-time workers, causing potential voting problems.

Because of these potential problems, the University has been searching for a way out. "There is at least one 'loophole' available to us under the law," wrote Thomas in his letter.

The law does include exceptions to collective bargaining. First, in order for students to be in a union they must work at least 14 hours per week and 100 days of the year. Second, full-time students on work-study pro-

grams are exempted; and third, full-time students employed in connection with "financial aid" are also exempted from union membership.

"The law has changed, which makes the definition of a public employee different than it used to be," Thomas said. The University is making all student employment jobs part of financial aid. Under the law's exceptions, students are no longer viewed as public employees.

The University is adopting this view "to deal with new laws put on the books related to organizing and the

question as to whether students could organize," said Sam Lewis, director of the University's student financial aid office.

To further the idea that student employment is only a form of financial aid, the University has proposed moving the Office of Student Employment from the personnel office, which now reports to Nils Hasselmo, vice president for administration and planning, to the Office of Student Affairs, which currently directs financial aid.

For the change to take place, the Uni-

versity Civil Service Committee must approve a rules change stating that "All University jobs held by University of Minnesota students will be considered to be a part of financial aid." Student employment jobs have traditionally been considered civil service jobs.

The committee held a series of open hearings over the summer to gather input, and should decide the issue by Sept. 3.

However, Carol Ostrow, a Civil Service

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Budget cuts to hurt University

By Danna Eiling and Trish Van Pilsom

The University will face a \$14.1 million cut in its 1981 budget, according to a preliminary budget reduction program released by the governor's office Wednesday.

This reduction is nearly three times the \$5 million cut projected earlier this month.

A tuition increase or surcharge, which would be added to the present tuition rate, may be instituted to help ease the deficit, according to a University committee chairman.

Gov. Al Quie announced Tuesday substantial reductions in the budgets of all state agencies and state educational institutions in an attempt to balance a projected \$195 million state deficit.

The amount of money the University stands to lose will be finalized sometime before Sept. 15, after the University has met with a comptroller in the state finance department to jointly evaluate the budget cuts.

Fixed costs, direct instructional costs, and faculty and staff salaries and fringe benefits will be exempt from

these cuts, according to Val Vikmanis, state budget director.

Administrative, clerical and supply budgets will not be exempt from reduction, Vikmanis said.

University President C. Peter Magrath and several University vice presidents have begun discussing which areas of the University's budget may be reduced, according to Stan Kegler, vice president for institutional relations. Kegler would not say which areas he thought would be cut, though he did say these discussions would probably have to "be broadened" in response to a larger-than-expected state deficit and subsequent University budget reduction.

Jim Borgestad, special assistant to the president, said he was not sure which areas of the budget will be cut.

"I don't know that all the options have been laid out yet," he said. "I think all areas will be considered."

Assistant vice president for institutional relations George Robb said it was "just plain too early" to know what areas would be cut and where additional revenue would come from.

The University may try to secure additional revenue to offset the need for budget cuts, according to Fred Morrison, chairman of the University Request Committee on Biennial Request and Budget Review (UCBRBR).

Magrath discussed various methods of securing additional revenue with members of UCBRBR and the Senate Consultative Committee (SCC) earlier in the month.

Magrath said all aspects of the University except the basic operational and educational budgets "must be considered."

Magrath and committee members discussed the possibility of selling investments, securing loans, liquidating the University's endowment and creating a surcharge on tuition.

A principal source of additional revenue may come in the form of a tuition increase, Morrison said.

The University also may start charging for services it now provides free of charge, Morrison added. Such services include charging for agricultural extension services or charging for booklets printed by the University and distributed free.



Stan Kegler

Morrison had no idea what UCRRBR would recommend to Magrath.

"We have not had any conversations with the administration except to be informed about the cut," he said.

He said he hopes some plans will be made at a joint SCC-UCRRBR meeting next Tuesday. The recommendations should be ready by the September regents' meeting, Morrison added.



Al Quie

"We're in the process of digesting the bad news and how to cope with it," Morrison said. "I don't think anyone thought we had a problem as large as this."

In describing the magnitude of the cutback, Morrison cited the 1978-79 retrenchment and reallocation—considered to be a major cut—of about \$3 million, one fifth of this year's expected cutback.

minnesota daily

The Minnesota Daily is an independent student-written and student-managed newspaper for the Twin Cities campus of the University of Minnesota. Opinions expressed herein are not necessarily those of the student body, faculty or the University administration. Published daily, Mon.-Fri. during the regular school year and three times weekly through summer session by the Board of Student Publications, Jim Clark, president.

Complaints concerning Daily coverage, after first being brought to the publication editors, may be referred to the Board of Student Publications, c/o Jim Clark, President, 240 Coffman Memorial Union, University of Minnesota, Minneapolis, Mn. 55455.

Daily Editorial office: 10 Murphy Hall, 206 Church St. SE, Minneapolis 55455. Phone: (612) 373-3381. Business office: 720 Washington Av. SE, Minneapolis 55414. Business phone: 373-3385 (subscriptions and classified advertising). Circulation complaints/requests: 376-5489. Classified display advertising, Room 363, (612) 376-5565. Display advertising office: Room 349, (612) 376-5550. Subscription rates (in advance): \$8.00 per quarter (50 issues), \$24 per year (180 issues). Second class postage paid at Minneapolis, Mn., and at Shakopee, Mn.

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vice Committee member said the change is administrative and should not have come before them. "That really should not have been put into the rule changes. We don't have a damn thing to say about it," she said.

All civil service rules changes eventually go before the University Board of Regents for approval. This item will not appear before the regents until the October meeting, Thomas said.

The change means that student employees will no longer be civil service employees. Because of this, many people have voiced fears that once out of civil service guidelines, students' pay rates will be dropped severely. "I suppose anything could happen once it's out of the civil service area," said Mel Dario, director of the student employment service.

According to Thomas, pay cuts could not happen due to a policy adopted by the regents many years ago. A student must be paid the same amount as any other worker in the University under the policy, according to Thomas.

Ostrow said the committee is unclear "whether students will be able to work for the same salaries or go to federal pay levels which means a severe cut in salary."

The job application procedure could also pose difficulties. All student employment job requisitions would be open for three days only to students demonstrating financial need.

Some fear that students not on financial aid may not get a job, or will not get the job they want. "It could be that every job is filled before they get there," Dario said.

"I do have some concerns about the transfer that's taking place. I don't know if it's just an immediate move or if there is something going untold down the line," said Art Gardner, a personnel service representative.

In addition, all University departments that would hire students would be urged to "look closely" at job candidates who are needy. "All else being equal, the department would hire the needy applicant," said Frank Wilderson, vice president for student affairs.

Thomas said it in stronger terms. "The departments should be giving preference to people already certified."

Thomas said he was not worried about non-needy students getting jobs because there are more student jobs than there are students applying for them. He said that has been the trend for at least three years. "People seem to believe there's something

clandestine (about the change). They believe there's something hidden," Thomas said.

Before applying for any job, students would have to get certification of their need from the financial aid office. That could cause serious problems in an already under-staffed department. "There would really be a time delay," said Lewis.

According to Lewis, Dario, Wilderson and Thomas, details such as how to handle that extra load have not been addressed yet. "It's all very tentative," Lewis said, "but it sounds like it's going to happen eventually."

"They're worried that down the line some terrible things are going to

happen to them. I'm not sure why there's all of this paranoia," Thomas said. "Maybe our idea is wrong, is cockeyed, but it seems right to me."

Both Wilderson and Thomas said the jobs of those people now involved in student employment are not in danger. Employees of the personnel department working with student employment would be given the option of staying at personnel, or moving over to financial aid, but they would have a job, Thomas said. "There will be no change in the way the office operates," Wilderson said.

If the transfer is approved, it could occur in January 1981, although it might not come until next June.

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St. Paul man refuses to give in to courts

By Tom Krattenmaker

Fighting a losing battle against the Minnesota judicial system for five years hasn't discouraged Oscar Roger Quast. The 32-year-old roofing contractor and part-time boxer from St. Paul still has fight in him.

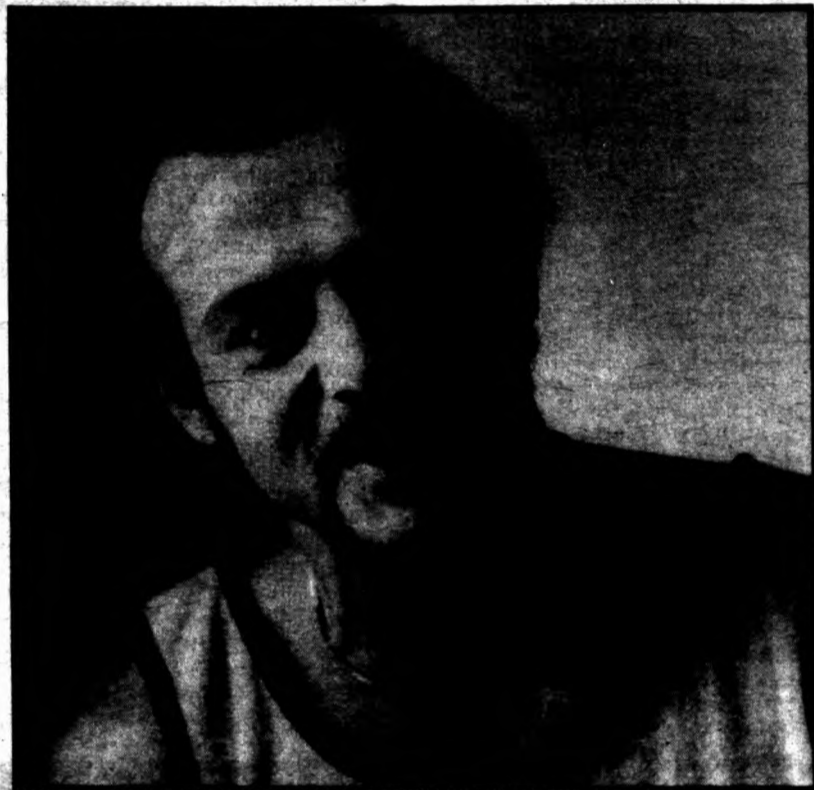
He's suing retired Ramsey County Judge Ronald Hachey for \$10 million, and the state of Minnesota and the Prudential Insurance Co. for more than \$600,000 each.

Quast's problems stem from a dispute over the origin of a 1974 fire that leveled his St. Paul home. Prudential refused to pay his \$62,000 claim, saying that his policy was void because he had set the fire. Quast insists he is innocent.

cently said that Hachey's move to overturn the decision came as a shock and left her disillusioned with the state's judicial process. "It's left me with the belief that a jury no longer has any meaning. I will not serve on a jury again," she said.

The juror, who still remembers much of the events surrounding the 1975 trial, said that all the jury members had agreed Quast was entitled to the claim from Prudential. "When we went back (to deliberate) we took a vote before discussing anything. We all felt he had it coming."

She recalls that one expert defense witness, an arson expert, tried to prove that the fire was incendiary, or the result of arson. But his argument didn't hold water, the juror said.



Oscar Quast

In Quast's 1975 trial, the first of a string of his encounters with the legal system, Quast and his attorney tried to show he had no part in the burning of his house, he maintains that he had spent the night at a neighborhood bar. The jury believed him, and awarded Quast the \$62,000 claim in a unanimous decision.

Hachey saw things differently, however. The verdict clearly went contrary to the evidence, he said, and he called for a new trial, one which Quast eventually lost.

At the time, Hachey issued a statement saying that the court had "a responsibility to show that justice is done in each case . . . in the interest of justice (the jury's) error must now be corrected." (Judges can exercise a right to nullify a jury decision, though they rarely do so.)

An angry Quast has spent much of the last five years fighting what he calls an injustice and a gross denial of "peer judgment." In addition to his suits against Hachey, the state, and the Prudential Insurance Co., he has been staging a leaflet campaign around the Twin Cities to make known the alleged travesty.

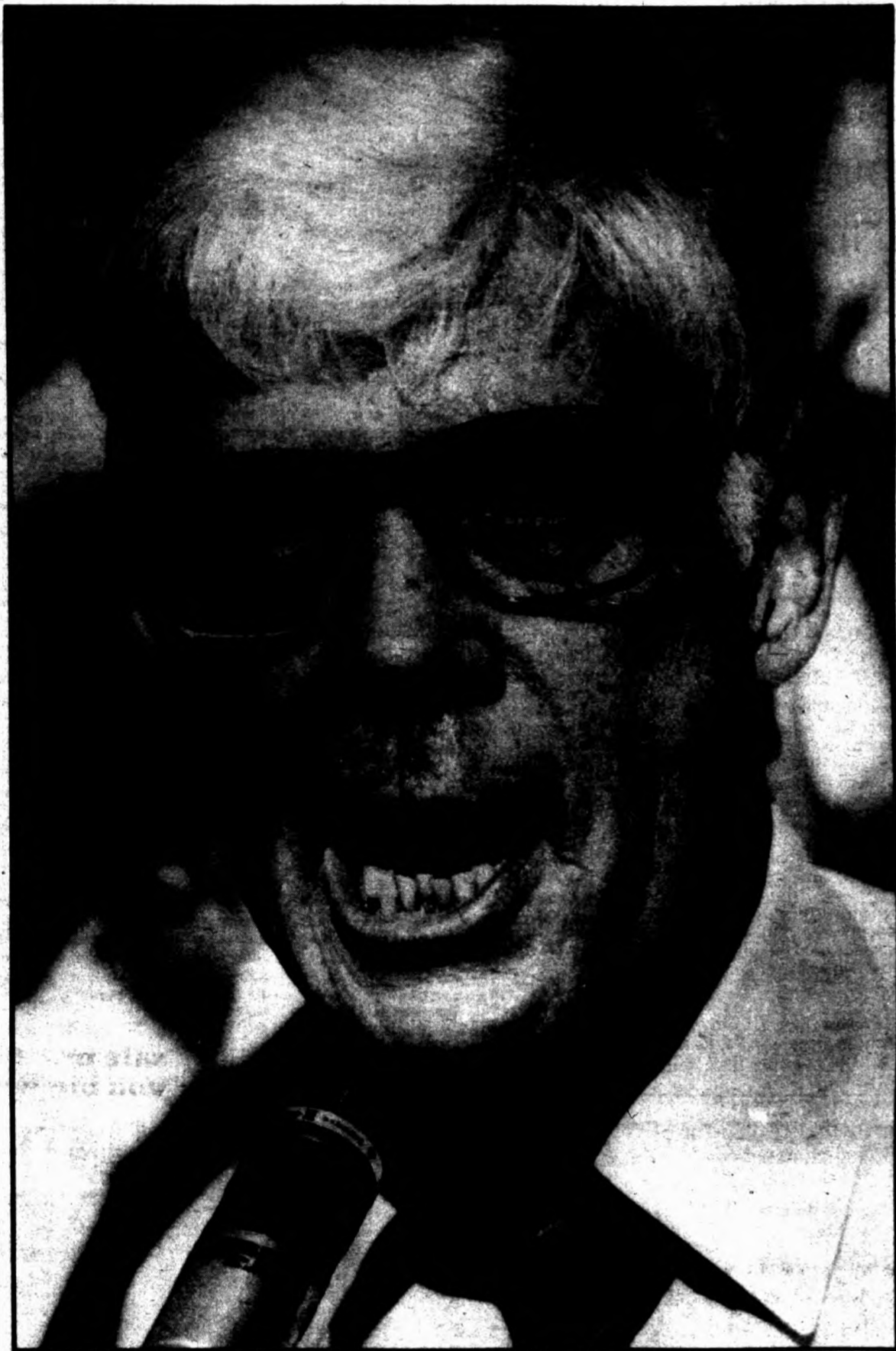
"The only way to win (the original claim against Prudential) is to bring the story out to the people, or bring it to the highest court in the land," Quast said. His complaint will come before U.S. District Court on Sept. 10.

Quast's previous appeals, to the Minnesota Supreme Court in 1978 and to the U.S. District Court in 1979, were thrown out—case closed, they said. The defendants in the newest suit will attempt to have it similarly nullified.

But in Quast's mind, the first jury's verdict cannot be erased. "The judgment of peers is what this country is based on," he said. "If he (a judge) is going to do what he likes anyway, what's the sense of having a courtroom and jury?"

One of the jurors in the 1975 trial, who wished not to be identified, re-

Friday, August 22, 1980



Famous Fairgoer

Independent presidential candidate John Anderson was in the cities yesterday to take in the Minnesota State Fair (and be seen by a few thousand potential voters) and to speak at a rally at the Minneapolis Auditorium.

Vet school construction begins

By Jim Ryan

Construction finally began this month on a new veterinary hospital building on the St. Paul campus, thus ending eight years of on-again/off-again plans with the University of Wisconsin.

A \$13.6 million grant was made last year to construct the proposed four-story structure, which will be located behind the present hospital at 1352 Boyd Av. It will house the small animal branch of the hospital and part of the large (farm) animal branch.

The current large animal facility is going to be remodeled while the present small animal one will become a student lounge.

The hospital now handles about 45 to 50 small animals and 25 to 30 large animals per day, and has a one-month waiting list. "The caseload in the new building should be about the same," said Sidney Morris, hospital administrator. "We plan to have the same number of seniors (80) working there. Parking will be a little more

difficult."

A year of work in the facility is required of seniors to graduate.

Proposals for the new building began in 1970; and in the next year, \$120,000 was budgeted by the state legislature for preliminary planning and drawings. However, a new plan had to be made in 1973 because of a reciprocity proposal between Minnesota and the University of Wisconsin.

The main point of the 1973 reciprocity proposal was that 17 of the 80 senior veterinarian students at the hospital were to be from Wisconsin. In return, the University of Wisconsin would reimburse Minnesota for the difference between the resident tuition that Wisconsin students pay and out-of-state tuition, which totals \$15,000 per student. The delays in a grant to build the hospital began because of the on-again/off-again nature of the proposal.

In 1973, it appeared the reciprocity agreement would be official. Therefore an additional \$360,000 was granted for the planning and layout

of a larger facility. But by 1976 Wisconsin decided it would rather build its own facility, thus ending the reciprocity proposal.

And the teeter-tottering wasn't over yet. In February of 1978 the reciprocity proposal was on again. A formal agreement seemed "very, very close," said a staffer from then-Gov. Rudy Perpich's office. The Education Division of the House's appropriations committee approved a \$19.1 million grant for the project.

But once again, Wisconsin backed out and is now constructing its own hospital. So the facility here will be a smaller one.

"The problem (of how much to grant) was that we were acting on what we thought the Wisconsin Legislature was doing," said Gary Summerville, executive assistant to University President C. Peter Magrath. "In actuality, they hadn't committed to anything."

The long overdue building "should be ready in about two years," said Morris. "I hope."

Twain's surrogates plan canoe trip down the ole lifeline

By Ed Thoma

A University student has found an unusual way to round off summer vacation—he plans to break the record for canoeing the Mississippi River. And, if all goes well, he'll make it back in time for classes in the fall.

Kirk Millhone, 22, a speech major, will start downstream Aug. 25 with Steve Eckelkamp, 24, a biology teacher, in the hope of reaching the Gulf of Mexico in 32 days.

They have their work cut out for them. The record for the 2,245 mile trip was set two years ago by a team from the British Royal Air Force. The team used substitute paddlers, and made the trip in 42 days.

According to Millhone, the record without substitutes has stood since 1937—56 days.

The two say they won't spend any more than five minutes an hour out of the canoe until they get to St. Louis—about two weeks of paddling, they figure.

"We're just going to try to go out and get ahead at the start," Eckelkamp said. "I think the first week will be the fastest."

According to several people at the start of the river, however, they couldn't have picked a worse time to try.

"The river is as low, probably, as it's

ever been," said Ben Thoma, who's been the park naturalist at Itasca State Park for more than 20 years.

The drought in northwest Minnesota has made the river there so low, he said, that "as far as I know, nobody's even tried to go from Itasca to Bemidji since July." And even then, he said, those who tried have reported that the river was choked with weeds and that it was almost impossible to paddle.

August is usually a difficult time to canoe the first segment of the river, he said. When the British team made their run, he said, "They just picked up their canoes and ran to Bemidji."

Another park worker said, "They're going to get to New Orleans in a month? If they don't get out of their canoe, they won't get to Bemidji in two months."

But Millhone and Eckelkamp have been planning their journey since April, with vigorous workouts including daily five-mile runs, 15-mile bicycle rides, mile-and-a-half swims, weight training, and an occasional game of racquet ball.

They've registered the attempt with the Guinness Book of World Records, and have arranged with the Army Corps of Engineers for quick passage through the many locks and dams on the river.

They've been studying maps of the river channel, and plan to follow the routes used by barge traffic. A route mistake, Eckelkamp said, could cost them half a day.

All told, the effort will cost between \$8,000 to \$10,000. They have some corporate sponsors, they said, but whatever can't be raised they will pay themselves.

"You never talk about not making it," Millhone said. "If we don't break the record, it's the experience that's important, the people we'll meet."

Waste removal under scrutiny

By Mary Pitzer

Most people don't want to think about their garbage any longer than it takes them to carry it outside.

They don't want to see it, smell it, or hear the garbage men pick it up. And they certainly don't want to live next-door to the city dump.

For the past five years, local ordinances and citizen opposition have blocked the opening of any new waste disposal sites in the Twin Cities. The objections are understandable, but the waste problem in Minnesota has become critical, the Minnesota Pollution Control Agency (PCA) says. Metropolitan sanitary landfill areas are scheduled to overflow in 1984, and state officials never have successfully found a place that satisfies the public for hazardous and solid wastes.

The 1980 Waste Management Act, passed during the last session of the legislature, will cause a lot of people to think seriously about sites for future household and industrial wastes. The law, however, is guaranteed to make some people unhappy because they just may involuntarily end up living next to the city dump.

A new state agency, the Waste Management Board (WMB), was formed this summer to preside over the selection of one hazardous waste disposal site and several solid waste disposal sites in the state by 1983.

The WMB must select six candidate sites, each from different counties, for hazardous wastes by August 1981. Each metropolitan county also must submit five candidate landfill sites to the Metropolitan Council by June 1981.

The WMB has the power to override

any county or city ordinances that interfere with the selection process.

"Without the override provision, the law would have been toothless," said Paul Hoff, spokesman for the PCA.

According to Hoff, four candidate sites in Dakota County for hazardous wastes were rejected because of local opposition—as a result, a federal grant for the project was lost. Without WMB's authority, he said, no sites would ever be chosen.

"There's bound to be local controversy and local opposition," Hoff said. "No one wants one of these near them."

The act does not bulldoze private interests, however. Each of the state's congressional districts will have a representative on the WMB's nine-member board. In addition, the six communities under consideration for hazardous waste sites will have voting representatives on the WMB.

"One idea behind the law is to get the public involved early," Hoff said.

The most important aspect of the act is the selection of a site for the hazardous waste facility. Because there is no site currently in Minnesota, producers must send their wastes out of state to dispose of them legally. Shipping 128,000 tons of acids, solvents, chemical sludges, pesticide residues and other toxic substances is a costly operation. It is much more economical to dump wastes within Minnesota's boundaries illegally, and this poses a threat to pure ground water reserves.

PCA officials estimate that half of the state's hazardous wastes are funneled into sewers and conventional sanitary landfills, or are secretly dumped and

buried.

Since June 18, generators of hazardous wastes have been required to file a waste disclosure statement with the PCA. It's the beginning of a program in which the PCA will monitor the progress of hazardous wastes, starting from their production and following them to their eventual, and preferably legal, disposal.

The Waste Management Act still won't solve Minnesota's garbage problems after the WMB disbands in 1987. No one knows how long the new landfill and hazardous waste sites will last. But they won't last forever.

Minnesota produces 3 million tons of solid waste per year—that's three and one half pounds of trash per person per day. That figure will increase with population to an estimated 4 million tons by 1990.

Legislators have acknowledged this problem in the new law by authorizing \$8.8 million for the WMB and the PCA to establish "resource recovery" projects. Along with stepping up recycling programs, these agencies will encourage communities to experiment with energy recovery. For example, some solid wastes can be burned to generate steam. The PCA will offer technical assistance to any community interested in these fledgling programs.

More than solving Minnesota's waste disposal problems, the Waste Management Act pinpoints one of the major predicaments for the end of this century. From now on, everyone will have to think more about their garbage and how to get rid of it.

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University refuses to release names on VP slate

By Tom Grant

The final slate of three candidates for University vice president for finance will remain a secret, despite efforts to obtain the information under the Minnesota open records statute.

The only people who know the choices of the search committee for that major administrative post are University President C. Peter Magrath, members of the search committee, the Senate Consultative Committee and a few select administrators.

The final choice for the position is expected to be approved at the September Board of Regents meeting.

According to some state officials, the Minnesota open records law requires that the names of finalists be made available to anyone who wants to know.

Some student and faculty critics have suggested that closing the slate of candidates has led to a closed process that may not be in the best interests of the applicants or the public.

One search committee, which led to the appointment of Nils Hasselmo, vice president for administration and planning, faced criticism by one student member of the search committee—not because Hasselmo was not qualified, but because there were women applicants for the position who may have been qualified, but were not on the final slate.

The search committee for vice president for finance was instructed at its first meeting not to talk to the press or anyone else about the meeting's proceedings, according to Carol Pazandak, assistant to the president and chair of the finance search committee.

The committee recommended that Magrath consider three candidates for the finance post.

Pazandak refused to give the names of the finalists to the Daily and said that since the names were in Magrath's hands, it was his decision.

She said Magrath is following the long-standing University policy that the names of the finalists in any search are classified.

The Minnesota open records law mandates that the names of all the "qualified" applicants for public positions be given to anyone requesting the information.

Brooke Manley, of the data privacy unit of the state administration department, said the department has interpreted that section of the law to mean once the finalists have been selected, they are "qualified."

The Daily submitted a formal request for the information to University attorney F. Joel Tierney. The request was denied by Tierney.

Two days later, the Daily received a letter from Tierney, citing the "qualified" section of the law. Tierney said that until a vice president is chosen, the candidates are not qualified.

"... (It) is the position of the University of Minnesota that in conducting the search for an administrative officer at this level, that a candidate is not certified as eligible for appointment until the president makes such certification and forwards that certification by way of recommendation to the Board of Regents," Tierney wrote. Thus, the letter stated the names of finalists for the vice president's job are "private data" by state law.

Daily attorney Marshall Tanick is researching the open records law and its application to the University.



Photo/Daniel Barnes

Cost of U parking to increase

If the shortage of parking space on campus isn't bad enough, the cost of that desperately searched-for space has risen a nickel this summer to 60 cents for lots, 90 cents for ramps and 95 cents for evening-parking garages.

Walter Johnson, parking service manager, said this increase, the first since 1976, is due to inflation. He specifically referred to the rising costs of parking maintenance, operation and attendant salaries.

The figures to back up Johnson's reasons for the increase—such as the

total income of parking fees compared with the total cost of maintenance and salaries from June 30, 1979 to July 1, 1980 (when the increase was effective)—will not be available until fall, according to Carolyn Anderson, University fiscal manager of support services and operations.

Anderson said, however, that parking fees do not contribute to general University funds.

"Parking is self-supporting... it has to be parking-generated funds which

pay for all parking facilities. They (parking services) get no funds from another University source or from the state," she said.

"I know the increase was necessary to meet expenses over the long term," she said.

Concerning the past year's statistics, the parking office supervisor Kathleen Behmyer said 220,535 daily—as opposed to contracted—cars were parked on University facilities from July 1979 to March 1980.

The 150 parking attendants are paid \$4.24 per hour, after a 31-cent increase on July 1, 1980.

There are 132 parking facilities on campus: 30 daily lots, 62 contract lots, 24 metered areas and 16 University service vehicle areas, Behmyer said.

It will be "a few years before there is another increase," Johnson said.

West Bank cafe subject of civil rights inquiry

By Eric Lindbom

The New Riverside Cafe on the West Bank is being investigated by the Minneapolis Civil Rights Department, the city attorney's office, and a food distributor. The investigation came at the request of some former cafe employees and member of the Twin Cities' gay community.

Complainants claim the cafe is not abiding by fair hiring practices, and some feel the cafe should lose all benefits it receives as a cooperative.

Roger Jacoby, a local gay, filed a complaint with the Civil Rights Department, claiming he was fired from his job at the cafe on the basis of his sexual preference.

A handful of gay activists and their supporters joined Jacoby in a picket line in front of the cafe last Thursday, Aug. 14 over the noon hour to protest his dismissal.

Jacoby said he was "selected to be hounded from his job" by members of a cafe personnel committee that decides whether employees should be dismissed. Jacoby said his work at the cafe was continually criticized by his superiors and "mistakes I made were contrived in their severity by the cafe workers." He said that he was often called "taggot" during his two-month stint at the cafe. "I'm 36 years old and past the stage where I can roll with this sort of thing. The cafe is supposedly liberal enough to know the word is gay," he said.

Jacoby worked at the cafe for two months and was fired July 20 by a 7-to-2 dismissal committee vote with nine abstentions.

The picketing attracted little attention, although a copy of The Gaily

Planet (a new gay newspaper), with a story on Jacoby's complaint was taped to one of the cafe's windows.

Steve Carter, a former University student body president, was present at the picket. Carter, a former cafe employee, suggested Jacoby consult the Civil Rights Department. Carter recently filed a simple assault and disorderly conduct complaint with the city attorney's office against a Riverside Cafe bouncer. Carter said bouncer David Leverenz attacked him on the night of July 31, and chased and beat him, causing Carter dental, knee and aggravated spinal damage, head contusions and abrasions. Carter is currently walking with a cane and is undergoing medical care.

Carter said he was assaulted by two female cafe workers last August after he resigned from his position as executive director at the cafe because he was tired of what he called "bad money management practices."

Carter also accused the cafe of embezzlement and a disregard for fair hiring practices. "There was no bookkeeping and this is a quarter million dollar business. We must let the metropolitan area understand that the New Riverside Cafe is NOT a cooperative. They've been ruled to be a private business and they must abide by all the hiring laws all businesses must obey," he said. Carter also called for an outside audit of the cafe.

Carter and other former cafe employees recently sent a letter to the board of directors for the Distributing Alliance of the North Country Cooperatives (DANCE), claiming the cafe doesn't follow affirmative action hiring and firing procedures, has no adequate bookkeeping, and that



Photo/D. Hayne Bayless

Roger Jacoby

some employees physically intimidate patrons and the neighboring community.

The letter insisted that the cafe be removed from the Co-op Food Supply Chain and be purged from any association with the co-op movement. Carter said the Jacoby incident is just one of many examples of discriminatory firing by the cafe.

Kathryn Hartman, a collective

member and a cafe spokeswoman, refused to comment on any of the charges, since the cafe is currently consulting lawyers about the various legal questions.

The DANCE board of directors has begun an investigation of the cafe and will make a decision to act during their Sept. 11 board meeting.

editorials

minnesota daily
Editorial writers: Samuel Dillon, Michael Douglas, Jeff Goldberg, Lisa Hoff, Rebecca Morris, Victoria Sloan

Through the loop

Students who work at the University may find new meaning in their part-time jobs if the proposed merger of the student employment service and the financial aid office is approved by the regents this fall. The expected change is motivated by the recently revised Public Employees Labor Relations Act (PELRA), which outlines ways to collectively bargain in academia. This translates into more runaround and fewer rights. Students should be dubious of the plan's premise and suspicious of its motive.

Redefining student employment as a form of financial aid may well serve the administration's purpose of eliminating students from civil service ranks. As civil service employees under PELRA, students would automatically be among 12 units set up for collective bargaining, a dangerous prospect according to the administration.

Working students and financial aid have never been synonyms. Assuming students work simply to pay for tuition ignores the significant number who work to buy groceries and pay rent. And by following the notion, then, that wages given to student workers are in the same category as grants and loans, the University must give preference in hiring to "needy" students—those who qualify for some form of financial aid. Hence, plans will restrict non-aid-certified students from applying for jobs in the first three days of advertising.

The up-front motive for the merger is that students in a bargaining unit would be an "administrative nightmare," that they would have to pay union dues and the University would have to pay Social Security and retirement. More important, students could unionize. If a strike occurred, they could walk out with regular employees. Due to numbers, student clout in some units might be greater than non-student employees.

But the administration has found its loophole.

The law excludes from collective bargaining two categories of undergraduate students—those on work study and those employed in connection with financial aid.

Thus the University has chosen to connect all student employment with financial aid, thereby circumventing a strike by or with student workers and clipping their legal right to walk out.

In its haste to prevent an unlikely "nightmare," the University may not have considered the effect of the proposal. The financial aid office, already notorious for long lines and understaffing, must now deal with more students trying to get on the dole roll. After all, to get a crack at more lucrative jobs and career-oriented jobs that usually fill early, students must get "needy" status. Handing out money on the basis of need isn't debatable, but some people might question hiring employees on that basis.

What we're wondering is this: What happened to the consultation process? A major change affecting students is proposed without input from the University Senate or the MSA Forum. The right of student workers to form a union was dangled momentarily and then snatched away and stuffed into a questionable loophole. The University owes the students an explanation.

Lamentable act

Mayor George Latimer recommended in early August that city support for the St. Paul Tenants Union be eliminated. Latimer's position is inexcusable and his defense of this recommendation makes little, if any, sense.

The Tenants Union gets about half of its funding—\$29,500 of a total \$50,000—from the city. This money pays the union's staff for its dedicated and professional work: answering more than 1,000 inquiries each month as tenants request advice and help with evictions, discrimination, rent increases, repairs, damage deposits and utility shut-offs.

Latimer claims to be reluctant to use public money to fund this kind of "advocacy organization." But since several of the mayor's own offices, notably his Energy, and Information and Complaint offices do advocacy work, His Honor's argument doesn't follow. For in-

stance, the mayor's Information and Complaint Office responds to citizens' calls for help with trash pickup problems, water shutoffs, and so on.

Furthermore, in many of its development programs, the city government performs as one large advocacy organization—for landlords and developers. Even a cursory look at the array of governmental policies designed to aid developers and landlords reveals how effective the city government is in this advocacy role.

There are tax write-downs, used routinely by the city to entice entrepreneurs to develop—the city picks up part of the bill. Industrial revenue bond sales and several other financial mechanisms are used by the city to share its tax-exempt status with developers and to finance their schemes. There are the federal programs that the city administers: the Urban Development Action Grants and The Below Market Interest Rate programs and other funds. And as various groups compete for a slice of these programs, the city clearly acts as an advocate for the powerful men who own its private rental housing stock.

In contrast, city aid to tenants is less expansive. The Housing Information Office receives city money to help St. Paulites cope with the housing crisis. Given the office's limitations—financial and otherwise—its staff does a good job. Legal assistance is available to tenants through Legal Assistance of Ramsey County. But Latimer wants to slash more than half of the tenant-targeted money the agency receives from the city.

And there is the Tenants Union, whose overworked staff operates on a shoestring budget and out of a ramshackle office in Summit-University. Without city funding for the Tenants Union, representatives of the Housing Information Office say they will be inundated with calls, further limiting their ability to serve city tenants.

Renters are crucial to the city. Without their rent payments, landlords could not pay their mortgages and taxes, and developers could not meet their loan obligations. Ironically, the low-income status of many renters makes it possible for the city to attract the federal funds with which it showers potential developers. Renters deserve a healthy Tenants Union; the union deserves a continued healthy commitment from the city.

letters

Waste not

We share Neal St. Anthony's disappointment in "Scarcity and the case for recycling," (Daily opinion, July 16) about the cancellation of the campus recycling program at the University. We also agree with St. Anthony that the University's recycling program should not have rested on a "breaking even" criterion or goal for measuring the program's feasibility. Even the most inefficient recycling program would have been less expensive than the costs incurred by the University in hauling and burying the paper at a landfill 20 miles away.

For the University, a very economical and attainable solution would have been to work with any of 135 or so recycling centers in this area that collect newsprint. Some of these organizations even pick up the paper free of charge for recycling, and would save the University the disposal cost—the stated reason for scrapping the program.

State government in general and the University in particular should take the lead in conserving natural resources and in recycling. The Minnesota Pollution Control Agency can help the University design a comprehensive campus recycling program.

Even though it is well-worn, there is still truth in the saying "Waste not,

want not."

Terry Hoffman
Executive director
Minnesota Pollution Control
Agency

United we stand

As a feminist I commend Greg Gibbs for his insightful opinion piece "The women's movement: one perspective" (Daily, Aug. 18) which emphasized that the feminist revolution will not be really effective until it includes female members of blue-collar unions. However, this does not negate the real benefits of the Aug. 9 march on Hennepin Avenue.

Men do need to learn that women are not amused by pornography; women do need an opportunity to be assured that they as individuals are not alone in being harassed and often overpowered by sexual aggression. It is not "a treat."

Concerning the gap between middle-class women and others, we need to remember that all revolutions are organized by intellectuals; their education gives them the sense of history and the social conscience to strive for change. This was true of the French and the Russian revolutions; it was true of the black revolution—a working woman, returning home tired, refused to stand on the bus so a white person could sit down, but the movement needs someone with the savvy of Martin Luther King Jr. to organize on a national level.

The gap will close when women in the labor force overcome their suspicion of sisters who work in another area. (Except for "serious" golfers



"... 'BAT'? WHAT'S THAT?"

and bridge players, all women "work.") Feminist leaders certainly are trying to include them. At the rally, a black woman with beads in her hair related an experience that Joan Grove never had, but they were on the platform together.

Norah O'Leary Sorem
Adult special

School's out

I have been very impressed by the outstanding journalistic achievement exemplified by the Minnesota Daily

The Daily, being a very prestigious and renowned university publication, has maintained its dignity in a seemingly retrogressive society.

By publishing letters from such distinguished persons and firms as V. W. Subaru and the West Bank Legal Eagles, the Daily has led the nation in exposing the terror and horror of deceiving parking signs, igniting and spreading necessary panic throughout the University community. The startling exposes have caused thousands of University students to contract the dreadful condition "paraplegia e pluribus unum cerebellum."

Therefore, a state of emergency should be declared for the Twin Cities campus, and all finals should be called off for mass treatment of the expanding, traumatic condition.

Sharon Camille Jones
Summer student

Jennifer Inglis
Psychiatric research
animal caretaker

opinions

The Women's Movement: another perspective

By Beth Janke and Carrie Gerendasy

Greg Gibbs' criticism of the recent Take Back the Night march is as shallow as his characterization of the women's movement as a whole. Gibbs claims that the march was organized by bourgeois women whose liberal reformist tactics are always ineffective in creating social change. He also claims that because their anti-pornography tactics align them with reactionary groups, they themselves must be reactionary—and their methods impotent. Gibbs concludes by suggesting that the only method that should be employed by women to end violence against them is to work with traditional leftist institutions such as trade unions. Not only is the logic of Gibbs' analysis questionable, but his lack of knowledge of the facts surrounding the issue of violence against women renders his argument, at best, superficial and, at worst, inaccurate and naive.

Despite what Gibbs may have read or heard, the women's movement is not largely comprised of advocates for an all-women's army, nor of aspiring business executives, although these women are certainly a part of it. This so-called "liberal" branch of feminism is only one part of a larger movement that includes a much broader theoretical base of radical feminists, lesbian separatists, and socialist feminists. The fight against violence against women includes both those women who choose to "dress for success" as well as those who wouldn't dream of being found in such costumes. Violence is a fact of life for all women in this society.

Gibbs lumps the goals of feminists and the goals of conservative (reactionary) groups together merely because both groups protest pornography. The goal of right-wing groups is to ban pornography. The goal of feminists is to raise consciousness about how women are perceived in our society. It is unfortunate that our focus should erroneously ally us with groups that espouse goals opposed to our own. Historically, the fight to uphold First and Fifth Amendment rights has aligned (accidentally) the right and the left. These accidental alliances are in themselves no reason to dismiss the actions of any group, nor to draw, as Gibbs has done, hasty conclusions about the goals of the group. The fact that right-wing groups as well as feminists are protesting pornography, then, does not automatically make the feminist view of sex puritanical any more than it makes socialists John Birchers.

Feminists are not, as Gibbs concludes, protesting "mere sex." Rather, we are criticizing what we see as a misplaced or perverse view of sex and sexuality that is condoned in this society, a view that creates and reinforces a sexuality in which women enjoy being beaten, mutilated, raped. In short, objectified. Being objectified means being denied existence as persons. And surely Gibbs can't deny our right to be treated as persons.

Thus, the feminist movement is not, as Gibbs suggests, forced to align itself with reactionary groups. Furthermore, this accidental alignment is not a result of misplaced targets of the sources of oppression. Gibbs' argument is that since most women are "working" women (he probably means those actually in the work force), feminists must attack those institutions that most directly affect women: the corporations that employ them. Men and pornography, Gibbs claims, have little or nothing to do with oppression and violence against women.

Gibbs complains that no one ever bothered to show him the connection between pornography and violence against women. The organizers of the rally and WAVAW could have provided plenty of information to Gibbs about the nature of pornography and its connection to violence committed against women. His complaint that the connection was never explained to him only reflects his own lack of desire to find out. The information certainly is there. To be fair, not all studies support the connection. However, there has been enough literature published on possi-



ble effects of pornography to keep Gibbs reading for months, if he had just bothered to look.

Clearly, pornography condones, reinforces and creates a view of sexuality that objectifies women. One method of objectification is violence—seeing women or a woman only as the object of violent acts. Intuitively, we would like to suggest that it makes sense that if people look for porn for sexual "thrills," the substance or nature of the ideas expressed in the pornography must somehow jibe with or reinforce a mentality that condones the objectification of women and violence against women.

Besides Gibbs' feeling that WAVAW is fighting the portrayal of "mere sex," he wonders if the organization wouldn't be happier if pornography showed lesbians "making love" instead of heterosexuals. Gibbs might be interested to know that a great deal of pornographic literature does center on lesbians. And they are not making love. . . . Perhaps Gibbs needs a good lesson in sexuality and love. These portrayals of course not only perpetuate myths about women as a whole but also fuel much more serious misconceptions surrounding lesbians and love making.

A word might be interjected here about Gibbs' rejection of the feminist analogy of racism and sexism. Gibbs claims that Cushing's analogy of Penthouse being to sexism what the Klan is to racism trivializes the Klan. In fact, Cushing's analogy trivializes Penthouse et al. The readers of Penthouse and Playboy exceed by millions the readers of Klan literature. Furthermore, the message given by the content of Playboy is granted total social sanction. This is certainly not the case with KKK publications. The fact that Playboy, etc., wouldn't exist under Klan

leadership has nothing to do with the spirit of the analogy.

Gibbs' second point of misunderstanding is far

"This so-called 'liberal' branch of feminism is only one part of a larger movement. . . . Violence is a fact of life for all women in this society."

more serious. He takes issue with the "for women only" section of the Take Back The Night march. Gibbs feels that designating such a section implied "either that women shouldn't be with men or that all men were potential rapists against which women needed protection."

Yes, Mr. Gibbs, all men are potential rapists. If Gibbs had bothered to educate himself on the statistics of rape, he would have discovered that many rapists are known by their assailants. A fact sheet available from the Rape Crisis Center in Minneapolis cites studies that show that 34 percent of rapes are cases in which the victim knew the attacker. In 14 percent of these cases,

the rapist is a close personal friend, a member of the family or friend of the family. The statement points out that the study dealt only with reported cases of rape: A woman is more likely to report being raped by a stranger. There are women who choose to dissociate themselves from men for this reason, and there are those who don't. Gibbs did not point out that separatism at the Take Back the Night March was by choice. Plenty of women at the march chose to walk with men. These women were not pressured or looked down upon by the organizers of the march.

It is far too easy for Gibbs to criticize WAVAW's methods of fighting sexual and physical violence against women when he does not have to take his life and dignity into his hands whenever he walks down the street, or every time he gets into bed with his own lover, or friend, for that matter. Violence against women is not something that we can afford to intellectualize about. It is not something that can be overcome by fighting against it under other titles. Nor is it something that can be shelved until the day when institutions (trade unions, for example) are free of sexism and racism. In the United States, a woman is raped every eight minutes. This figure does not include attempted or unreported rapes, incest or battering. Women cannot risk waiting. The authors of this article as well as many other feminists look forward to and actively work for the day when women's rights can be fought for in a unified movement that seeks the abolition of sexism, racism, and every other "ism" that exists to oppress people.

Until leftist institutions are prepared emotionally and intellectually to support and fight for women's rights, women must fight for them in the best way they know how.

Hear ye, hear ye, all broke collegians

By Dean Wyman

It's a bit of an oddity that so many Minnesota renters, including college students, are unaware of an opportunity to receive money that is legally coming to them. Renters could be receiving property tax refunds—also commonly called "rent credit."

There seem to be a number of reasons that might explain why renters are leaving money in the state coffers. Many people may simply be confused by the name of the refund program. The act authorizing the refunds is entitled the Property Tax Refund Act, which provides refunds to both homeowners and renters. Renters often, and incorrectly, assume that as renters they are not paying property taxes and that they would have to pay property taxes directly to qualify for a refund. But renters are paying property taxes—indirectly. Under the act, 23 percent of a person's rent is deemed to go for property taxes. The refund to renters is thus keyed to this 23 percent of rent paid.

Many Minnesotans may not even realize that they are renters. Sorority sisters and fraternity brothers who live in fraternal houses are exam-

ples of persons who are renters. Residents of nursing homes and public housing projects are also renters. (But a person who rents from a relative might not be considered a renter. In this case the state might claim that no landlord-tenant relationship exists. Persons who live at home and who receive over half of their support from their parents are not considered renters.)

It seems that many landlords and managing agents have been lax in supplying renters with information necessary for renters to file their claims. This information is included in certificates that document the amount of rent paid during the prior year. Although landlords had until Feb. 15 to send their tenants these certificates, the penalties assessed for failing to provide them are quite minor. A landlord or managing agent can receive a \$20 fine for failing to provide renters with these certificates, but only if it can be shown that failure to provide the information was willful. The penalty provision is probably not enough of an incentive to inspire landlords to rush certificates to their renters.

Even if renters know that they might qualify for a refund, they still may need to know some of the act's basic provisions. In order to qualify for a refund, a renter must meet the following conditions:

• A person must be a resident of Minnesota. (A

person must intend to make Minnesota his home in order to be a resident.)

• A person who is in Minnesota only temporarily is not considered a resident.

• A person must establish social, religious, or occupational ties with Minnesota in order to be considered a resident.

• College students who have only minimal contacts with the state (such as out-of-state students) are usually not considered residents.

Renters who are Minnesota residents have until Aug. 31 to file for the refund. And you can do it yourself. Renters simply have to file form M-1PR with the certificate of rent paid, provided by their landlords. The M-1PR is a yellow form available at state income tax offices and from accountants and attorneys. If the form is filed after Aug. 31, the refund is cut by 5 percent per month—up to 25 percent of the refund. A renter has two years to file for the refund, so if you haven't filed for the rent you paid back in 1977, you have until the end of this month to file your claim for money paid two years ago.

As with anything that involves the law, the act can get complicated. If you have questions, the state department of revenue can be helpful—as can local attorneys and accountants.

Beth Janke and Carrie Gerendasy are University Summer Session students.

Dean Wyman is a St. Paul resident and a tax accountant.

By Mary Pitzer

Black women have played a dramatic role in struggling against racism and oppression in South Africa and Zimbabwe, two Southern African women told a North Minneapolis audience Saturday. Betty Mtero, of the Zimbabwean African National Union (ZANU) and Barbara Masekela, representative to the United Nations for the African National Congress (ANC) of South Africa, said that all blacks suffer under the racist policies of white minority government, but black women suffer the most.

The two women were guest speakers at a program called "An Evening of Solidarity with Women of Southern Africa," sponsored by the Twin Cities Committee for the Liberation of Southern Africa. The theme of the program linked the African fight for racial equality with the struggle of women everywhere, especially women of color, for equality and freedom of choice.

White banners with red lettering hung from the cafeteria walls of the North Commons Community Center. One banner displayed outlines of the United States and Africa, and its slogan urged decisive actions: "Same Struggle. Same Fight. Smash U.S. Imperialism. Support the Patriotic Front." Another banner pictured a black woman with a rifle slung over her shoulder, holding her baby. The bold letters proclaimed: "Women of South Africa. We Stand as One!"

The mood was festive. Stripes of green, red and black crepe paper representing the ANC ran the length of the table. A large collection of literature about the Southern African struggle was spread out on tables against a wall. After the audience finished the cafeteria-style dinner, three guitarists opened the program with a "yell-along" called "Johannesburg," a major city in South Africa. The audience, which consisted of men and women, black and white, quickly joined the singing.

The participants' support for black majority rule in Southern Africa is more than vocal. Of the five countries with racial strife between a white minority and a black majority, Mozambique, Zimbabwe and Angola have overturned governments established by white, European settlers. The Twin Cities Committee has actively contributed food, clothing and medical supplies to the campaigns and is starting new programs to help the remaining two countries: Namibia and South Africa.

The committee encourages people in the United States to withdraw their savings from Northwestern Bank of Minneapolis, the only bank in Minnesota with large investments in South Africa. The committee also pressures large Minnesota corporations, such as 3M, Honeywell and Control Data, to withdraw their investments in South African industry. Financial support, the committee contends, will only perpetuate a brutally racist regime.

Betty Mtero of Zimbabwe quietly ascended the stage. Her golden cheeks glowing, she spoke softly into the microphone. "Viva ZANU," she said. "Viva ZANU!" the crowd replied. "Viva South Africa," she said just as quietly. "Viva South Africa!" the crowd shouted.

Zimbabwe gained its independence from white rule on April 18, ending 16 years of guerrilla fighting. The black majority elected Robert Mugabe of ZANU as their prime minister.

Under Ian Smith's white minority government, black men and women were separated. The women and children were corralled on "tribal trust lands," and the men were forced to work in urban and mining centers. Women were denied even rudimentary education, with no employment opportunities. In a drive to reduce the black population of Rhodesia (Zimbabwe), 50 percent of black women were sterilized.

As a veteran of a successful independence fight, Mtero represents a voice of authority and experience to the blacks fighting in South Africa and Namibia. A stout, middle-aged woman, Mtero did not appear as the stereotypical freedom fighter, but she spoke like an explorer from a new land, charting the path for others to follow.

"In the early years of the struggle, many, many people suffered," Mtero said. "But women suffered most. Women were born as creators and educators. They are very special people, and they have a very hard task.

"Women left jobs and professions to join the liberation movement. Some women left husbands to join. Some husbands thought their wives had run away with other men. There were many problems, but they waited patiently."

Southern African women fight for freedom and equality



"Under Ian Smith's white minority government, black men and women were separated. The women and children were corralled on 'tribal trust lands,' and the men were forced to work in urban and mining centers. . . . In a drive to reduce the black population of Zimbabwe, 50 percent of black women were sterilized."

Mtero said that women performed numerous tasks during the fight for democratic rule. They provided food and clothing to the freedom fighters, especially in rural areas. Women wove an underground communications network to give the leaders information and moral support. They raised money, and they planned food drives.

"Many women, like me, were professionals, educated and sophisticated," Mtero said. "They seemed loyal because they worked for the government (Ian Smith's regime), but such women were very dangerous."

When blacks were finally permitted to vote this year for the first time, Mtero said the outcome was a great shock to the British government. Because of Zimbabwe's high illiteracy rate, political symbols identified the candidates.

"Women have the same opportunities as men now in recognition of the men and women who fought together," Mtero said. "We will continue to fight. We haven't finished yet."

Mtero concluded her talk by saying that the huge task of reconstruction, resettlement and rehabilitation awaits the new government of Zimbabwe. Mtero is also involved in this new struggle. She educates women in rural areas and organizes self-help projects and literacy groups. She is particularly devoted to helping the refugee women who left their homes because their villages were destroyed.

After an interlude of African poetry and music, Barbara Masekela approached the microphone. "When Zimbabwe gained its independence," Masekela began, "we in South Africa felt as though we too were liberated."

The black people of South Africa live under apartheid, one of the most blatantly racist systems in the world. The system is based on the segregation of whites and non-whites. Laws require blacks to carry passbooks, which show whether or not they have permission to be in white areas. Recently, the South African government has embarked on a policy of more permanent segregation. Reservations, called bantustans, were formed on 13 percent of the land, and blacks have been forced to migrate to these areas.

Masekela assailed apartheid as a system that kills the people of South Africa. "We will not give up until that abomination vanishes from the soil of our country," she said.

Masekela cited statistics to back up her claims. Although one of the wealthiest countries in the world in terms of natural resources, South Africa has the world's highest infant mortality rate and the lowest life expectancy in Africa, she said.

Blacks are on the bottom of the economic heap in South Africa, and black women are on the very bottom of that heap. One in three black women work, and they are paid less than one-half of black men's wages.

"If you can imagine that black men earn only 15 percent of what white men earn, then you can imagine what the situation of the black woman is."

Most black women who work are either domestics or farm workers. These jobs have no minimum wage and no employment benefits. Only economically active women are permitted to stay in white areas, and as a result, they are shuttled off to the bantustans more often than men.

"More than 60 percent of the mass removals are women," Masekela said. "They are removed from the areas where their ancestors lived to desolate, deserted areas where there are no amenities for them to live."

Despite this discrimination, women have been active in labor movements. Such organizations are prohibited by South African law.

Masekela attacked the U.S.'s inconsistent foreign policy regarding human rights.

"Why can the United States veto sanctions against apartheid regularly at the U.N. when they can force the whole world to impose sanctions against Iran?" she asked. "The United States and the Western allies do not have to bolster apartheid."

Masekela promised to take back posters hanging on the walls so the front-line fighters in South Africa so they would know they have support in America.

"We are not fighting against white people as such," Masekela said. "We are fighting against a racist society and the support of it."

The evening ended with Masekela's plea for additional help. "You have the power," she said. "You can make the transnational corporations heel."

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By Sally

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Railroading alleged by opera house critics

By Sally Kao

In April, an \$18 million proposal for a modern University of Minnesota music building and concert hall died in the legislature.

But in late July a private developer's request for \$11 million in city and federal funds to demolish Pracna-on-Main Restaurant and three historical landmarks at St. Anthony Falls to build an \$18 million Minnesota Opera house slid through the Minneapolis City Council quietly—and unanimously.

Because the city's decision was made quickly, with no public hearing or advance notice, critics claim Mayor Donald Fraser is "railroading" the proposal with the support of Vice President Walter Mondale.

"The skids have been greased to get the grant," said 1st Ward Alderman Walter Dziedzic before the vote.

"Politicians and businessmen can operate very smoothly when they know how to pull the right levers," said Minneapolis City Planning Commissioner Dan Cohen, who voted against the project.

Longtime Minneapolis City Hall watchers believe the speed with which the proposal ran the political gauntlet is due in part to its backers' fears that if the Carter-Mondale ticket fails to be re-elected this year, the project might go down the drain.

In a nutshell, critics are attacking the proposed project because of the:

- commitment of city funds without adequate public discussion;
- demolition of three historic sites at St. Anthony Falls for the proposed opera site: the Upton House—the oldest standing Minneapolis building (built in 1850), the Limestone Building and Pracna-on-Main;
- failure to reconcile plans with current development in the St. Anthony Main area; and
- questionable use of federal Urban Development Action Grant (UDAG) funds, which are designed to rehabilitate blighted city areas rather than prospering areas like St. Anthony Falls.

Cohen complained about the cursory manner with which the city scrutinized the project. "The staff reports and Minnesota Opera Co. reading materials regarding the new proposal were given to us during a city planning commission meeting where the commissioners had to vote for or against the \$18 million proposal in less than an hour," he said.

The project's chief proponent, Judson Bemis, retired chairman of the Bemis Co. and board chairman of the Minnesota Opera Co., blamed the short notice on a July 30 deadline set by UDAG's Washington office.

Cohen and others also say the St. Anthony Falls area isn't blighted. "The area is bustling with new construction," Cohen said. "The luxury high-rise Winslow House condominium

complex, the established restaurants such as Pracna-on-Main, Guadalupe-Harry's, the St. Anthony Warehouse, and all the gift shops seem to be extremely successful," he said.

"I'm concerned that the financing involves a multi-million dollar Minneapolis commitment to a project in which orderly development is taking place now, without any city funds. The few funds available should go to distressed areas, not prospering areas," Cohen continued.

"It seems to me that the private developer—the Jefferson Co.—is putting up a \$3 million private investment and swindling the federal and city government to come up with an additional \$15 million public investment to benefit the private developer," Cohen said.

State DFL Rep. Phyllis L. Kahn thinks the proposal to destroy all except the front facade of three historic buildings is "absolutely abominable."

"St. Anthony on Main is Minnesota's most important historic district," Kahn said. "To demolish everything except the facade of the Pracna building, to demolish three historic sites entirely and then rebuild the facade brick by brick makes no sense at all, and it is costly," Kahn said.

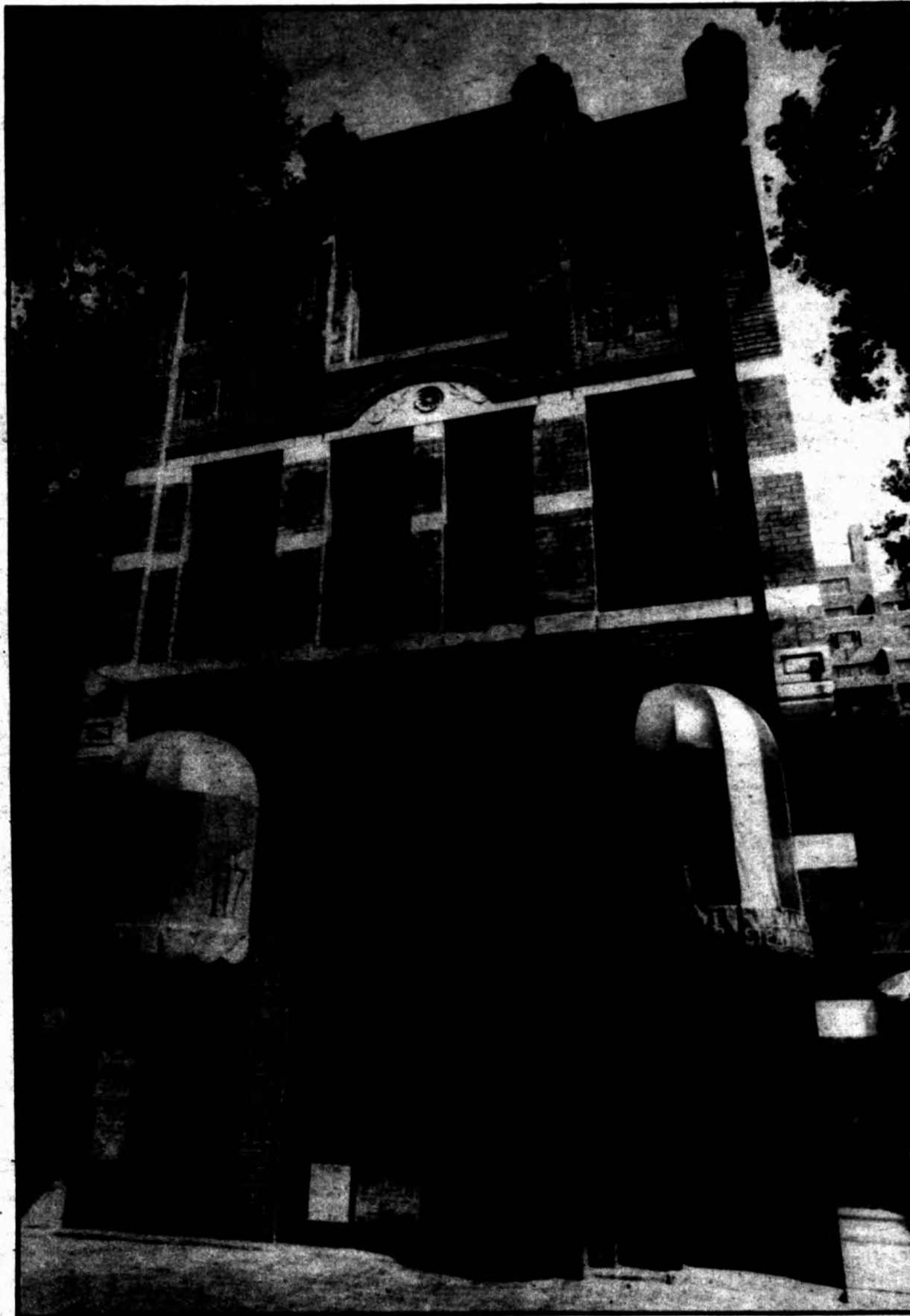
Russell Fridley, director of the Minnesota Historical Society, is also upset. "It would seem to me that it's a setback for historic preservation to take the Pracna building and reduce it to a cadaver," he said. "That's not my idea of historic preservation."

Kahn and others—including music students and teachers—are angry that a modern music building for the University of Minnesota, a proposal for which Kahn worked hard in the legislature, failed. Ironically, that proposal also cost \$18 million.

A little more than \$12 million of that money would have purchased a new music building on campus with classrooms, practicing rooms and office space, Kahn said. "The remaining \$6 million would have housed a 1,000-seat auditorium. This bill never passed because of political problems. And now, this opera proposal gets passed with no public hearing. I think that both these proposals should have been reviewed together," Kahn said.

Melissande Charles, executive director of the Minneapolis Arts Commission, said the commission should have been allowed to look at the opera proposal before city hall approved it. The St. Anthony Main residents and businessmen were not contacted either, Charles said.

The arts commission was sidestepped in the preliminary discussions of the proposal and the Twin Cities has not financed construction of such magnitude since Orchestra Hall, she said. If so much money is given to the Minnesota Opera Co., not much is left for other arts agencies, she said.



Pracna-on-Main

But 8th Ward Alderman Mark Kaplan is enthusiastic. He said the opera house will serve as a performing arts center for theaters, ethnic troupes and others who will be able to use the facilities at little or no cost.

"I would rather see an opera house than another 20-story housing high rise," Kaplan said.

Critics contend that the Guthrie Theatre, Orchestra Hall, St. Catherine's O'Shaughnessy Auditorium, the University's Northrop Auditorium and other facilities could easily accommodate the 30 to 40 yearly opera performances.

"Traditionally opera companies of

such magnitude can only be maintained by large cities with a strong financial base and large populations such as New York, Chicago, Boston, San Francisco or Los Angeles," said Kahn.

But its supporters contend that the new opera house would raise the Twin Cities' prestige on the national scene as the Guthrie Theatre and Orchestra Hall have.

A July 21 Minneapolis Planning Department report said, "Crudely put, opera produces more bang for the buck. It's a better deal for the public dollar. . . . Because it would be unique in this part of the country, an opera house would draw patrons

from a huge hinterland, to the benefit of the economic community."

City Planning Commissioner Frank Harvey, who voted for the proposal, says the project would not only enhance Minnesota's cultural activities but is a good economic investment that will pay for itself in 13 years.

The proposal's financing sources come from \$7 million in city bonds, \$4 million in federal government (UDAG) funds, and \$7 million from private developers.

Before construction can begin, more approvals are needed from the

Opera to 13

U to get complete honors program

By Ed Thoma

In an attempt to attract more high-ability students, the University will soon establish a system-wide honors program, complete with \$120,000 a year in merit scholarships, said Frank Wilderson, vice president for student affairs.

"This is a major priority for the entire University, not just for student affairs," Wilderson said Thursday. The possible University budget cuts shouldn't affect the new Merit Awards and Honors Program, he said. "I will fight very hard to prevent erosion" of the program, he pledged.

Stephen Blake, acting director of the College of Liberal Arts (CLA) Honors Program, said CLA is now the only college in the University with "a full-fledged" honors program.

A "full-fledged" honors program, Blake said, would be one with special courses, special advisers, a separate

college office, "and a whole series of special opportunities for some undergraduates." Other colleges, he said, have what they call honors programs, but don't offer the special opportunities that CLA does.

Soon after the McKnight Foundation gave the University a \$1 million grant for merit scholarships, Wilderson set up an ad hoc committee on merit-based scholarships.

The committee, charged with designing a scholarship program, went beyond that. They recommended a system-wide honors program, and suggested that a Merit Awards and Honors Office be set up to administer the scholarships and programs.

"We found an intimate connection between honors programs and high-ability students," said committee member Blake. The committee concluded that scholarship money alone isn't enough to attract top-notch students, but that a University-wide,

fully-developed honors program would also be needed, he said.

Although the committee asked for an office, Wilderson said that "won't happen for a while." He said the program will be headed by people already at the University, and that those people will stay in their present offices. "They'll meet frequently, of course," Wilderson said.

The Merit Awards and Honors Program will have several functions, including the awarding of scholarships, establishing and managing the University-wide honors program, and recruiting high-ability students. The CLA honors program will be incorporated into the Merit Awards Program.

There has been some merit scholarship money available at the University in the past, Blake said, but not enough. The grant from the McKnight Foundation will yield

Honors to 13



Stephen Blake

Photo/D. Hayne Bayless

Photo/D. Hayne Bayless

SPORTS

'Real' baseball still exists

Editor's note: Daily sports writers Jerry Zgoda and Tim Droogsma recently traveled to Chicago and Milwaukee for a weekend of baseball catching. Droogsma, who claims to have seen over 200 major league games, and Zgoda, a veteran of about two dozen games, filed these reports.

By Tim Droogsma

Friday, Aug. 8—Cleveland at Milwaukee: The biggest discovery of the night is the megabuck scoreboard in right field. It was just installed this year in Milwaukee's County Stadium, and it quickly becomes the focal point of the entire game. When Ben Oglivie slams a homerun, he gets a nice ovation. The noise is louder, though, when it is shown on the replay. Every big play is followed by thousands of eyes turning toward the scoreboard for confirmation of what just occurred, as if the people are not really sure it happened unless it can be seen in bigger-than-life video.

Afield, the Indians come to town with a six-game win streak, while the Brewers have lost several in a row. Both skeins come to an end with a 4-1 Milwaukee triumph. Bill Travers looks sharp in holding the tribe to four hits, and the Brewers are still sending up a tough offensive lineup despite injuries to Larry Hisle and several others.

One nostalgic moment for the evening. It is Frank Howard's birthday. Howard, a former home run hitter for the Dodgers and Senators, coaches first base for Milwaukee, and the fans give him a standing ovation when his birthday is announced. Howard is six-foot-nine, and has recently brought his weight down to just under the 300-pound mark. Up close, he is an awesome sight. Seeing him again reminded me of the story told about a player Howard managed in the minor leagues. When asked for his impression of his new manager, the youngster (whose name is lost in oblivion) said, "I wanted to take him home for show-and-tell."

"Brewer Fever" is the big theme in Brewtown this year. It even has its own song that the scoreboard leads the fans through. Among other things, the song urges the customers to "Be a Believer in Brewer Fever," and assures them that "You're part of the team, sitting in the stands." The song is now selling big as a 45 rpm record in Milwaukee music stores.

The scoreboard feeds the fans information about the Brewers' minor league teams, and I noticed with absolute joy that the Butte, Mt., farm club is being led by a youngster named, believe it or not, Randy Ready. With a name like that, can stardom be far away?

Saturday, Aug. 9—Montreal at Chicago: Wrigley Field revisited. It is my third trip there,



Pieces of a lost weekend

being in town, the Packers must be playing an exhibition game. Well, I had underestimated Brewers fans, who had turned out nearly 30,000 strong to watch a contest between their beloved true-blue brew machine and the Cleveland Indians—two non-pennant contending ball clubs.

Hell, back at the Met the only way our Twinnies ever draw 30,000 is to give something like a helmet or jersey away, so all the little tykes drag their parents to the ball park; or on the Fourth of July, when a large crowd usually suffers through the game just to watch the fireworks display afterward; or if the Yankees are in town.

Yep, you'd never see 30,000 people turn out at the Met just because the Twins are playing.

Upon entering County Stadium, even the differences between the fans are apparent. These Wisconsin people really cheer. They cheer every out of the opposing team. They cheer the second a score is flashed on the scoreboard that shows that New York or Baltimore is losing.

And this enthusiastic response to the game inspires the Brewer players. After getting a rousing ovation before his first time at bat, Paul Molitor walked and then proceeded not only to steal second base, but he also swiped third! That is unheard of among Twins players. In fact, most Twins players probably think stealing second and third consecutively is illegal.

With baseball games, especially for extended periods of time, the key to enjoyment is the little things, because I don't find the sport itself particularly exciting.

The little things are what make baseball. And Milwaukee was full of the little things. They had the team logos painted on the on-deck circles, the way the Twins used to when they were a respectable ball club in the 1960s. The Brewers also had the brand-spanking new, ultra-mod, gigantic, electronic scoreboard. The huge monster displays each player's picture and stats, shows instant replays and, of course, shows commercials between innings.

The Brewers also have a neat little amusement out beyond the centerfield fence. Situated at the top of the bleachers is a wooden structure shaped like a beer keg with a 30-foot slide that leads into a large tub. After every Brewer home run, Bernie Brewer comes out of his little house and slides down the neon-lit structure into the tub, releasing multi-colored balloons into the air. You see, it's the little things that make baseball.

What makes baseball at Chicago's Wrigley Field, our next stop, is the quaint, ancient stadium itself and those great Chicago people.

Baseball to 12

By Jerry Zgoda

It was quite an experience—five major league baseball games in three days in real baseball towns—Milwaukee and Chicago.

It was a trip that unlocked the hidden secrets, the little things, of real baseball.

I looked forward to this jaunt because I wanted to experience a real, major league baseball game. You see, in recent memory (the last 10 years), all I'd seen were Twins games, the best farm team in America, in Minneapolis' beautiful Metropolitan Stadium.

And so, after being stuck with Calvin Griffith's bumbling boys for the last few years, I was anxious for a chance to see the big time—and I was not disappointed.

Cruising down Interstate 94 into Milwaukee on a Friday evening in early August, we encountered a long string of vehicles lined up at the County Stadium exit. Could it be, I thought, that people actually go to baseball games here in Milwaukee?

I fell into a state of shock upon entering the County Stadium parking lot. Milwaukee was in the same situation as the Twins were—practically out of the pennant race in August. But the scene in Beer Town was worlds away from the Met at this time of the year. The parking lot was actually jammed with people tailgating.

At first I thought we must have made a mistake. We must have come to Milwaukee on the wrong night and instead of the Brewers

and each venture exposes another facet of the ball park. Today, more than before, I am struck by what an odd collection of people the fans of Cubbydom are. Just to my left a woman well into her 50's is wearing a tent-like dress with the Cubs emblem sewn on the chest, and keeps a running banter with the closest umpire, the third base coaches, and any nearby Cub, almost all of whom seem to know her. (Our seats are adjacent to the wall along the third base line, rendering such conversations possible. I think, in fact, that the first few rows are closer to third base than second base is.)

The two teams split the doubleheader, played in 90-degree heat, but a day at Wrigley, at least for the infrequent visitor, goes beyond the games at hand. From the ivy on the wall to the fans watching from the roofs of nearby apartments, to the rickety (what other word for it?) scoreboard in center field, Wrigley is an experience. I have never been to Fenway Park in Boston, the other "shrine" (how I hate that word) of baseball parks, but until I do, I see no way that it can be more enjoyable than the tiny park on Chicago's North Side.

There is a young outfielder by the name of Jesus Figueroa who toils for the Cubs. The first name is, of course, pronounced Hay-soos in Spanish, but the Wrigley organist remains adamant. He plays the first few bars of "Jesus Christ, Superstar" before each plate appearance made by Hay-soos.

Between the lines, we were treated to an un-

Trip to 12

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By Jere

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Friday



Freshmen Gophers begin practice

Gopher head football Coach Joe Salem welcomed his freshmen players at Bierman Field for practice this week. Their upperclass teammates will report beginning next week for training.

Photo/Jeff Goldberg

Trip from 10

sual sight—Bruce Sutter, the Cub's ace relief pitcher, losing a game. Sutter does this very rarely, and after winning a \$700,000 salary in arbitration the fans expect no less.

The other impression of "The Game" was an observation about the pennant-contending Expos. Despite the fact that they led their division most of last year, and are battling to win it this year, they look remarkably unlike a winning baseball team. The important bunts get fouled off, the clutch double play is muffed, and they do not, in general, look sharp. They have garnered much of their lead on basepath speed, but I came away with the impression that that speed is running a step slower as the year drags on, and that this team does not have the guts, heart, desire (what to call it, that intangible something?) to win the division.

Sunday, Aug. 10—Cleveland at Milwaukee: The two teams split a doubleheader, accompanied by about 30,000 fans who view the game once on the field, and again, still, on the scoreboard. My main recollection will be of two foul balls that were hit.

We were sitting in an open-air balcony that hangs on the front of the press box. Midway through the first game, a high pop foul went up, then began to descend directly on top of our perch. My companion, Jerry, stood up right away and began to reach for it. I politely leaned away, giving him room to catch it. It went right through his hands, bounced on the table next to my propped-up legs, and slid off into another part of the balcony. Jerry seemed very upset by his muff, and continued to mutter to himself for a couple of innings. Feeling for him a bit, I told him not to worry about it, there would be other baseballs. In the next inning, the other baseball came. It came back like a rocket and smacked the glass front of the broadcast booth directly over my head. It bounced back toward the field, and I made an easy grab for it over my shoulder.

It now rests on my dresser, and Jerry will never hear the end of it.

Baseball from 10

Wrigley Field is an odd little artifact among major league stadiums. The park has an aura about it that isn't to

be matched in pro sports structures. There are no lights and not even an electronic scoreboard, just lots of charm. The park, which fits into a city block, is a cozy, friendly place. Yes, cozy and friendly, even in dangerous Chicago. And the ivy-covered outfield walls are its trademark.

Almost as impressive as this nostalgic structure are the Cub fans. During a Saturday afternoon doubleheader against the Montreal Expos, a photographer, situated on the field next to the Cubs dugout, had slipped two Cub baseball bats to his son in the box seats.

"Where's the other bat?" the father inquired when the 8-year-old returned to the dugout with a lone piece of lumber.

"I sold it," the boy replied.

"You sold it?" the father asked incredulously. "How could you sell a (Cub pitcher) Rick Reuschel bat?"

The young boy stared at the ground in silence.

"You had no right to sell that bat," the father continued. "That was my bat."

If you're looking for loyal fans, then Wrigley is your kind of place. The Cubbies, the doormat of the National League for what seems forever, haven't won a pennant in 35 years. Yet, year in and year out, in April or September, the bleacher bums fill up the wooden seats above the ivy-covered outfield walls to cheer their team on. On this August afternoon, with the Cubs at the bottom of the Eastern Division, over 30,000 fans came out to Wrigley.

And it's watching those fans that makes Wrigley Field so much fun.

After Chicago outfielder Jerry Martin had a horrendous day at the plate against the Expos and watched a wind-blown fly ball fall five feet from him in right field, a man came down after the game to talk to the baseball hero.

"Martin, you're a bum," the man screamed, so Martin, who was emerging from the dugout a whole 15 feet away, would hear him.

"You stink. You hear me? You stink, Martin," the man yelled.

Ah yes, it's the little things that make baseball what it is.

University to house computer institute

By Elissa Cottle

Out of a possible 13 major universities in the United States, including Stanford and the Universities of Wisconsin and Michigan, the University was chosen to house the Charles Babbage Institute for the History of Information Processing.

The institute, which was founded in 1977 but has not had a permanent home until the University was selected, will be used to develop new ways of cataloging information, to expand archival computer information collections brought in from all parts of the world, to create a data base, and to interview important figures in the computer industry, according to Arnold Cohen, assistant dean in the University's Institute of Technology.

Through oral interviews on tape the institute will be able to "capture pioneers of the industry while they are still alive," Cohen said.

"The institute will be a central clearinghouse for manuscripts and materials having to do with the history of computers and will index, collect and preserve such materials," said Roger Stuewer, the institute's acting director and University professor of the history of science and technology.

The institute hopes to publish a national catalog of its materials, he said.

Students in computer science, the history of science and technology, sociology, communications and other departments will be able to take advantage of the institute's resources, Cohen said.

The impact on society of information processing has been illustrated in ways such as the ability to operate international airlines, banking systems, insurance companies and post offices, Cohen explained.

Both the University of Michigan and the University of Minnesota were finalists. Minnesota was chosen to host the institute because of the University's strong programs in the history of science and technology, archives and manuscripts, management information systems, and computer science.

Cohen also said the state of Minnesota has been economically revolutionized by the computer industry in the last 25 to 30 years. With the decline of food manufacturing, the production of hard- and software computer

Computer to 13

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Honors about \$100,000 scholarships, agreed.

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Honors from 9

about \$100,000 yearly for merit scholarships, Blake and Wilderson agreed.

That money will be split between National Merit Scholarships and Presidential Scholarships, with the national awards getting \$75,000 and the Presidential Scholars, drawn en-

tirely from Minnesota, getting the remaining \$25,000.

In addition, the Merit Awards and Honors Program would distribute \$20,000 a year for a separate scholarship program for high-ability minority students.

Recruiting is already underway, Wilderson and Blake said.

Opera from 9

UDAC's Washington D.C. office, the state and the city council.

Recently, Bemis asked the city of Minneapolis to delay its UDAC application for 90 days to "give the public an opportunity for full and timely public discussion" of the project.

Computer from 12

equipment has created many needed jobs in the state, he said.

The institute offices will be housed by fall quarter in Walter Library and in the University's archival facility.

The Charles Babbage Institute is named after a 19th-century English

mathematician known for his work in computer logic and technology. The institute's fund will provide \$150,000 per year towards the project, Cohen said.

The University will provide space and pay for part of the three salaried faculty positions for the institute, he said, and a search will be made for a director, associate director and archivist.



Official Daily Bulletin

Vol. 82 August 22, 1990 No. 30
Students and staff are urged to read the Official Daily Bulletin and are held responsible for the notices that affect them. They are also answerable for information on departmental bulletin boards.
Notices must be received by 10 a.m. two working days prior to publication and should be sent to Official Daily Bulletin, S-88 Morr. Except for certain notices of campus wide importance, notices will be printed only once.
ALL STUDENTS, STAFF & FACULTY
• Boynton Dental Clinic Hours
Boynton dental & oral surgery clinics open August & September, 8 am-4:30 pm, M-F. All students, staff &

Faculty are eligible. For appointments or info call 373-4048.
ALL STAFF & STUDENTS
• Interim Bulletin
As no regular Daily will be published Aug 25-Sept 28, an interim Official Daily Bulletin will be produced by U Relations & distributed on Thursdays if warranted. Notices for bulletin due in S-88 Morr by 10 am Tuesdays before publication.
GRADUATE FACULTY & STUDENTS
• Final Oral Doctoral Exam
Andrew Caruso (major: chemistry; minor: supporting), 9 am, Aug 29, 1016 SmithH.

What's Doing

All items for What's Doing must be submitted in writing by noon two working days preceding publication. They must be University community oriented. This service is free; forms may be obtained at 18 Murphy Hall. Notices will be printed the day of the notice only. Call Edwin McCarty, 373-3891.

PUBLIC BUSINESS MEETINGS
Overseers Anonymous. No-cost help for eating problems. Non-denominational. 10-11:30 am, Saturdays, 6-7:30 pm, Tuesdays, United University Church lounge, 17th Ave. & 4th St. SE, Mpls.

LECTURES—SEMINARS
Have Fun in the Sun. Weekly Bible study classes, 12:30-1:10 pm, 80 FordH, Tues., Wed., & Thurs.

Alliance Francaise of the Twin Cities. Semester classes in French begin Sept. 15. Classes held at several locations. For more info., call Alliance Francaise at 835-6406.
Ford and Body Image Group for Women. Beltram Health Center, 838 Lowry Ave. NE, Mpls. Every Tues. thru Aug. 28. Free. More info. call Nan Booth, 781-8816, 5:30-7:30 pm.
Family Tree Father/Infant classes will be held for dads and their babies (8-4 mos). Sept. 6, 13, & 20, 9-10:30 am, 1990 Selby Ave., St. P. For more info., call 645-0478. Students needed as patient educators & interviewers and to coordinate lab at Family Tree during daytime & evening clinics. For more info., call Susan Harper, 645-0478.

ARTS—MEDIA
KUOM 77 Fr. 11:30 am, Poet Phoebe Hanson discusses "Journal Writing," on U of M Focus. 1 pm, "World Bank," on Public Affairs. 2 pm, on the Afternoon Concert. 7 pm, "Women and Justice," a talk with Minnesota Justice Rosalie Wahl, on Evening Public Affairs. Sat. 2 pm, the Irene Kral Memorial Jazz Festival, recorded at the Kral Theatre in October, 1978, with Roy Kral, Al Jarreau, Carmen McRae & others, on Jazz Alive! 4pm, Mpls. Superintendent Richard Green discusses Mpls. Public School system. George Benson's music featured on the Black Side. CMU "Graphic Retrospective 1984-1989" by Vittorio Fiorucci, contemporary poster art film. Gallery 1 and Related Arts Gallery. Free. Thru Aug. 22. "Los Amigos de Guatemala," by Laurie Arias.

Gallery 2, Free. Thru Aug. 22.
St. Paul Chamber Orchestra will be performing a benefit concert for the Greater Minneapolis Day Care Association on Tuesday, Sept. 8, 8 pm. Orchestra Hall. Tickets available at Dayton's, 375-2867, GMCA, 871-3103, or Orchestra Hall, 1111 Nicollet Mall, Mpls., 371-9800.
Golden Gate Gallery. Cloth, fiber, & paper exhibition by Cary Foca & Richard Abell. Free. Starting Aug. 28 & ending October 8, 6-4:30 pm weekdays. Rm. 241 McNeal Hall, St. P. campus.
Minnesota Theatre for the Deaf presents "Wet Paint and Other Signs." Hennepin Center for the Arts, 528 Hennepin Av., Mpls. 378-1153.
Continental Showboat Theatre. "Charley's Aunt," will be presented. Tickets \$4.50, \$3.50 for students & senior citizens. For more info. about tickets, call Rarig Ticket office, 373-2337.
Chimera Theatre Company. Starting Aug. 24 thru 31, production for "The Ritz" begins. Crawford Livingston Theatre, St. P. Arts & Science Center, 30 East 10th St. For reservations, call 282-4300, other info. call 282-4311.
Schubert Club. Beginning Aug. 22, the club presents a series of Scherzhaft Comedies, featuring such stars as Peter Sellers, Margaret Rutherford & the Ritz brothers. Admission cost \$1.75 adults, \$1 children. For more info. call 282-3287.
Three Rooms Up. "Yesterday, Today & Tomorrow," silkscreen and handmade paper exhibits by Barb Poy. "Belle Yaine Porcelain," decorative porcelain by Robin Berry Anderson & Mary Pat Frenzel. Thru August 24, 4316 Upton St. Mpls.

Normandale Community College. "Peaceful Spirit," color photographs by Jane Altman. Thru Aug. 29. College Center Gallery, 9700 France Av. So. More info. call 830-8300.
INFORMATION—ANNOUNCEMENTS
OSLO held learning in German translation. Contact OSLO, Johnston B18. New directories of national internships, including Washington D.C., are now available in OSLO, Johnston B18. Field learning in intercultural school program, PROJECT ADAPT, applications now being accepted. OSLO, Johnston B18. Applications accepted thru Aug. 22. Friendship Adult Day Care Center needs help in such activities as music, art, individual & group counseling, health, & nutrition. OSLO, Johnston B18.
The Metro Affiliated Senior Programs Group needs a pianist who can improvise and transpose. No experience necessary. For more info., call G.M. London at 644-4402.
Heart of the Earth higher education. Tutors needed at Stillwater prison. Contact OSLO, Johnston Hall B18.
Planned Parenthood of Minnesota has a stimulating volunteer program aiding in the delivery of services to the community. They are low cost because of dedicated and trained volunteers. Call 885-2401 for more info.
Reverse Outing Club meeting for organizing trips. Beginners are welcome. Free. Refreshed by Showboat. Meetings are on Tues. night, 7:30 pm. For more info. call Pete, 328-2082.

classifieds 373-3385

CLASSIFIED DIRECTORY	
010	Furnished Apts
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rates	
1 day	\$.95 per line
2-3 days	\$.85 per line per day
4 or more consecutive days	\$.80 per line per day
two line minimum	

373-3385

010 Furnished Apts

M grad stu pref 2 rm apt, priv kit & bath, nicely furn & dec, very clean, quiet, on bus & freeway, to U \$115/mo. Call 926-1258 aft 5
Antiques—fireplace, utility paid, 1BR, on swimming lake, 15 min to U, heated garage, avbl now. \$325/mo. Call 588-4136, after Monday
Very large efficiency in quiet Stevens Square Bldg. \$175. Large plant-living windows, refinished Maple floors, bus to U. 870-4266.
600 E 15th (15th & Portland). Attr 1BR, nat wdwrk, cpd sec bldg. \$160. Call 338-5100.
Free furn apt for 1F in exchange for babysitting 4 1/2 yr old girl. Schedule flexible. Edina area. 938-4669.
1 eff furn & 1BR apt furn. Located at 700 10th Ave SE & 1008th St SE. Call 427-8437
Nr U hospital 1BR apts \$285
1015 Essex St SE 786-5233
4 Bkls U hosp. 1BR apts, \$255. 1015 Essex St. SE. 786-5233.
Eff 1 & 2 BR. \$215-350. Close to U & Loop. Furn & Part Furn. 378-2036.
Portland Ave 1412 aft effs, nat wdwrk, sec bldg. \$120-145. 333-1721.

020 Unfurnished Apts

424 W. 24th St.
1 BR apt, newly decor in modern bldg, So Mpls, express bus to U of M. Built in Bkshelf, and breakfast bar, clean, quiet, off street pkg, adults, no pets please. 871-7796 or 870-0661
1 BR, A/C, off st pkg, 10 blk to Campus. \$275/mo. Call aft 6pm. 379-8438
646 22nd Ave NE, lrg 2BR apt on bus-line. A/C, crptd, newer sec bldg, \$280. Call 434-6209 or 789-3836

2BR luxury condo, St Paul, spacious, frpic, porch, dishwasher, nat wd frs, no kids/pets, avbl 9/1. Bob 522-4032
3 BR Dining rm, living rm, frpic, stained glass window, newly decorated, \$650. 379-0585, 929-7665
Sharp eff in Loring-Guthrie area. \$150-170. Walk dwn or bus to U. Quiet sec bldg. 874-9555, 870-0249.
1101 S 7th St, 1BR, hrwd frs, walking dist to W Bank & downtown, avbl 9/1, \$200/mo. 333-7037 or 871-0299
1821 1st Ave S, 1BR, nat wdwrk, on busline to U, \$200/mo, avbl immed. Call 874-9026 or 871-0299.
Bottom dplx, 2BR, new kitchen & bath, fireplace, near bus, 20 min to U. \$22-0929, 522-3817.
Large 1BR & L-shaped effs. 10 min ride via I-94. Off str parking. 2727 1st Av S, Mpls, apt 202 870-9342
BREWSTER-2026-2030
1BR wlkng dist to St Paul cmps, off-str prkng, avbl immed. 647-0526
COMO-1100
1BR wlkng dist to Mpls Campus, off-str prkng, avbl immed. 379-0944
CEDAR AVE SO. 2805-13
1 & 2 BR off-street parking, adult security bldg. Call 721-2163
801 Univ. Ave. S.E. Lge sized LR, BR, AC, parking, laundry. \$285. 644-2225, 10-6pm. 378-1899, 6-10pm.
Lux 1BR AC, crpt, ldry, pkg, 9-1 18 Av SE \$300 htd. 331-1438 339-1759
Garfield So 2323. Eff & 1BR. Bsns avbl 9/1. 872-1614, 588-2302.
Heat furn, 1BR apt w/DR, pet allowed ref req. Inquire at 727-3741
615 E. 16th St, efficiencies \$160, ht pd, \$100 dep. 926-0920 or 341-4357
2BR, Irving & Lake, \$330/mo utills pd. Call 722-8333
Irving & Lake, small 2BR, \$275/mo utills pd. Call 722-8333
1BR Avbl 9/1 Close to U \$245 pls utills 331-1596 aft 6, 378-3187
Harriet Ave S. 22XX 1BR, \$225/mo, security building. 874-9126.
Upr dplx. Nr U hosp. 4BR apt. Utills pd, \$480. 605 Oak St. 784-9328.
Nr U. 1-6BR units dplxes. vry spc, w/ maint, Na wdwrk. Wsh/dri 633-0609.

stevens court
Hardwood Floors • 1 BR, 2 BR, & Eff.
Bus or Bikes to School
Next to City Park & Downtown
780-8555
Equal Housing Opportunity

2BR apt near West Bank, 2800 blk of 15th. 729-1403
Loring Pk area Eff & 1BR \$170-\$215 870-8537, 341-4001
Loring Pk area Eff & 1BR \$195-\$245 incl utill 871-1324 and 341-4001
Fulton St SE, 1BR, near hospital & U, \$185 plus utilities. 824-8377
1 BR apt \$225/mo. Heat furnished, available now. Call 475-2612.
River Rd W Mpls: elegant, frpic, 1BR \$395. 2BR pls den, \$600 724-9097
1BR & eff on Stevens Pk, busline to U, avbl immed. 870-4486 or 871-0299
19XX Columbus, lrg neat 1BR, \$220 incl utill. Close to bus, 571-6136 apt.
2BR apt, 2100 14th Ave S 559-0999 835-5553
204-208 Western, Stdo & 1BR Summit-Hill Area 647-1820, 690-1430
Loring Park. Beaut lrg studio, hdw frs, nat wdwrk \$175/mo 227-8466
600 Univ SE, 1&2 BR's will be shown Sat 10-3 Sun 1-4, \$265-\$385 utills incl
New Brighton, Long Lk Rd & 694 I & 2BR from \$230. 633-2072, 823-2576
1911 Park, lrg 1BR, sec system, bus, quiet, no pets, \$175. See caretaker.

KENWOOD-ISLES. Modern 2 BR to sublet 9/80-6/81. 1 1/2 baths, appliances, carpeted, security, elevator, AC, laundry, parking, express buses & 2 to U. \$450/mo, includes utilities. Grad/faculty pref. No pets. 374-2828.

810-814 EIGHTH ST SE
EFF & 1 BR apts located btwn U of M & Downtown Mpls. AC, laundry, off st prkg. Adults, cat welcome. 379-9012 522-265

OMEGA MANAGEMENT

FIFTEENTH STREET WEST
Studio apartment in turn-of-the-century building features beautiful birch woodwork, oak floors and original brass light fixtures
\$170-220 870-7878
418 7th St SE
Convenient to U of M and downtown Mpls, 2BR, AC, crptd, ldry, off st prkng, adults, cat welcome, \$375. Call 561-7090 or 331-6939
Dplx 29th Ave S 33xx. Lrg, freshly painted 1BR, sunny upper dplx. Hrdwd frs, \$225 pls utill. Cat OK. Call 338-8522
ALL TURN-OF-CENTURY CHARACTER GALORE
Rooms/eff/entire house. Starts at \$85/mo. Call John M-F 9-5, 338-0213
Apt. for rent, 3230 Nicollet. 1BR. \$245. 2BR \$315. Avail. now. Clean, redcc., security, AC on 18 bus line. 824-0196, 377-6008. By appt.

025 Duplex/Houses

5 Min to U or Dntwn
Very lrg 2BR dplx. Frpic, nat wdwrk & frs, stained glass, shwr, garage. Ref./lease/deposit req. \$410 pls utill. Open Sun, 1-3. 1520 10th Ave S. Owner occ. Avbl 9/15. 332-0894 eve.
Exquisite hrwd frs, beautiful oak wdwrk throughout-spacious LR, DR in lovely 2BR home. 30xx 34th Ave S, quiet residential area, nr major busline & UofM, all apts, 2 car gar \$425 pls utills, avall 9/1 827-7041 after 5pm
3BR house for rent, new cond old world charm, \$500 plus utills or reh just 1BR; have other people interested in 1BR & share the house, no pets. 24th & Portland. Call 871-3986

AVAILABLE NOW NR U

824 17th Ave So. lower 1 BR Lrg LR, DR, kitchen, yard off-str prkng, kids OK, \$250 For appt call 338-5229
3BR dplx, quiet, Como area, newly dec, off-st pkg, ldy, nr U & downtown, 1094 25th Ave SE, \$450 pls utills, avbl 9/15. 843-8930 eves.
AVAILABLE 9/1 NR U
828 17th Ave S Lwr 3BR Yard, kids OK \$350 pls utills For appointment call 338-5229
Quiet upper tri-plex, Sept 1, Oakland, crptd, \$195/mo plus utills, dep/ref. Call 645-6898 or 871-3012
Quiet, small lwr tri-plex, Sept 1, Oakland carpeted. \$150 pls utills. Deposit/reference. 645-6898/871-3012.
Upper duplex, furn, 1900 Portland Ave S, on busline, nr U, \$205/mo plus deposit & utilities. 722-9133
2BR upper dplx, spacious, carpeted, nr Chicago & Lake, 3020 Elliot Ave. \$300/mo plus utilities. 825-4403
Lower dplx. Newly redeccated. 1BR. No pets. 588-1766, evenings. Lwr dplx, 2BR, 33rd & Longfellow S. 729-7421.
2BR dplx, gar avbl. \$225 pls utill. 25th & 16th Ave. S. 729-8745 or 789-7645
Lg 2BR upper dplx, S Mpls, 36xx Park Ave, bus, \$325, 9/15. 824-8237
331-1438 Nr W bk & dntwn 336-3286. 2 & 3 rm upr dplx. \$175 & 195 htd.
4 pls BR, 1 1/2 baths, close to U, pets ok. \$600/mo pls. 378-9332 Joy.
408 13th Ave. S.E. 3BR apt in Dinkytown. \$460. Call 644-2225.

For rent: 5 BR house 612 7th St SE. \$750; students. 825-7358.
2806 15th Ave 2BR crptd, \$225-\$245/mo. Steve aft 6 869-4155
3BR upper dplx, avbl 9/1, 11xx 23rd Ave SE, \$300/mo plus utills. 722-6801

030 Roommates

1 M/F to share nice 3BR house on France Ave S, own room, near market, 3 buslines available, including express to U. No drugs or heavy parties. \$140 plus utilities. Please call nights or weekends, 925-0668
Chem free F to shr spc 3BR upr dplx, newly remod w/prch, 2 baths, finished attic & loft. So Mpls. \$160/elec. 872-8387 anytime, avail immed.
1 Str M nonsmkr gentle & exceptional to shr 3 BR duplex w/2F & 2 cats near lakes, comfortable atmosphere \$120 plus utills. Call 823-7038
Mature female non-smoker to live w/ F Grad student, 34, in huge duplex between campuses. \$210 pls 1/2 utill. 644-6505, persistently.
2 M/F (non-smokers) to share upper duplex. Close to U, downtown. Off-street parking. Available 9/1 or 10/1. \$90 each plus utilities. 874-1488
M/F 20 pls to shr spacious duplex in S Mpls w/1M. Garage, on U express bus route. \$150/mo pls utill. Avail Sept 1. Call eves 824-8365.
F roommate wanted: serious student for a nice one bedroom apt in SE Minneapolis \$142 ea/mo Call 623-0167
2 resp F 20 pls to shr lovely 2 BR upper Duplex w/1 F. Furnished, wd frs, storage space, Dinkytown loc. \$150 incl utill. Call Becky 623-0717
Nsmkr to share 2 BR in SE, A/C, balcony. Am quiet 24 yr M. 933-1223, after 4 pm. Ask for Mark in Service Bureau, or call 623-1162 anytime.
1 or 2 M/F to share spacious 3BR hse w/1M, nonsmkr pref, near Wirth Park, \$145/mo utill incl Avbl now Call 377-8779 eves
1F to share large 3BR apt in older house w/3F. Dinkytown area. \$80/mo plus utilities. Must tolerate some partying. 379-1289 after 3:30.
F to share 3 bdrm dplx w/1, wash/dry, AC, frpic, study, NE, \$175. 379-2770
M/F 5 member vegetarian coop. Beautiful home. 9/1 or 10/1. \$135 plus utills. 374-9258.
M/F for 4BR dplx. Near lake & Lyndale. U-express \$83/mo plus utills. Call 822-9931
F law or grad stndt to shr spc 2BR dbl w/F, So Mpls, no smoking. \$175 pls utills. Karen 335-9331, 729-3571
Christian F to shr 2 BR apt nr St Paul campus, 1 1/2 blk from inter-campus bus. \$125/mo. 645-7526.
M/F to share 3BR in NE, \$70 month plus utilities. Call John or Nancy, 331-9024
IF & 3M to shr 5BR house w/1F, semi-coop hse, 21 pls, nsmkr, resp, \$100/mo plus utill, avbl 9/1. 331-5349
F housemate wanted share lrg 3BR lwr duplex on busline \$125/mo plus utill Call 721-7210
1 M to shr 3 BR apt nr 27th & E River Rd, \$117/mo, avbl 9/1: 370-0541. Ask for Ralph or Scott.
1 F/M quiet studious resp grad law med nsmkr stud. Across law school \$130/month w/1F. 375-0404
F student 22 plus to share 2 BR w/F and 2 cats. 5 blocks to Univ. 341-4219.
1 str M to share 3BR dbl w/2M, 6blks to Calhoun, frpic, C/A \$193/mo pls. Avail 9/1. Call 926-9492 Hank
1F to shr 2BR, Walk to U, Pool/sauna/parking. Call Jackie at 379-1385/379-1121

M/F to share 3BR house \$140
On busline in N Mpls Avall 9/15
Rick 529-1176 eves
1M/F to share 3BR duplex nr U w/2, \$150/mo plus utills, washer/dryer. 6 month lease. 331-1764
1M to shr 2BR w/1M, AC, modern, 15 min to cmps, nr buslines, SE Mpls, avbl 9/1. 379-1132 aft 6. Keep trying.
M nsmkr vegetarian, 21 pls, to shr 2BR dplx w/1M, 27 NE, on bus, \$125/mo inc ht, avbl now. 788-0885
Need 1 lib M to shr upper 2 BR dplx w/1M, E. side St. Paul near 194. \$130 avail 9/1. 778-1495
1 M nsmkr to share 2 BR dplx w/garage, \$138/mo. Nr U. Call Dave, easiest moras. 789-7838, 781-7538.
1 M/F nsmkr to shr quiet duplex w/2 on Powderhorn Pk. \$140/mo pls utill. Avail immediately 722-5023.
2F to share 2BR apt Dklyn. Avbl immed. Call Cathy, 379-1165.
M 26 nsmkr seeks nice duplex/hse near U 9/1 will shr 379-3441 aft 6
F nsmkr shr lrg 1BR apt furn, 800 Univ Ave SE, avbl 9/16. 463-8006
1F to share 4BR dplx. 331-5046. 1323 8th St SE, \$100, no utilities
1 lib M - shr 1 BR, Lake & Henn area. \$115 & utill avall 9/1 374-5346.
1M to share huge house S Mpls, on bus line. Nsmkr 822-9285
1F to shr lrg 4-BR up dplx w/3 \$93.75 pls utills, avail 9-1. 375-1426
1 M/F to shr 3Bdrm apt
More info: 333-4734
1 tidy quiet nsmkr - shr 3 BR, uptown w/2 F, Grad stndt pref 825-1247.
1M to share 3BR apt w/2 M near 22nd & Elliot \$83/mo 871-0854
2F n/smk 2 shr hse & duties w4 M/F, bus, lks, \$79 & 114 825-2873
1M nsmkr to share 2BR apt \$90/mo close to U 331-2306
Person to sh h 2 blks Dnklytwn Own rm Lndry 378-2065
Str M shr 2BR nr St. Paul U. \$130. Call 370-0541 or 439-8886 Dave
F 25 pls to shr house w/2F, E Lowry Hill, nr bus & lks. Quiet 374-4612
Call 644-8318 eves.

040 Rooms

501 5th Street SE
Coed rms in beaut old mansion. Very charming original detail, wd frs, oak cabinet, etc. Pleasant atmosphere. Nick aft 5:30, 331-7618 or 378-2311
1019 University Ave SE
Coed hse. Exc loc, nr U. Club Kit, bath. Warm & friendly. Util inc. Call Bill 379-0363
1312 7th Str SE, charming coed hse. Furnished very nicely w/club kit, bath, lndy, prkg. Util inc, very clean. Ron or Patti 378-0387, 378-2311
1318 7th Str SE. Coed rooms near Dinkytown. Very clean, friendly, lndy, parking, very rears rent. See Greg 331-4944, 378-2311
Coed rooms are available with GOPHER STATE HOUSING Come to 1320 7th Str SE or call 378-2311
Rm & bnd in exch for 25hrs/wk child care. Small wage, no wknds. Must like children. Char. ref. Call Peg btwn 8 & 5, 546-3357, aft 6, 377-1188.
1320 7th Str SE. Rooms for women in this very clean nice hse nr Dnklytwn. Lndy, prkg, utills. Deb 378-0589
1319 7th St SE room in Dinkytown furn room, club kit, utills furn, men. \$130. 521-4755, 338-4895, 331-8050
Room & Bnd for making meals for elderly couple in SW Mpls home. Extra wrk available. 824-5729.
528 14th Ave SE in Dinkytown furn room, club kit, utills furn, men. \$132. Avail Sept 1 521-4755, 338-4895
M/F 23 pls. Nsmkr share lrg beautiful house. Own room. 521-7233.

OFF CAMPUS HOUSING

Individual and dormitory housing available at the Nicollet House on the Mall (Washington & Nicollet)
• Weekly Maid Service
• Private Baths
• 5 minutes from campus
• Public transportation every 20 minutes
• 24 hour security
• Rates \$100-\$160/month
For information and free pickup service, call 338-0771 Ask for campus representative

3 rooms and bath furn \$200/mo, plus deposit, near WB. Call 332-9700

Fnsd rnt in home nr bus, \$100/mo. Highland Park. 647-0231, aft 9pm.
2 rooms w/refridg, \$135/mo. plus deposit, near WB. Call 332-9700
Lrg sunny, quiet room avail Sept 3rd. \$100. Call Connie at 331-1730
Walk to Guthrie, 1 blk to U exp bus, shr kchn/ldry, \$100/mo. 872-1500
Furn rm, kit privileges, utills, lndy. Nsmkr. \$130/mo. 331-2515
Unfurn room. Men only, shr bth & kit. Avbl immed. 546-6216.
Furn rm nr U \$85 incl utills.
Shr phone, kit, bath. 379-0271 Bruce
Rm for F avall 9/1, \$61. Share bath. Dinkytown Call 378-2737
Sleeping room, separate entrance
Tiled bath 26th & Como SE 378-2756
1928 Emerson S, furn sleeping rm, nr Lk of Isles, bus, \$125/mo. 377-9189
Rm avail for Xian in hse w/3. 1M. St. Paul Campus. 644-8318 eves.

050 Misc For Rent

Office space near St. Paul campus, includes desks. Call libby 835-1603

055 Homes For Sale

BEAT INFLATION BUILD EQUITY FOR SALE
Large 2BR apt with balcony or patio in building on Van Cleve Park Walking distance to U. \$49,500-\$64,500 only 5% down no closing costs. also available 1BR apt \$39,500 Studio apt \$29,500 1313 Como Ave SE 338-5229
FAST POSSESSION*
OFF RIVER RD. 3BR STUCCO FHA/VA \$56,900 CD/ASSUME Call Engnell 866-3651
THORPE BROS. INC. 866-3651
SOUTH OFFICE
1BR condominium close to the U & downtown, 5 percent down, individual exterior entry, utills & central air, turn of the century wood trim, nat exposed brick, oak cabinets, crptd

W RIVER RD CLASSIC

Sparkling clean & a short scenic bike ride from the U! Expansive living rm, formal dining, updated kit. 3 BR, 2 baths, exc cond; easy care, low 90's. Call Mae Sylvester

Jambor Inc., Realtors, 698-0866
1 MILE TO ST PAUL CAMPUS
Lrg immaculate 4BR, rental possibility in finished bsmt, redex throughout, steel siding, 1 1/2 bath, lrg kit pantry, fam rm, oak blt-in, lrg 2 car gar, nr Como Prk, bus & shopping, much more! Owner mid 70's 645-2919

BLOCKS TO LK CALHOUN
Immaculate 3BR, 2bath, main flr family rm, rec room w/bar, owner will finance with gd down FHA & VA, mid-70's, for more info call Stef Foster agnt 835-6759 or 835-1300

Victorian home, 3BR, dble parlors, DR, lge kit, impeccably maintained, new roof, wiring, & plumbing. Avbl immed, 12 min to U. \$49,700. Call Jim Clark, 920-5605, 874-1221.

3 BLKS TO U OF M: 2021 S 7th St
By owner 2 BR sng flmly, rmdld, ckn and cozy 1 of a kind loc to own. Do not disturb tenants. 332-0894 eves for appt. Low 40s. Submit terms.

CLOSE TO U OF M
2 BR stucco, remodeled, good neighborhood. 50s, by owner.
721-5409 376-1078.

Fridley Terrace - 77 Marshfield mobile home. Nice back lot, bus line. Call 786-7956.

Midway 1804 LaFont. 2BR \$42500. Owner 483-0188/647-0969

060 Help Wanted

ADMINISTRATIVE ASST: Exciting, challenging position for Real Estate Association. Secretarial skills pls strong art and design. Variety and public contact. Need person with maturity and enthusiasm. Learn association work inside-out. Salary depends on qualifications. For interview, please call Mr. Harrington 927-8602. Assistants needed w/ business publication. No typing or selling required. Call 699-7310.

BANK POSITIONS
PT tellers to work afternoons. Experience preferred, but will consider applicants with banking or cashiering experience. Franklin National Bank, 874-6000. 100 West Franklin.

ADVERTISING RUNNER

20-25 hrs/wk 3-5hrs/day

Applicant must be a U of M student and have a reliable car and time to work in the afternoon (1-5 p.m./flexible). Knowledge of Minneapolis, St. Paul, & suburbs helpful. Hourly wage plus mileage. Call 376-5550 for an appointment. Applications will be accepted through Friday, August 22.

The Minnesota Daily
An Affirmative Action &
Equal Opportunity Employer

SAM'S 7TH ST. ENTRY

Downtown Mpls.
Become part of SAM'S, the most innovative nightclub in the Twin Cities. Have fun listening to the best in music while working. We're now looking for competent waitresses, cashiers, visual effects-projectionist, floorpersons & doorpersons.
Call Karen or Dan, 338-8388.
MWF 12-4
Equal Opportunity Employer
BUS-DISH, Nights, Sun-Thurs.
Call 971-8661.

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Pannekoeken Huis
49th & Central NE.
Cashier
Part time, experience
\$4.40/hr
Heller's Market, 1521 E Franklin

AAU Swim Coach/ Instructor
Must have WSI & enjoy working with children
Call 533-5720/425-2187

Young man to work around construction in New Brighton area. Put in drain tile, clean up, misc. Must have own car, can arrange hrs. Lisa at Harstad-Todd Const, 10-6pm, 636-3751.

Frat cook wanted for school year
Eve meal only. Don 331-7931 aft 3

Counselors. Resident counselors to live in facility for developmentally disabled adults. 1 person to be employed full-time, spouse may be part-time. Salary negotiable. Excellent benefit package. Contact Martin McGraw at QSS, Inc. (612)339-9017.

PT COUNSELOR
Every other wknd in grp home for mentally handicapped offenders. \$5.50/hr. Call Dave, 522-6689.

COUNSELORS
Couple to work 2 weekends/mo in group home with troubled adolescents. Prefer human services background, others considered. \$200 per wknd per couple pls \$40/weekend bonus program. Call weekdays 9:30-4 Mr Robson 377-1350

PT Resource Counselor for 6 residents in group home for MR. 15-20 hrs/wk. Trans nec. Jean 644-7680

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CREDIT PERSON

Parttime position with the Minnesota Daily in Credit Collection to begin Fall quarter. Previous phone collection helpful, but will train. Must be U of M student, able to work 20 hours per week. Good opportunity for business students. Call Cathy Frisk for appointment at 376-5536.

The Minnesota Daily is an Affirmative Action/Equal Opportunity Employer

LIGHT CUSTODIAL Dance/exercise center on West Bank U of M nds janitor to maintain dance studio. No heavy lifting. Flex hrs, 10-12/wk. Beg Mon Sept 1. Work thru school yr. \$4.50/hr. 340-1306 M-F 9-5, Linda.

ART DIRECTOR & ASST. ART DIRECTOR

for Fall quarter
Applicants must be registered University students. Be available for training during the second Summer Session, be willing to work 2-3 nights a week and have relevant experience in graphic design, typography and newspaper printing (offset). Portfolios and resumes should be brought to 10 Murphy Hall by Aug 22. Call Sue at 373-3381 for further information.

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STUDENTS: EARN EXTRA DOLLARS

SETTING APPOINTMENTS FROM CUSTOMER ORIGINATED LEADS.
Part-time
Hours flexible
Maplewood area.
For details, call 770-0250

CLERICAL PART TIME

Dayton's is currently interviewing for part time clerical positions in collections, sales audit, and credit. Evening hours and Saturdays - perfect hours to coordinate with your busy schedule. Enjoy Dayton's Liberal employee discount. Apply 11th floor employment office, downtown.

DAYTON'S

Equal Opportunity Employer

WANTED: STUDENTS ANY AGE PT&FT

JOBS AVAIL 861-7005

Driver, 6-10AM, poss afternoons. Drive employees to job sites & genl office assistance. 522-6626.

ADVERTISING POSITIONS

ADVERTISING ARTIST/ART DIRECTOR
Position open for student interested in art or advertising-related career. Design, illustration, layout knowledge a must. Experience strongly preferred. Should have working knowledge of creative advertising process.

ADVERTISING COPYWRITER
Position open for student in advertising-related field with strong copywriting and journalistic skills. Working knowledge of creative advertising process a must. Experience strongly preferred. Should have completed Jour 3241 or related course. Must be a quick thinker and have ability to see project through implementation. Applicants must be a registered U of M student through Spring 81.

Enjoy a fun, creative atmosphere, constant challenges and career advancement while working 20 plus hrs/wk. Submit portfolio at 720 Wash Ave S.E. Suite 340, or call 376-5550. Applications accepted through Aug 22.

THE MINNESOTA DAILY

An Affirmative Action/Equal Opportunity Employer

Phone Clerk

Immediate opening. 8-1. 12-5. Heavy and incoming phone calls. General filing. Should have pleasing telephone voice and ability to deal with public. \$3.75/hr. For more info. and appts. please call Carol or Sharon

338-4306

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11am-2pm, Mon-Fri, avbl immed. \$3.64/hr, free lunch. Apply 401 CMU

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If you're 19 or older we want you. We offer drivers a choice of work shifts. (Ask for schedule) Pick the one that works best for you. Apply to Yellow Cab and start earning that extra money now.

Yellow Cab Co.

127 1st Ave. N.E.

Gardener wanted imm, F or PT, transportation necc., possibly through Fall 854-8213

GRAND-LEX AREA

Cpl to serve as wknd houseparents in grp hm for 6 MR adults-every other wknd & holiday. Pref childless. \$155/cpl/wknd. 292-0317

PT OPP. We are looking for people who have had some gymnastics exp & who enjoy working w/young children. Teach gymnastics classes for a well-established & growing gymnastics club. Call immed. Ask for Curt Adams. 699-5353.

We have the following openings:
PT weekend bellperson
PT weekend security
PT cafeteria server
PT banquet set-up

If interested, please apply in person, M-F, 9-12AM. Sheraton-Ritz Hotel, 315 Nicollet Mall.

Equal Opportunity Employer, M/F

PAYROLL CLERK

Part time position with the Minnesota Daily as payroll clerk to begin Fall Qtr. Must be U of M student who has completed Accounting 1-050, able to work 20 hours per week. Good opportunity for students in the accounting/business program. Call for appointment. Ellen Morse 376-5489

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To earn up to \$360/week before school starts

• Work late Aug. to late Sept.
• Free housing available at Territorial (some restrictions apply)
• 10-12 hour shifts (all in plant) (depends on crop & weather cond.)
• Free busing from U area.
• \$100 Bonus possible.
• Best Summer Job around

For more info and application call

373-6643

Evenings call Kevin 373-6535, Diane 373-6562 or Mark 373-6498

JANITORIAL

Part Time Weekend Mornings, **HABERDASHERY Restaurant.** Call 333-6303, ask for Kurt

Wanted: Student or other person to live-in & care for infant Aug 25th-Sept 25th. Salary, room & board Wazayta area. Call Lana 332-1406

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We will give you a choice of work shifts to solve the problems. Apply to drive if you are 19 plus.

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127 1st Ave. N.E.

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Plasma Pheresis Center of Nat'l Health Care Corp seeking persons for entry level positions in receptions, screening & phlebotomy assistants. Opening for FT days or PT eves & Sat AM. \$3.69-\$3.88 to start 15% increase in 45 days, shift differential for eves. Call 870-8661 for an appt

MOLD MAKER & CASTER

Figuring manufacturer exp in latex will train for specific job. Artistic skill helpful. Rice-Como area, St Paul. Joseph 375-1105

Looking for a position that you can be creative in? We have 2 openings, as live-in staff & 1 FT in a residential group home for 6 MR adolescents. The applicant should be energetic & resp & have exp working w/MR 546-5648

Night Editor

The Minnesota Daily needs at least one night editor to start fall quarter. \$26/night, about 5 hours/night, 2 nights/week. Good language and proof-reading skills essential. Knowledge of libel laws required -applicants will be tested. Must be registered U of M student and have Minnesota driver's license. Apply at 10 Murphy Hall. For more information call 373-3381 and ask for Susan.

The Minnesota Daily is an Affirmative Action/Equal Opportunity Employer

Group home for MR has FT night staff position open Mon-Thurs Work w/residents & house chores Call 546-5648 now

Students/Homemakers
NURSING ASSISTANTS for nursing homes. Flex hrs & wknds. Up to \$4.75/hr, avbl now. 835-2017

Newspaper Production

The Minnesota Daily production department has many openings, both aft. and eve., for fall quarter. Afternoon positions include:

• Adv. keyliners
• Stat camera operator (experience nec.)
• Ad proofreader

Evenings positions:
• Edit keyliners
• Typists(55+WPM)

Experience is helpful but not necessary.

If you are a U of M student, are interested in shaping a newspaper or for more information call Julie (Mary after 5p.m.) 376-5463.

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OFFICE

Fri PM & Sat \$4.75/hr. If you have good communication & organization skills, call Laurel at 588-9700 Miles Homes, 4500 Lyndale Ave N, Mpls, Mn 55412

OUTREACH WORKER

Planned Parenthood seeks person to implement Outreach program in Mpls & St Paul. FT \$9,932/yr plus good benefits. Call Colleen 336-8931

HELP SHAPE A NEWSPAPER

The Minnesota Daily needs people to fill the following positions. Applicants must be registered U of M students

COMMUNITY EDITOR

The Minnesota Daily needs a Community news editor. 30-40 hours/week \$107 hours/week Previous newspaper experience preferred, editorial and news-gathering skills essential. To apply submit resume and clips of published work to Daily editorial office-Murphy Hall 206 Church Street, East Bank campus For information call 373-3381 ask for Susan Pollock or Jeff Goldberg. Deadline for application is Friday, Aug 22

STAFF PHOTOGRAPHER

Applicants should have working knowledge of newspaper photography and be willing to work 20-25 hours per week. Qualified applicants should submit a portfolio of at least 10 but not more than 20 photographs plus representative clips of published work. Photographs should be 8x10 or 11x14 and need not be mounted. Applications may be obtained at 10 Murphy Hall and will be accepted through Aug 15 only. Submit portfolios in box or envelope with name and phone number clearly displayed. Portfolios will be kept at the Daily through August 19. For information call 373-3381 ask for Jeff Wheeler

COLUMNIST

for Fall quarter
\$50 week plus inch rate of \$ 50. Must be registered at U of M. Submit proposal or description of subject matter to be covered plus two sample columns to 10 Murphy Hall by Friday, Aug 22. For information call 373-3381 ask for Susan

COMPLEMENT EDITOR

The Minnesota Daily needs an editor for the Complement section - 20 hours/week \$75/week The Complement section is a weekly feature section appearing on Wednesdays that focusses on photo/human interest subjects and utilizes the work of freelance writers in coordination with the creative interests of the Daily photo staff. Strong editorial and organizational skills essential. Submit resume and clips of published work to 10 Murphy Hall 206 Church Street, East Bank campus by Friday, Aug 22. For information call 373-3381 ask for Susan Pollock or Paul Choit

PHONERS!

Need PT work for school yr? Need FT pay? If so, we have the job for you. No pressure, no selling, salary pls commission & bonuses. CALL NOW. KRIS at 378-3623. Near University.

VERIFIER

Major duty is contacting subscribers to verify orders & service. 15-20 hrs/wk scheduled between 4-9pm Mon-Fri. Pay: \$3.53/hr

STATEMENTS CLERK

Duties involve processing stops & starts for circulation, maintaining subscribers status books, & assigning numbers to new customers. Requires ACCURATE figure work & attention to detail. 4 hrs/day Mon-Fri betw 8am-5pm. Pay: \$3.89/hr.

PHONE CLERK

Major duty involves answering incoming phone lines, answering questions & helping customers with service problems. Requires ACCURATE typing of 20 WPM. 20-25 hrs/wk scheduled between 3-9pm Mon-Fri & 7am-3pm Sat-Sun OR weekend hrs only. Must be available to work every weekend. Pay: \$4.21/hr.

If any of these positions are of interest to you, please phone Personnel at 372-4075 for an interview appt. 425 Portland Ave Minneapolis, MN 55488

The Minneapolis Star/Minneapolis Tribune

Affirmative Action Employer

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Minnesota Daily

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We are not told what the writing was and naturally there has been much speculation about it, which probably is all right if done in reverence and for profit for The Scriptures say "It is glory of God to conceal a matter, but the honor of kings to search it out." A good guess as to what was written might be: "Where is the man? Did you not say she was taken in the act?" Their saying that Moses said she should be stoned was only half of the story for The Law said: "they shall both of them die, both the man that lay with the woman, and the woman; so shalt thou put away evil from Israel." Deut. 22:22 and Leviticus 20:10. If we prefer the evil to the remedy it is because of ignorance, blindness, and unbelief of the eternal judgement and

justice of The Almighty!

Of course, Jesus, being God as well as man, knew where and who the man was: "Thou God, seest me!...The eyes of God are in every place, beholding the evil, and the good." So, Mr. Adulterer, Mrs. and Miss Adulteress, God knows who you are and where you are whether the scribes and pharisees find you, or not: every one of us must give account of ourselves unto God! Beware, lest you "wrest" this Scripture passage and think Jesus indifferent to immorality and adultery! He did not abrogate God's Law of severity by saying to the woman "Neither do I condemn thee, go, and sin no more," but on the contrary He "magnified The Law and made it honorable" by taking upon Himself the woman's death penalty, and shortly afterwards died a much more horrible death than stoning, crucifixion! It surely cost Him to say "Neither do I condemn thee, go, and sin no more!"

The Law of God says "both the man and the woman shall die!" Mr. Adulterer, Mrs. And Miss Adulteress, have you "Come to Jesus" for forgiveness, cleansing, and grace to "go, and sin no more!" Christians, if the woman brought to Jesus by His and her enemies, got saved, how much more might some of the multitudes of guilty all about get saved and cleansed if brought to Jesus by the testimony and prayers of His and the sinners friends — "Ye are my friends, if you do whatsoever I have commanded you."

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AE

ARTS & ENTERTAINMENT



by Jay Walljasper

Somehow, amid all the production, platinum and publicity, the notion of rock stars as living, breathing people has been lost.

Seen through a rainbow of flashing lights, heard through a king's ransom worth of sophisticated sound equipment and prodded on by the frenzied screams of ticket holders, rock stars do seem a little

Performers top row left to right: Bonnie Raitt, Bruce Springsteen, Clarence Clemons, Jesse Colin Young, Jackson Browne & Carly Simon. Bottom row: John Hall, Graham Nash, James Taylor, Carly Simon, David Crosby, Stephen Stills and Graham Nash.

Minnesota Daily

like gods, devils or at least someone different from you and me.

It is the masterful debunking of this myth that makes *No Nukes* such a fascinating look at rock 'n' roll. Here we have honest-to-goodness STARS, worrying about the fate of the planet just as orthodontists, waitresses and college students do.

It is a little surprising to realize that with all their money and notoriety, stars are not insulated from radiation. If the Diablo Canyon nuke—which straddles a fault line in Southern California—goes, it takes the rich and famous right along with the poor and obscure.

So the musicians gathering at the MUSE (Musicians United for Safe Energy) no-nukes concert at Madison Square Garden last September were there to save their own skins

as well as humanity.

And *No Nukes*, the film record of the event, doesn't make the rock stars into heroes. The movie makes it clear that James Taylor is losing his famous hair, Carly Simon is gaining a few lines on her famous face and Stephen Stills dresses and looks like someone you'd expect to defend nuclear power. Even Graham Nash, who hasn't aged a minute since his days with the Hollies, is shown fawning over Ralph Nader like a sophomore to a senior.

This isn't the first movie to take us behind the scenes of rock 'n' roll, but it is the first to do it without any romanticized clichés about the bustle of the music world. We see that there is nothing particularly interesting backstage except the people themselves; horsing around,

rehearsing and, in this case, wondering about the environmental consequences of unbridled technology.

Of course, the film's highlight is the concert footage, which was innovatively shot by two-time Oscar winner Haskell Wexler. Bruce Springsteen shows why he's the greatest performer around on "Quarter to Three," James Taylor and Carly Simon show that marriage can still be funky on "Mockingbird," and Jackson Browne shows that a political message can mesh just fine with a lovely tune on "Before the Deluge."

The single most amazing clip in the whole movie, however, is from an old Army propaganda film where a chaplain uses poetic terms to explain an atomic blast to worried GIs who are about to occupy

ground zero of a nuclear test site in Nevada. "It's a beautiful sight to behold," he says.

Using shots from the '79 Black Hills demonstrations, short but forceful testimony from scientists and person-on-the-street interviews, *No Nukes* makes a compelling argument against nuclear proliferation without disappointing anyone who came for rock 'n' roll excitement.

These political arguments are musically reinforced in a scene with Graham Nash and his son at the piano playing "Our House." Anyone not affected by that must be a card-carrying cynic, an NSP employee or both.

No Nukes is filled with similar subtle touches, both on-stage and

NO NUKES to 8

Section Two/Friday, August 22, 1980

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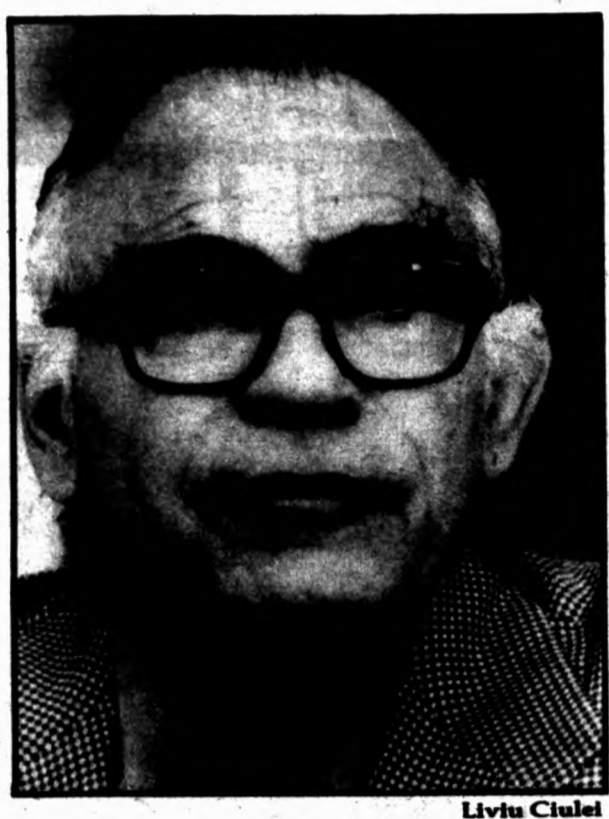
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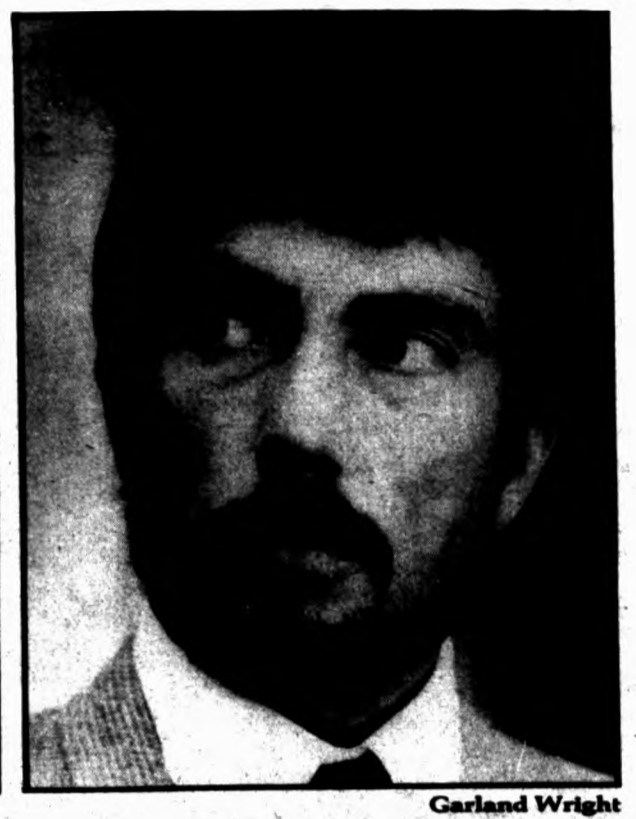
Movies!

Page 2AE

T H E A T E R



Liviu Ciulei



Garland Wright

Triumvirate To Head The Guthrie

by Robert H. Collins

The Guthrie Theater's year long search for an artistic director ended successfully this past Tuesday with a press conference announcing the appointment of Rumanian director Liviu Ciulei (pronounced LEEV-you CHEW-lay). Ciulei will begin his term September 1 and start planning for the 1981 season.

Ciulei, in turn, announced appointments to two newly-created positions at the theater also to be effective September 1. Garland Wright—who has already directed *Camille* for this Guthrie season and will also direct *Mary Stuart* later—has been named associate artistic director of the theater. And Arthur H. Ballet, University theater professor and director of the National Endowment for the Arts Theater Program, has been named dramaturg, the first such position at a major American theater. Ciulei describes the dramaturg as "the man who describes theoretically the whys and hows of the theater; why we do a play and how we do a play."

It's safe to say that Liviu Ciulei is not a household word in the Twin Cities area, but it may soon become one. By anyone's standards, Ciulei ranks at the very top of his profession. He has been hailed as "one of the great contemporary theater directors," and compared to such luminaries as Peter Brook and Jerry Grotowski. Ciulei's appointment is a major coup for the Guthrie and a big step towards reestablishing the theater's reputation on the national and international levels.

For 11 years beginning in 1962, Ciulei headed the Lucia Sturdza Bulandra Theater in Bucharest, the leading repertory theater in Rumania. And he is still a principal director in that company.

In 1974, Ciulei made his United States directorial debut at the Arena Stage in Washington, D.C. with the highly praised American premiere of *Leonce and Lena* by Georg Buechner. He followed this impressive debut with a string of exciting productions at the Juilliard Theater, Joseph Papp's Public Theater, New York's Circle-in-the-Square and the Arena Theater. These productions included *Hamlet*, *The Lower Depths* and *Spring Awakening*.

In 1978, Ciulei was appointed to the six-person directorate of Lincoln Center's Vivian Beaumont Thea-



Arthur Ballet

ter along with Edward Albee, Woody Allen, Sarah Caldwell, Robin Phillips and Ellis Rabb. Next March, Ciulei will direct Tchaikovsky's *Queen of Spades* for the Metropolitan Opera, a production that will tour with the Met in the spring.

Trained as an architect as well as a theater artist, the 57-year-old Ciulei often designs the sets, costumes and lights for his productions, and is noted for his highly imaginative, visual approach to productions. Ciulei is also an actor and film director, and won a best-direction award at the 1965 Cannes Film Festival for *Forest of the Hanged*.

At the press conference, Ciulei, who speaks no fewer than five languages, expressed a strong desire to further the tradition first begun by Tyrone Guthrie.

"Our master is the audience," he said. "We have to shape the theater after the pulse of the Twin Cities community. I hope, after some years, to look back and think we have been able to grow a contribution in the landscape of American culture."

Ciulei first saw the Guthrie Theater in 1963, and he is excited by the playhouse and the opportunities it presents.

"The ship is beautiful and strong, and waiting for a good wind to sail."

Old Times Dull-edged Pinter

by Robert H. Collins

Old Times is one of those Chinese puzzle plays for which Harold Pinter is justifiably famous. With most playwrights we balk at being confused about the motivation and actions of characters, but with Pinter we give ourselves over willingly. The reason, of course, lies in the quality of writing. The kind of witty, razor sharp dialogue that's so abundant in *Old Times* keeps us coming back to Pinter again and again. Cynthia White Pierson's production at Theater Three doesn't completely cash in on Pinter's talents, but there's enough vin-

tage Pinter there to make it worthwhile.

In this play a husband and wife are visited by the wife's former roommate. It has been 15 years since the two women have seen each other. Soon, husband and former roommate are vying for control of the wife's emotions. And questions start popping up. Did the wife have a lesbian relationship with her roommate? Did the husband and the roommate have an affair many years ago? As is usual with Pinter, it's the subtext and not the text that provides the answers in this game of one-upmanship.

Pierson's production sprawls awkwardly across the too-large stage at 1900 Nicollet Av. This is, after all, a very intimate play. And only Pamela Hendrick as the wife Kate displays the sharp edge so necessary to bringing out the best in Pinter. Bryan Poffenberger as the husband Deeley and Betsy Hustung as the roommate Anna exhibit none of the spirit of gamesmanship needed to make the play sparkle. But in spite of these obvious flaws, *Old Times* is still worth seeing. Too rarely do we get to see Pinter and this is one of his finest works. Performances through August 23 at Howard Conn Fine Arts Center, 1900 Nicollet Av., Mpls.

Photos: D. Hayne Bayless

BILLBOARD

Blues bunny

Blues guitarist Auburn Hare and his band will perform in a free concert tonight at 7:30 on the back veranda of Coffman Union. In case of rain, the concert will be moved to the CMU Theater. Hare has worked with Bobby Blue Bland, James Cotton and Muddy Waters. His current band consists of a bass, guitar, a sax, piano and drums.

Bug's eye view

Local rock artist Chris Osgood will stage a revamped version of his *The Lepidopera*, an electric multi-media musical drama Saturday at 2 and 3:30 p.m. in the

Walker Art Center Information room. The piece is an eclectic view of insect life that combines musical motifs from opera, television jingles and popular music with literary themes from Dante's *Divine Comedy*, Darwin's *The Origin of the Species* and Marvel Comics' *The Human Fly*. Admission is \$2; \$1.50 for WAC members and students.

Triple-A-Bonds

James Bond is going to spend a week in sleek, exotic Minneapolis starting tonight, when the Uptown Theater presents a retrospective of all the Bond films graced by Sean Connery, the "real" 007 to most of

us. (The scripts for the Roger Moore flicks that followed were rehashed the earlier films.) This unmatched opportunity for a week's worth of escapism and vicarious thrills is comprised of *Dr. No* (1962), *From Russia With Love* (1964), *Goldfinger* (1964), *Thunderball* (1965), *You Only Live Twice* (1967) and *Diamonds Are Forever* (1971). All feature outstanding travel photography, ingenious espionage toys, clever women, evil, perverted villains and sexy sport cars, not to mention the "shaken, not stirred" hypermasculine presence and soft Scottish burr of Sean Connery. Tickets are \$3, for days and times call 825-4644.

CURTAIN CALL

Annie Get Your Gun by Irving Berlin; Chanhasen Dinner Theater, Chanhasen, 934-1535. Anyone who does not like this show is a curmudgeon. Gary Gisseman's production is fast-paced, colorful and full of energy. Guy Paul as Frank Butler and Peggy O'Connell head up a cast that is both talented and extremely likeable. This is, without question, Berlin's finest score with songs like "Falling in Love is Wonderful," "There's No Business Like Show Business" and lots more. Another classy production from Chanhasen. —RHC

The Best Little Whorehouse in Texas by Larry L. King and Peter Masterson and Carol Hall; Orpheum Theater, 910 Hennepin Av., Mpls., 339-1800. National touring company of Broadway's down home musical set in a Texas bordello. Lots of cowboys and lots of leggy chorus girls. Runs Aug. 19-30.

Charley's Aunt by Brandon Thomas; University of Minnesota Centennial Showboat, 373-2337. This well-known 19th century farce is given excellent handling in the Showboat production. Charles Nott has assembled a cast that overall works extremely well. An exceptional performance by Craig Benson in the role of "Charley's aunt from Brazil, where the nuts come from" plus snappy pacing throughout result in a very enjoyable romp. Runs Tuesdays through Sundays, through Aug. 24. —GD

Desire Under the Elms by Eugene O'Neill; Guthrie Theater, Vineland Place, Mpls., 377-2224. One of O'Neill's most successful plays, *Desire* is an updated version of the Phaedra legend from Greek tragedy; the story of the forbidden love between a stepmother and her stepson is set on a 19th century New England farm. Opens tomorrow night and runs through mid-November.

Dark At the Top of the Stairs Dudley Riggs Brave New Workshop, 2605 Hennepin Avenue South, Mpls., 339-1800.

Mpls. 377-2120. A brand new comedy revue by the gang at Dudley Riggs. Similar to past works, it's a collection of unrelated sketches covering such topics as pregnancy, losing your mind, living in Minnesota, classical music, blenders, movie theater audiences and much more. The cast of four are old hands at this sort of manic nonsense and they deliver up a slick and silly evening of entertainment. Runs Tuesdays through Saturdays, through August. —GD

I Do, I Do by Harvey Schmidt and Tom Jones; Chanhasen Dinner Theater, Chanhasen, 934-1525. In its 9th season and still going strong, this production may run forever.

An Inspector Calls by J.B. Priestley; Theater in the Round, 245 Cedar Av. Mpls., 336-9123. A psychological thriller in the Hitchcock tradition. An industrialist and his family are implicated in a mysterious death. Runs through August.

Old Times by Harold Pinter; Theater Three, Howard Conn Fine Arts Center, 1900 Nicollet Av., Mpls., 331-2478. Reviewed this issue.

On Golden Pond by Ernest Thompson; Chanhasen Dinner Theater, Chanhasen, 934-1535. Thompson's "new American" comedy aims to please, and it's tidily amusing and enjoyable enough, but the characters' situation comedy origins dampen the play. Director Howard J. Wings (Jain) manages to keep things engagingly humming along, though, and the excellent cast enlivens the blandly one-dimensional characters. Ted Chase and his guffaw steal the show. Runs through September.

Prairie Home Companion, or Return to the Nuclear Family Dudley Riggs' ETC., 1430 Washing-

ton Avenue South, Mpls., 377-2120. A brand new comedy revue by the gang at Dudley Riggs. Similar to past works, it's a collection of unrelated sketches covering such topics as pregnancy, losing your mind, living in Minnesota, classical music, blenders, movie theater audiences and much more. The cast of four are old hands at this sort of manic nonsense and they deliver up a slick and silly evening of entertainment. Runs Tuesdays through Saturdays, through August. —GD

The Ritz by Terrence McNally, The Chimera Theater, St. Paul Arts and Science Center, 30 East 10th Street, St. Paul, 292-4000. Hilarious farce set in a bathroom. Runs through Aug. 31.

Songhai by Gregory Shokota Awosika, Penumbra, Hallie O. Brown Theater, 270 N. Kent Street, St. Paul, 224-4691. An adventure tale about revenge and court intrigue set in an African kingdom at the beginning of its rise to prominence in commerce, education and wealth. Runs Thursdays through Sundays through Aug. 31.

The Tavern by George M. Cohan; Guthrie Theater, Mpls., 377-2224. A mystery comedy thriller in the Cohan tradition featuring a stormy night in a country tavern and the stranded people forced to take shelter from the storm.

What the Butler Saw by Joe Orton; Chanhasen Dinner Theater, Chanhasen, 934-1525. One of the wackiest farces in the contemporary theater, Orton's play is a hilarious mélange of sexual confusion and ambiguity. Transvestites run rampant and sexual innuendo is the order of the day, but it's all in fun. Or is it? One never knows with Orton. Director Gary Gisseman's cast is talented, but needs a little more time with the play before they will be completely in tune with Orton's lightning fast wit. —RHC

VINTAGE FLICKS/FLECKERS

Badlands (1974) Varsity, Wed. & Thurs. This disturbing first feature from 29-year-old Terrence Malick (*Days of Heaven*) was inspired by the Starbuck-Fugate killing spree of the mid '50s. Malick intellectualizes an American fairy tale fed by pop fantasies & stripped of any glamour, suspense or romance. Strangely enough, it's eerily effective, with vibrant color photography that makes the Badlands look like a Maxfield Parrish painting. Martin Sheen & Sissy Spacek adopt eloquent deadpans as the young amorals fugitives on the run. On a double bill with *Saint Jack*. —T.B.

The Happiest Days of Your Life (1956) Mpls. Institute of Arts, Fri. & Sat., 6 p.m. Two of England's greatest comic performers—the soulful-eyed Alastair Sim & the slack-jawed, matronly Margaret Rutherford—lock horns in this rambunctious British comedy about a girls' school that's accidentally housed together with a boys' school. Supremely silly, constantly funny, it's one of the farces that can genuinely be described as a laugh-a-minute. Joyce Grenfell co-stars & Frank Launder directed. —T.B.

His Girl Friday (1940) Mpls. Institute of Arts, Tues. & Wed., 8 p.m. Howard Hawks directed this crackling remake of *The Front Page* that is one of the screen's greatest comedies. Crip & sophisticated, the one-liners oozed with lightning fast speed. Cary Grant plays the hardboiled Chicago newspaper editor & in an ingenious bit of casting, Rosalind Russell gives her splendid performance as Grant's ex-wife & ace reporter, a role originally on screen by Pat O'Brien & later played by Jack Lemmon. —T.B.

The Last Waltz (1978) Varsity, Thurs. Rock 'n' roll has never looked more elegant than in Martin Scorsese's film of The Band's farewell concert performance. Without using any cheap tricks, Scorsese develops Bandmen Robbie Robertson & Levon Helm into full-bodied movie characters, but the main thing is the music. Among the many performers are Joni Mitchell, Bob Dylan, Neil Young, Muddy Waters, Van Morrison, Eric Clapton, Paul Butterfield & Marlyn Mower. On a double bill with *Renaldo and Clara*, a considerably shortened version of Bob Dylan's pretentious windbag of a movie, that includes some good music & awful drama. —T.B.

The Mad Magician (1954) Walker Art Center, 7:30 p.m. Fri., Sat., & Sun.; 2 p.m. Sat. No horror movie fan can pass up this chance to see Vincent Price go mad in three-dimensions. He plays an inventor of devices for magic shows whose mind unglues when his lovely wife (Eva Gabor) runs off with his business partner. Then he turns his devices on the audience—watch out for that buzz saw! On a double bill with *Spooks*, a short in which the 3 Stooges encounter ghosts & throw lots of stuff at the viewer in the process. —A.M.

The Miffits (1961) Walker Art Center, Thurs., 8 p.m. A modern Western set in Reno, written by playwright Arthur Miller & directed by John Huston. Clark Gable & Marilyn Monroe star in their last screen roles, playing two drop-outs, a cowboy reduced to rounding up wild horses for pet food & a divorcee whose intuitive humanism conflicts with the new West's blighted concept of manly morality. Both give sublimely understated performances, as do Montgomery Clift as an alcoholic, washed-up rodeo star, Eli Wallach as a former combat pilot reliving his past glories & Thelma Ritter. There are several poignant moments & an exciting climactic round-up, but the movie rambles on for over two hours restating its message, no thanks to Miller's overwritten & self-importantly earnest original script. —T.B.

Phantom Ship (1935) S.E. Community Library, Thurs., 7 p.m. FREE. Bela Lugosi stars in one of his few straight dramatic roles as a crusty old sea captain. This eerie British potboiler is an engrossing recreation of the events surrounding the still-unresolved mystery of a ship found adrift off the coast of Gibraltar with no one

aboard & without the slightest hint of violence or natural catastrophe. —T.B.

State Fair (1945) Walker Art Center, Sat., 10:30 a.m. How timely! Rodgers & Hammerstein's cheerful musical about an Iowa farm family's adventures at the fair. An eager cast of second-string stars (Jeanne Crain, Dana Andrews, Dick Haymes, Vivian Blaine) & some lovely tunes ("It Might as Well Be Spring," "It's a Great Night for Singing") manage to squeeze much fun out of the meager story. Walter Lang directed. All served up in sparkling Technicolor. —T.B.

Alphabet Downtown World, suburbs & drive-ins. A relentlessly hilarious lampoon of airplane disaster melodramas that discharges an unflagging barrage of jokes. Some don't work, but most are so dumb you can't help laughing. Approach the film with low expectations & you'll thoroughly enjoy it. The cast features veteran tough guys Robert Stack, Peter Graves, Lloyd Bridges & Leslie Nielsen as a bunch of deviates, & Kareem Abdul-Jabbar in an amusing non-performance. Directed by the three young fellows who wrote *Kentucky Fried Movie*. (B) —A.M.

Being There Campus Peter Sellers in a performance of comic genius, starring as a simple-minded gardener whose only knowledge of life comes from habitual TV watching. Suddenly set loose in Washington high society, his insane talk is mistaken for wisdom & he becomes an instant media celebrity. Hal Ashby directed this ingenious comedy from a witty script by Jerzy Kosinski, based on his short novel. Overly long & a bit too restrained, but still a highpoint in American comedy. With splendid performances from Shirley MacLaine & Oscar winner Melvyn Douglas. (B Plus) —T.B.

The Blue Lagoon Brookdale East, Hopkins, Southdale Stranded on a tropical island with the blindest lovers of the decade, two beautiful sticks called Brooke Shields & Christopher Atkins. It's like a *Walt Disney True Life Adventure* of teeny-bopper copulation, but without one ounce of enlightenment or wit. The lazy, hokey direction is by Randal Kleiser (*Rain*) & the poster pretty photography is by Nestor Almendros (*Days of Heaven*). (D Minus) —T.B.

Caddyshack Hopkins, Brookdale East, Valley West, Drive-ins Another "outrageous comedy" which tries to stay on par with *Animal House* but lands deep in the sandtrap. This time the setting for unimpaired antics is a fancy country club, where the rich people are stuffy & cruel & the poor people are the good guys. Director Harold Ramis ("Second City Television") seems overwired by his four stars & lets his scenes meander out of control even if they're not already pointless. Worst of all, he tries to add touches of humanity! Chevy Chase is smug, Ted Knight mugs, & Bill Murray blabbers. Rodney Dangerfield stands out as an obnoxious, ostentatious boor who gives no respect. (D) —A.M.

Dressed to Kill Hopkins, Northtown, Southdale A deranged transvestite in a blonde fright wig & sunglasses runs around slashing women to death. The outrageously imitative B-grade plot is used, comically, to turn Hitchcock's *Psycho* into a stunning piece of pop art. Director Brian De Palma (*Carrie*, *The Fury*) plunges us into a nightmare stylized by the camera's dreamy flow. The scary story is almost secondary to De Palma's visually brilliant "analysis" of the horror-suspense movie genre. Never before have graphic violence & eroticism been mixed with such sensuous lyricism. Angie Dickinson is perfect as a bored housewife haunted by sexual fantasies. With Michael Caine & Nancy Allen. (A Minus) —T.B.

The Hunter Skyway, Brookdale East, Eden Prairie, Burnsville The true story of modern-day bounty hunter Ralph "Papay" Thorson's a carelessly edited, ragbag affair that skirts all the interesting moral questions it

raises while lurching from one flamed chase to the next. A spectacular chase through Chicago is the best thing in the movie, but it's too reminiscent of similar scenes in *Bullitt*, *The French Connection* & *The Blues Brothers* to have much impact. Steve McQueen gives his familiar performance as the idealistic about an Iowa farm family's adventures at the fair. An eager cast of second-string stars (Jeanne Crain, Dana Andrews, Dick Haymes, Vivian Blaine) & some lovely tunes ("It Might as Well Be Spring," "It's a Great Night for Singing") manage to squeeze much fun out of the meager story. Walter Lang directed. All served up in sparkling Technicolor. —T.B.

See Varsity, Fri. & Sat., 9:30 p.m. This sexy feminist comedy was directed by Argentine-born French filmmaker Naty Aspin. It's about a precocious 16-year-old girl (Ann Zacharias) who's determined to write an "erotic masterpiece." Kaplan is distinguished from most other women directors by her concentration on female sexuality as it relates to the male power structure. Her curious, neurotic heroine freely gives up her virginity to a predatory book publisher (Sam Frey), both to gain first-hand experience for her novel & to beat this womanizer at his own game. The funny first half gradually gives way to an equally funny, but also melancholic comedy of betrayal & revenge. On a double bill with Roger Vadim's *Night Gowns*, an antiseptic, repetitious softcore sex fantasy. (B) —T.B.

The Octagon White Bear Cinema, Cine 4, U.A. Movies at Cottage Grove, Roseville 4, Minnehaha Drive-In, Maple Leaf Drive-In & Corral Drive-In. As the only member of the Chuck Norris fan club, I can honestly say that his latest screen offering is a mildly diverting experience. I've always been a sucker for some good martial arts sequences & since Bruce Lee is no longer with us, Norris is the sole purveyor of this brand of action. He's also Karen Carlson, Lee Van Cleef & Jack Carter (he has two lines) are along to help propel the non-existent story while Norris is around to supply the punches. If you like choreographed fights, see the film. It's somewhat broken-down, but the film's fine performances seek out the movie listings. (C Minus) —D.F.

(By An Office Remains) U Film Society, Fri.-Sun., 7:30 p.m. only, in Bell Museum The Soviet Union's most popular comedy of 1978 is about a bureaucratic misfit who courts his boss's employer to get a raise. In Russian, no subtitles. —T.B.

Saint Jack Varsity, Wed. & Thurs. The episodic story of an amiable, life-loving pimp called Jack Flowers (Ben Gazzara) in a warmhearted performance. Jack is an American expatriate & jack-of-all-trades adrift in Singapore during the Vietnam War era. Within its sentimental limits, Peter Bogdanovich's latest film is emotionally compelling but fails to be dramatically gripping, & its retrograde hero remains a puzzling anachronism. Danholm Elliott steals the movie as a genteel Englishman who's dying of heart trouble. On a double bill with *Badlands*. (C Plus) —T.B.

Smiley and the Bandit II Skyway & suburbs Burt Reynolds, Sally Field, Jackie Gleason & Jerry Reed try to reprise the enormous success of *Smiley and the Bandit*, but achieve only middling results. This time out, the caper involves smuggling an elephant cross-country from Florida to a Democratic Party Convention in Texas. Tired truckin' C.B. dialogue abounds, as do enough police car crack-ups to rival the finale of *The Blues Brothers*. I have always thought the adjective shit used repetitively as the sole basis of a movie's verbal humor is pretty unfunny. After hearing it used throughout here, my attitude remains unchanged. (C Minus) —T.J.

Xanadu Skyway Excruciating in brief, this clodhopping turkey is the worst photographed, worst edited, worst choreographed & worst directed musical ever released by a major Hollywood studio. (F) —T.B.

CLASSIC CURRENTS

Parting Shots

by John Houser

As this week marks my last regular appearance in the *Daily*, I felt that some "thoughts at large" concerning classical music would be in order. I might know more than I did 16 months ago—although these days I feel like I'm suffering from maturity-onset senility—but some basic perceptions have not altered, and they're worth sharing.

"Serious" music will never be truly popular until it sheds its snobbish image, blame for which is attached primarily to "music lovers" of the academic ilk. Example: A gaunt, seedy-looking male who would make a perfect filmic Raskolnikov sits next to me at Orchestra Hall. He has obviously committed to memory the score of Strauss's *Til Eulenspiegel*, and he assists Neville Marriner by signalling the horn players and by keeping the beat with a drug-induced, low frequency hum. Insects of this sort are dangerous, so I say nothing—God knows how much Nietzsche he's been reading this week.

Equally obnoxious is the local opera fanatic. As plump as Falstaff and with infinitely less grace, his corduroy coat and turtle-neck marking him as some low-level flunky at the U, he is to be encountered at Discount Records sales. That he doesn't know me will not prevent him from giving me expert, whinnily condescending advice—"Oh, you couldn't really want *thaaaaat* . . ."—or from waxing eloquent about his latest acquisition: "Yes, I've wanted this for years, *Die Frau Ohne Schatten* with the Vladivostok State Symphony and Hermann Grosshoden . . ." As he walks to the register with \$300 worth of records, I wonder where this cross between the Pillsbury doughboy and a toadstool gets all his money.

And like all believers in the one true religion, "music lovers" suffer from horrible tunnel vision. I've often gone to the Wax Museum and have loaded up with goodies from several musical genres. Another customer looks pleased as she sees my pile of Mahler, Shostakovich, what-have-you. Suddenly, she spies my other pile—albums by Iggy Pop, Wire, John Hassell. I wonder if she's going to call the police; I feel like I've just admitted that I enjoy sodomizing ten-year-old boys. But I am spared arrest and punishment. She simply snorts her disgust and walks out, muttering about low-lives. I wish she'd wash her hair once a week. *A chacun sa guillotine*.

In short, I like classical music, a lot. I think that some other people would too, if they could approach it without its extramusical trappings. We live in an area blessed with an unusually rich musical culture; it's too easy to laugh at those benighted souls who applaud between movements at Orchestra Hall, but at least those people are there. In Houser's Just Universe, people would simply listen and enjoy, at whatever level of expertise suited them.

Finally, I'd like to thank all the people I've worked for and with at the *Daily*. I'm tempted to pontificate about the paper itself, but I'll be content with one observation: the *Daily* has come under a lot of attack from outsiders, but the biggest threat facing the paper is internal dissension. Good luck to all of you, and try to keep your hands off each other's throats.

Hi-fi Fidelio

by John Houser

Beethoven Fidelio. Hildegard Behrens, Hans Soltis, Peter Hoffman and Others. Chicago Symphony Orchestra and Chorus, Sir Georg Solti conducting. London 3LDR 19917.

Beethoven's one opera, *Fidelio*, fits neatly almost any cliché associated with its composer. The work is powerful, the noble theme of liberation that we would expect of the composer devoted to a dream of *Brüderschaft*. The story is straightforward enough by operatic standards; Leonore (in drag as "Fidelio") is working for the jailer Rocco, one of whose prisoners, Florestan (Leonore's husband—although she does not know his identity when she first decides to liberate him), is being slowly starved to death at the orders of the despotic Don Pizarro. There is some love interest—Rocco's daughter Marzelline falls in love (oops!) with "Fidelio," much to the disgruntlement of her suitor Jaquino. But most of the opera revolves around Leonore's and Beethoven's compassion for the oppressed, which is not to say that the opera is in any way a soapbox. Things end happily: Pizarro's villainy is exposed, Florestan released, Jaquino and Marzelline (implicitly) reunited.

And this latest *Fidelio* is a happy experience all around. The first digital opera recording makes a good showcase for the newest audio technology. Voices remain detailed even in the most hectic ensemble passages, with no trace of the distortion which often plagues intense moments in opera recordings. Some fine voices benefit from the

digital sound: Hildegard Behrens, who in her contribution to the liner notes stresses the need to act as well as to sing, makes a superb Leonore. Theo Adam is appropriately menacing as Pizarro, fitting the part of the "heavy" without sounding melodramatic (he's not the sort I'd care to bump into behind the Union Bar). Sona Ghazarian is a perfect Marzelline—listen to her languid singing about Fidelio—and David Kuebler as Jaquino matches her well. I'm not so sure about Peter Hoffman as Florestan; his tone seems unsteady, especially rough at the top, although not disastrously so. The choral work is magnificent, and the scene in which the prisoners are brought from the dungeons into the courtyard ("*Oh welche Lust*") is wrenching even on record.

Sir Georg Solti's firm guidance is everywhere in evidence, with steady tempi and careful attention to detail. Nothing is exaggerated, and there is no attempt to show off digital technology.

The other striking thing about this recording, after its spectacular sound, is the spaciousness of the recording environment. This shouldn't be a real surprise, as the album was recorded at the Medinah Temple in Chicago; according to one account, a particularly fine choral passage had to be rerecorded because of a passing fire engine.

Best of all, this *Fidelio* is not inordinately expensive. If you like Beethoven and aren't adverse to opera, and would like to check out digital recording, this is well worth having. But shut your windows when the fire trucks come down Fourth Street.

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F I L M

Fu Manchu

The Legacy of Peter Sellers

The Fiendish Plot of Dr. Fu Manchu/Directed by Piers Haggard/Starring Peter Sellers, Helen Mirren, Sid Caesar/Script by Jim Maloney & Rudy Dochtermann/Studio 97, Apache 4, Cooper Cameo, Plaza, Grandview

by Ann Miller

During his uneven career the late Peter Sellers appeared in as many mediocre films as top-rate ones. No matter how poor the vehicle, Sellers' comic characterizations were always unforgettable because of his ability to inject a twisted state of mind into a movie. Every inventive performance included trenchant bits of business, subtle detail and a little social commentary. But a good number of his films showed no signs of life apart from their star.

Last month's sad end of this great comic actor is followed by unfortunate news. His last movie, *The Fiendish Plot of Dr. Fu Manchu*, is really unspeakable. Because *Being There* was the culmination of Sellers' career, *Fu Manchu* seems like a scattering of crumbs left behind inadvertently. It pains one to think he strained his weak heart to make this final stinker.

It was always hard to understand why Sellers would, from time to time, take on obviously substandard projects like *The Bobo*, *The Party* and *The Prisoner of Zenda*, which were better suited for Jerry Lewis. He seemed to enjoy making them though, and audiences flocked to see them because of his brilliant impersonations. His last film is his worst because both the vehicle and his performance are dull and confusing.

When I attended a matinee of *Fu Manchu*, the auditorium was packed with viewers anticipating the show. After it began, people tittered on occasion, but the silent periods between giggles grew longer and longer. Soon groups of people began walking out.

Sellers has two roles in the film—as the evil Oriental genius and as a



Sellers as Toulouse-Lautrec in *Revenge of the Pink Panther*

Scotland Yard inspector. As *Fu Manchu*, Sellers is a badly made-up shadow of the Charlie Chan-type he played in *Murder by Death*; as the Englishman, his intentions are indecipherable. The character is sometimes senile, sometimes clever, but always mystifying.

The plot has something to do with international robberies carried out by *Fu Manchu*'s minions to garner exotic ingredients for the elixir that has kept him alive for 168 years. The royal family of Edward V is somehow involved, as well as the FBI. The non-directing of Piers Haggard clarifies nothing. The muddled quality of the movie can't be blamed conveniently on the star's demise; it was edited and completed long before his death.

Fu Manchu is incomprehensible, partly because its humor is targeted at the British mind. Also, it may have been conceived as one of the "zany madcap" comedies, such as *The Magic Christian*, that seemed to work for Sellers. Woody Allen's *What's New Pussycat?* (1965), starring Sellers as a manic psychiatrist, succeeded in that way, *Casino Royale*, with Sellers as James bond, was a self-conscious pop art film that flopped on its release in 1967, but has since gained fans who appreciate its all-out craziness.

Sellers' performance in *Being There* was his triumph simply because of its serene understatedness. He proved himself to be one of the great film actors of our time as Chance the Gardener, since he didn't hide behind multiple characterizations or wacky accents. Part

of Sellers' gift was knowing when to be passive and when to let go. The fragile comedy of *Being There* turned on the rendering of Chance, who had to be all things to all people.

In his 50-odd features Sellers was many things to many people. It seemed he could play any role, but more through impersonation of a type of person than an interpretation of the character.

The Campus Theater will give us an opportunity to review Sellers' comic and acting talents this fall with a retrospective of a variety of his work. The "Pink Panther" series will be screened, along with the much-praised doomsday comedy *Dr. Strangelove* (1964), in which Sellers tackles three complex roles.

The Campus will also show the off-beat *Magic Christian* (1970), in which Sellers, as the world's wealthiest man, demonstrates to adopted son Ringo Starr how people will do anything for money. *Lolita* (1962) has Sellers (as decadent playwright Clare Quilty) using his vocal disguises as instruments of torture on Humbert Humbert (James Mason). The role also exhibits Sellers' flair for physical comedy.

While Sellers was alive, his work was only partially appreciated, due in part to the many inferior films he made during his career. But with time Sellers will gain recognition that was unattainable while he was still working. Because of his unique talents, his death leaves a great hole in the film landscape.

The Divine Nymph

Italian Nympho-Mania

The Divine Nymph/Directed by Giuseppe Patroni Griffi/Starring Laura Antonelli, Terence Stamp & Marcello Mastroianni/Screenplay by Griffi & Valdarnini, based on the novel "La Divina Ganciulla" by Luciano Zuccolli/Showing at Cedar Theater

by Ann Miller

Laura Antonelli reclined sinuously, moaned sensuously and posed in varying states of undress for her roles in *The Innocent*, *Wifemistress* and *Till Marriage Do Us Part*. All three Italian-made films were set at the beginning of the century, a time when most women's lingerie would suit the laiciest *Penthouse* pictorial.

The Divine Nymph, the fourth Antonelli showcase exhibited in

this area, is yet another period piece. This time, the spotlight is on Italy in the '20s (one speculates that Antonelli's producers feel that Laura's lush Rubenesque curves would look out of place in a contemporary setting). The movie's attitudes and ethical platitudes seem as archaic as those found in a 1915 D.W. Griffith morality tale.

This tempestuous tale of jealousy and desire is very hard for the average viewer to relate to, since the goings-on are more maudlin and histrionic than the lyrics of the most broken-hearted country and western song. Two decadent noblemen lust fiercely after Manoela (Antonelli) despite the fact that she is employed in a high-class brothel.

Duke Daniele (Terence Stamp) is an aristocrat who initiates an indifferent dalliance with Manoela. When he learns that his cousin Michel (Marcello Mastroianni) se-

duced and abandoned the girl to prostitution when she was a teenager, he becomes possessive and obsessed. He forces Manoela into a twisted game of revenge against the older man. The triangular affair eventually backfires for all participants.

The gavotte these three play is about as compelling as watching a TV test pattern, though the actors roil and toil like they have 103-degree fevers. They do their best with dialogue such as: "Remember my kisses? Does he caress you the way I did?"

Antonelli proves herself adequate for her role, and she's amusing when she's called upon to act like a hot-tempered young harridan. The real and most lively stars of this static film are its luxurious Art Nouveau sets and Antonelli's

NYPH to 8
Minnesota Daily

Thank Heaven for Little Girls

by Dave Fantle

Hollywood. Just the name used to conjure up dreams of fame, fortune and a life of excitement. That driving ambition to "make it" in show business may seem archaic to most of us, but don't tell that to the approximately 250 little girls who took to the Children's Theater stage in Minneapolis recently to audition for the title role in the film version of the Broadway musical, *Annie*.

Now, in its third year at the Alvin Theater (unofficially renamed the "Annie" Theater) in New York City, *Annie* is still playing to SRO audiences. The musical is based on the long-running comic strip, "Little Orphan Annie," and concerns the plight of an 11-year-old orphan and her search for her parents. The victim of a despicable spinster who runs an orphanage, "Annie" escapes, meets a mutt she names "Sandy" and is adopted by millionaire "Oliver 'Daddy' Warbucks." All this in just under two-and-a-half hours.

It is the motion picture version being made by Columbia Pictures, Producer Ray Stark and Director John Huston, that brought girls in from as far away as New Jersey for a shot at overnight success. The nationwide talent search is being conducted by Garrison True, casting director for the picture. In an interview before the audition, True vehemently insisted that the "Annie" hunt was not a Hollywood promotion gimmick.

"The biggest thing we had to offset was the fact that everybody thought this was a ploy by Columbia to drum up business for the film. The truth is, I do not have an 'Annie,'" he said.

Some of True's casting credits include *Black Beauty*, a five-hour mini-series for NBC, *Centennial*, a 26-hour mini-series for NBC based on the book by James Michener and *Brubaker*, the recent theatrical release starring Robert Redford.

"Being in the right place at the right time," is what got True the casting assignment for *Annie*, he said. He was working with a child on the television series *Salvage One* when word got around that he could work well with children. This led to a phone call from Stark and an offer to cast the film.

Holding regional auditions for a lead role is a unique concept in Hollywood. True said the idea arose when Rona Barrett broke the story about the Broadway show being purchased by Columbia on *Good-morning America*.

"She said on the air, 'don't call me, call the studio in Burbank.' For two days the switchboard at the studio went crazy. I was in New York at the time, and I couldn't even get through to my office.

True and his staff checked to see where the letters and phone calls were coming from, and those cities with the heaviest response determined their auditioning schedule. Minneapolis was stop number 10 on a 21-city search through, among other cities, Oklahoma City and Des Moines.

What exactly is the look that True is searching for in his *Annie*? "Annie" in the film is 10- or 11-years-old. We're not going to start shooting until about June of next year. So we are actually looking at

Friday, August 22, 1980



Casting director Garrison True is looking for a girl who's four foot six, but not necessarily with eyes of blue.

a girl who would be 9- to 10-years-old and about four feet, six inches tall. They're at that age range where they grow so quickly. I kid them and tell them I'm having a special pair of pajamas made that once you put them on you won't grow for a year," he said.

True stresses these rigid physical requirements at the auditions. He tells the girls that if they are sent home it doesn't mean that they can't sing, dance or act. He's after a special look.

"A lot of children are honest with themselves and know they are not right for the part. The problem is that these girls are interested in playing orphans in the film. I have to emphasize at each interview that I am not looking for orphans at this point. 'Annie' is the only one I care about," True said.

True finds there is an absence of the proverbial "stage mother" that was so prevalent in the '20s and '30s. In the age range he is working with, he feels the children already know what they want in life thanks to television, school plays, dance classes and music recitals. They get involved early in life and explore the creative aspects of the dramatic arts.

The finalists from the regional auditions will be flown to Hollywood to attend what has been dubbed the "Annie Academy." "The academy is like Hollywood was in its heyday. Wouldn't it be

great if we could have the old contract schools like Judy Garland and Mickey Rooney attended? That idea became the 'Annie Academy,'" True said. It will give the few remaining candidates a short time to train with good dancing, singing and acting instructors.

"When the moment of truth comes and we say to a little girl, we want you to play 'Annie,' she could be a child from outside of New York or Los Angeles. It has to be an important consideration that she will be uprooted and introduced to a totally new lifestyle. Whoever we choose will have to weigh all the factors. The last thing we want to do is ruin some kid's life," True said.

True thinks the film will be an exciting one under the direction of veteran John Huston. The production will be opened up with bigger musical numbers and more orphans.

"No one knows how to create the ambiance of the '30s like Mr. Huston. He also has great rapport with children and will no doubt act as a grandfather image to the girls," he said. On that note, True excused himself to prepare for the open call that was to commence shortly at the Children's Theater.

The audition turned out to be a major media event with seven television stations present as well as *PM Magazine* and our good friend Steve Edelman's new magazine

format show, *World of People*, which is based in Washington, D.C. A line of parents with their aspiring actresses extended from the outside door of the theater to the registration table on the second floor. At the table the girls were given a name tag and number. Some of the children were bedecked in leotards or red dresses that resembled the one "Annie" wears in the play and a few of them even had permanents to give them that "mop top" look.

Among the first girls to arrive were Heather Peppard and her best friend Kris Hartky, both 10-year-olds from Inver Grove Heights. Heather was informed of the audition by my mother, but said it was her idea to try out. Both girls prepared for the audition by singing and dancing to a recording of the Broadway soundtrack. Kris saw the play in New York and said, "It was neat." As for what they want to be when they grow up, they both exclaimed in unison, "Orthodontists!" They know where the money is.

Joy Hansen, age 10, of Apple Valley said she was not at all nervous. "If I don't get the part, I won't be too upset," she said. Joy was later rejected and could be seen leaving in her mother's arms with tears streaming down her face.

Perhaps the smartest girl to audition was 7-year-old Molly Malloch who only knew that she lived "somewhere in Hennepin County."

She suffered from a cold and a stomach ache. Her future plans included becoming an actress or a waitress.

The audition process went like this: A group of about 70 girls came into the theater to the strains of "You're Never Fully Dressed Without a Smile," a song from the show. They were seated by ushers in the front row seats. Garrison True came down and repeatedly told the kids about the physical requirements. The tykes warmed up by singing the hit song from the musical, "Tomorrow." True worked wonderfully with the kids and fielded such questions as "When do we have to have the entire script memorized?"

From True's impromptu poll he found that about 15 out of the 70 girls came to the audition because their mothers wanted them to. "That's a record number," he told them.

Next he formed a large circle on stage. The kids hummed "Tomorrow" while True went around and heard each one of them sing a bar or two. Those who didn't know the song were asked to sing that great American standard, "Happy Birthday." When this ended he called out the numbers of about 20 girls who would go on to do a short scene from the picture. The pressure on these children was immense

ANNIE to 8

Raise the Titanic/The Final Countdown

Drowning in a Sea of Cinema

Raise the Titanic!/Directed by Jerry Jameson/Written by Adam Kennedy, adaptation by Eric Hughes from the novel by Clive Cussler/With Jason Robards, Richard Jordan, David Selby, Anne Archer, Alec Guinness/Cooper Theater

The Final Countdown/Directed by Don Taylor/Written by David Ambrose, Gery Davis, Thomas Hunter, Peter Powell/With Kirk Douglas, Martin Sheen, James Farentino, Katharine Ross, Ron O'Neal, Charles Durning/Yorktown, Eden Prairie, Apache 4, Burnsville, Flying Cloud

by David Dean

Two recent movies about ships at sea and the fate of the United States are so undistinguished that they soon blend into each other. To say that *The Final Countdown* and *Raise the Titanic!* are bad isn't to

suggest that they have objectionable elements or messages, just that they are so boringly predictable that they seem pointless.

At the core of *Raise the Titanic!* is the lovingly photographed, actual raising of a huge, rusty ocean cruiser. It is obviously not the Titanic, because we have seen that ship in a montage of stills which opens the film, and the two don't compare. Nevertheless, a long middle section shows a ship rising from the depths of the Atlantic in glorious, prolonged slow motion—the expense of the event probably necessitated stretching out the footage. (The raising was done in Malta with a 55-foot model in a 9.5 million gallon tank.) The ship raising scene would have made a marvelous short, but the plot machinations of the feature-length film are grindingly obvious and boring, boring, boring.

Dirk Pitt (Richard Jordan) discovers that a precious element needed for an impregnable defense system was at one time secreted in the Titanic's sunken hold. He gets the governmental OK to salvage

the ship (Jason Robards plays one of the government officials), and with the help of a scientist (David Selby) searches for and finds it. To add tension to the plot events, a small sub gets stuck on the Titanic undersea and helps blast the ship to the surface quickly. *Raise the Titanic!* would have been just as relevant without a single one of its characters.

You may giggle during *The Final Countdown* when Martin Sheen, as a civilian observer aboard the U.S. nuclear destroyer Nimitz intones the classic paradox of time: Einstein, you see, proved that travel through time may be possible, but if so, figures from the future could travel back and change the course of events so they might not even exist! I remember running across the idea in seventh grade when I was still reading science fiction.

The Nimitz, headed by Kirk Douglas, goes through a time warp to the day of the attack on Pearl Harbor. One man, played by James Farentino, is writing a history of

the event, so he conveniently knows the logistics of the attack and the events leading to it. The men on board the ship argue about whether or not to intervene, although the base at Pearl Harbor refuses to acknowledge them.

The Final Countdown is partially redeemed by humor. "What's going on here?" (asked by Senator Chapman), carries the general tone and depth of the men's reaction to their predicament. Martin Sheen's questions, also so obvious to us, seem so weightily philosophical to the Navy that they almost dump him overboard.

Photographed by Victor Kemper and directed by Don Taylor, *The Final Countdown* is visually superior to *Raise the Titanic!*; there are many shots of aircraft against deep blue skies. Both films were probably made with an eye toward the current concern over U.S. stature as a military power. The result is two basic adventure stories. A nation of teen-aged filmgoers might be thankful.

Page 5AE

"Ah, Antonelli! She's Divine...
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masterpiece."
Bruce Williamson, P.A.B.O.

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Marilyn x 12
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PHOTOGRAPHY



Elliott Ervitt *Untitled*, 1978

An American Sampler

by Alison Grant

My first visit to the Minneapolis Institute of Arts' "American Images" show dazzled me. Visit two was more quietly provoking, and my preferences changed.

The photographs I liked first are what I would call good-looking. They made a visual splash. The photographs I liked on my second visit were not as handsome. But nothing once photographed can be called ugly. As in the movies, the distance guarantees glamour.

The first favorites were characterized by lavish color; in the case of the black and whites, strong horizontals, verticals and diagonals. The second group was more diffuse in impact. Colors were less vibrant; the black and whites prints were "flat" and grey-toned.

The content of the first group was more emphatic, although it wasn't blatant or necessarily even very understandable. But I felt the photographs were about something tangible. The second group eventually intrigued me because they lacked a concentrated image, they seemed, in some cases, to be wholly devoid of topic. Yet their elusiveness didn't seem made up. It wasn't a gimmick. They cast a spell.

One visit to the show, sponsored by the Bell System, will provide the viewer with a pleasant sense of vertigo. Twenty viewpoints, after all, with no more in common than that they were produced in the United States, make for a bonafide sampler of American photographers. But you don't leave with much sense of American history, people or even place. You do leave with many ideas about the 20 artists who made the pictures—which is a no less preoccupying subject.

Now why the flashy works turned out to sizzle away in the pan I don't quite know, but I think it has something to do with what be-
devils the art: technically, it's a snap. Obviously most folks could have taken the pictures in "Ameri-

can Images," so the question is "Would they have?" Yes, indeed—at least as far as my initial preferences are concerned. What distinguished the ones I came to like more is that I never would have taken them—never even have seen them.

Joel Meyerowitz's work fits into the first glitzy category. His prints take the cake for tasty beauty. He shoots pictures of New York City, often late in the afternoon when brick and steel are richly saturated in color and shadows are dramatic. Like so many of the artists in this show, he picks a reference point—the Empire State Building—and then performs visual cartwheels around it.

(One of the photographers takes pictures along the 23rd Meridian, where the U.S. climate gets subtropical; one shoots west of the Missouri River, but wary of an overly romantic view of country terrain, always includes a sign of man in his works—fencepost, road, and so on.)

Like Meyerowitz, Harry Callahan excels at making urban architecture delicious. He reinvests the drab with sparkle. Callahan focuses on buildings and skylines, often contrasting old with new—tenements with skyscrapers. But Meyerowitz' photos encompass more in each shot and make hotdog stands and trashy streets gleam. And that seems a more fascinating accomplishment.

Both these photographers have the ability to prettify, beyond its natural capacity, something commonly seen—a parking lot, a bank building, anything. But the prettification seems like a foregone result with a fine camera, fine lenses and yard-big enlargements. The two don't seem to dig deeply.

Richard Misrach doesn't dig at all and that's his point. He takes blind pictures of Hawaiian jungles at night with a flash: scattershot photography carried to its absurd extreme. Not that his pictures are short on visual enticement: flashed-on jungles have theatrics, and they're an image totally new to

most of us. But do we care how a lemur sees? Misrach's photos are Hawaiian shirts—bawdy and fun once, of questionable taste the second time around.

After the punch of Callahan, Meyerowitz and Misrach (and Tod Papageorge, who snaps us to attention with people-packed Hollywood beaches; and Stephen Shore, who snares us with portraits of the New York Yankees in spring training, and . . .), I noticed:

Lewis Baltz is fascinated with gravel and construction sites. Dull, you might think, and I sort of agree, but Baltz is challenged by its significance, and I find that a challenging idea. His pictures are unprepossessing, but somehow discomfiting. Perhaps he means to show the tawdry side of the American way, the treeless rubble where the "Snowflake Condominiums" and "Prospector Village" will rise.

Frank Gohlke makes unnervingly bland pictures, which had impact from first to last. A stand-out is his photo of a trussed, leafless sapling in an Austin, Texas suburb, the tethering wires like architectural ribbing: American Gothic.

Elliott Ervitt's beach scenes are laconic and removed compared to Papageorge's sexy, mid-crowd shots, but gaining by their distance, a sense of the crowd's tempo, plus a compositional grace. And I was struck particularly by Roy DeCarava's darkly printed shots of Harlem. Murky, difficult to decipher, on the verge of blurring into meaninglessness, his photos release their images slowly, but with great force. Moreover they convey tenderness, a concern with people and environment that is savage.

Perhaps it's the willingness to risk incoherence that I found attractive in these prints. They shared an obstinacy or something like it. They spurned photographic clichés, at least the ones I know.

"American Images," the work of 20 contemporary American photographers, is on view at the Minneapolis Institute of Arts through September 14.

Blues

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INTERVIEW

Guthrie Actress To Play Desired Role

by Robert H. Collins

When she was growing up in Marblehead, Mass., Katherine McGrath never intended to be an actress. She planned to attend Georgetown University and study foreign affairs. But in her senior year of high school, McGrath encountered William Shakespeare. She was assigned a role in her school's production of *Twelfth Night*, and this initial encounter with the bard of Avon changed her life entirely. Out the window went the plans for Georgetown. Instead, she enrolled at the Boston Conservatory to study acting, and later studied at the Royal Academy of Dramatic Art.

"My parents were furious," McGrath recalls with a laugh. "Why don't you do something worthwhile?" they said.

But they didn't stay furious for long, and even helped support her while she looked for work in New York City. In a short time, McGrath landed a job with Eva Le Gallienne's New Repertory Theater, and she's been busily at work ever since in and around New York and at major regional theaters throughout the country. Tomorrow evening she will open at the Guthrie Theater in Eugene O'Neill's *Desire Under the Elms*. This is the second of three major roles for McGrath at the Guthrie this season. Earlier she appeared as Lady Amarantha in *Wild Oats*, and in October she will play the title role in Schiller's *Mary Stuart*.

McGrath's commitment to classical theater and her devotion to Shakespeare ("Tell me a better playwright than William Shakespeare!") make for a great deal of sacrifice. She must travel a lot, and time spent away from New York is frowned upon by business agents.

"It's like being a traveling salesman," says McGrath of the actor's life. "It's lonesome. You spend a lot of time getting to know yourself, and you better like yourself. Your agents don't want you to go. They want you around New York. I felt real strange about coming here from the end of April to the end of November. You really have to commit yourself to a place."

What makes it all worthwhile is acting in front of a live audience and working with equally dedicated professionals.

"I think of acting as a drug of sorts. It's the monkey on my back. I wish I didn't want to do this, but it's all I want to do in the whole world. My favorite part of it is rehearsal and the first two weeks of a performance. The most creative time is rehearsal. In rehearsals all



Katherine McGrath

the emotions are there on the surface. You're watching everything. You're more open to everything that happens around you because you may have to use it. You're like a sponge."

And what's so special about those first weeks of a performance? After rehearsal "you think you know everything there is to know about the play, but during the first two weeks the audience teaches you about the shape of the play." As the audience responds with their laughter and their attention, the actors and the audience discover where the real moments of connection are in the production. Together, actors and audience give form to the play. And that process is what makes live theater so special to Katherine McGrath.

"It's work to be an audience in live theater," she says. "You have to make conscious choices, choices that are made for you in film and television."

This is McGrath's first experience with an O'Neill play and she's obviously enthusiastic.

"I was scared when we started rehearsal," she says. "But it's been wonderful. It's actually a proscenium play, but I think we've worked our way around it. I'm anxious to find out. I know I feel it's going in the right direction."

"There's nothing wasted in *Desire Under the Elms*. You need every word. It's to the point. It's full of Irish love and hate. I understand it; it's in my soul. O'Neill tells the truth, and you can't go wrong if you just do that."

O'Neill wrote *Desire Under the*

Elms in a curiously archaic sounding New England dialect that has often been the subject of critical ridicule. But the dialect doesn't seem to have caused McGrath and her fellow actors any problems.

"I was frightened of it at the beginning, so we didn't pay any attention to it. We just did the play. We haven't been specific about the dialect. I think the accent has grown between us so that hopefully we have something that sounds like it belongs to all of us. As long as it feels right to me, that's all that matters."

One thing the critics can't quibble with is the fact that O'Neill wrote great roles for actors, and McGrath's excitement when she discusses the role of Abbie Putnam is contagious.

"Abbie's a materialist at the beginning of the play, but at the end she begins to see the beauty of what's all around her. By the end of the play, Abbie and Eben are in a very special place. They find out how wonderful life is as long as you have someone you love that you can share things with. Ephraim, who's never been able to share with anybody, is left the loser. I hope the play exhilarates the audience at the end. I mean, if we as human beings could love one another we wouldn't be in the shape we're in."

Desire Under the Elms was one of O'Neill's most successful plays, and yet it's rarely produced nowadays. For the next couple of months, Twin Cities audiences will get a rare opportunity to see this classic from the American repertoire. Katherine McGrath is excited about it. My bet is we'll be excited as well.

Photo/Cindy Karp

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Complement

Every picture tells the story

NYMPH from 4
voluptuous costumes. The '20s never looked more inviting.

Director Giuseppe Patroni Griffi displays the current Italian cinematic fondness for cute stylistic tricks such as iris lens fade-outs. He overly depends on title cards that carry quotes from various authors (Stendhal, Pushkin) to comment coyly on the slow-moving action.

"La divina creatura's" chief contribution is when she poses carefully on a chaise lounge as though she were Goya's "Naked Maja." Her living tableaux are beginning to seem old hat, though. Until Antonelli begins to choose scripts that require a wider range of dramatic effort, we are left to assume she must personally believe her primary talent is impersonating an artist's model.

ANNIE from 5
throughout the entire procedure. Having television cameras sticking practically up their noses didn't help the situation. Out of these 20, another small group was picked. These few girls had reached the ultimate goal of this open call—a chance to be videotaped and seen by both the producer and director. When the day was over, True had looked at three groups of 70 and one smaller group.

While all of this was going on inside the theater, the parents were out in the lobby chatting, biting their nails or—as a group of seven women did—playing cards.

It was not only mothers who came with their children. Smokey Bauer from San Clemente, Ca. was visiting his ex-wife and children in Austin, Mn. He said the audition was good experience for the kids and he enjoyed the whole thing—even made a few friends. Smokey's daughter Lia was rejected after the first round.

The old saying "many are called but few are chosen" was very much in evidence at the Annie audition. The only way the parents could console some of the girls was to say, "Let's go get some ice cream." With this promise, the little girls' eyes lit up and their first taste of rejection was soon over.

NO NUKES from 1
off. It proves the rock documentary has come a long way since *Woodstock* and *The Last Waltz*.

Those films were factual records of events that—only hinted at the preparation and personalities involved. The music had to provide all the excitement and most of the plot. But *No Nukes* tells a broader story and gives us a peek at a whole gallery of characters. So when the film ends at a MUSE-sponsored protest with 250,000 people at New York's Battery Park, there is an elation greater than just satisfaction in a concert well-staged and a movie well-done.

Contrary to what might be expected, the political content actually heightens the impact of the music. The live segments are spread out and paced in a way so that none of them lag. Even the overload of James Taylor footage comes across with a rippling crispness.

At the bottom line, *No Nukes* is entertaining for all, perhaps enlightening for many and downright encouraging for some. But beyond the screen images, it is also unique. Most of today's box office hits indirectly support the nuclear industry by putting money in the coffers of oil companies, who own both Hollywood studios and uranium interests. But the profit margin on this one will be plowed right back into grassroots anti-nuclear work.

The minute rock 'n' roll reaches the head, forget it. Rock 'n' roll starts from the neck down. Once rock 'n' roll gets mixed up in No Nukes and Rock Against Racism—admirable causes though they are—it's not for rock 'n' roll to take these things up as a full-time obsession. Because nukes may obsess your brain, but they really don't obsess your crotch. Rock 'n' roll: it's a few moments when you can forget about nukes and racism and all the other evils God's kindly thrown up on us.

—Keith Richards
—Excerpted from Chet Flippo's recent *Rolling Stone* interview with Richards of the Rolling Stones

Dear Keith,

I couldn't disagree with you more. Your very chaste definition of rock 'n' roll seems like an hallucination to me. We live in political times, when every act, no matter how private or unconscious, is inherently political. Who you sleep with, whether you snort cocaine or shoot-up smack, how you spend your money—all these are a type of political decision made from the neck up. Even an overtly apolitical act—like the old "I don't really give a damn" routine—is a political statement in spite of its

message.

So where is it etched in stone that rock and politics, like plutonium and drinking water, don't mix? Throughout recorded history, many of the most recognized works of art would not have had as much impact had they not been saturated with politics: Look at Picasso's *Guernica*, read Hemingway's *For Whom the Bell Tolls* and listen to Woody Guthrie's "This Land is Your Land."

In rock 'n' roll, where so many rhythms collide, there should also be room for political Clash-es. No art form should be so sacrosanct that it can't shift gears in times that are always a changin'. Just as you have always been willing to take in new blood Keith, rock stars should be able to make political statements when they feel the need. And to dismiss them as opportunistic do-gooders, as some critics have, sounds like a re-release of that old '50s hit—"Joe McCarthy Comes to Town."

Keith, pity the poor rock stars who recently joined up with MUSE—Musicians United for Safe Energy. Think of how they were consciously putting their reputations on the line when aligning with something as politically sticky as no-nukedom. Think of how many managers and publicists tried to sway them from

this foolhardy stance.

And then stop, and think again. Think of how it must have felt, for a change, to be supporting a cause instead of just fattening a bank account. Think of the satisfaction they must have felt in organizing the largest anti-nuclear rally ever held in the States. And, better yet, think of how it must have felt to have come down from their pedestals long enough to feel like, as Jackson Browne has put it, every man or every woman.

To you, it's only rock 'n' roll, but to people like Gil Scott-Heron, John Hall and Graham Nash, their rock music now offers them the chance to reach a vast audience with an important message. Apparently, they want the world to remain long after their albums have just gathered dust on a shelf somewhere. Don't forget, Keith, that nuclear wastes will be around longer than meets their, and maybe even your, "Satisfaction."

But Bonnie Raitt said it better than I: "We're citizens of the planet first and performers second. As musicians, we're simply in a position to draw attention to the cause. And if we don't protest, there's not going to be a place left to play."

Sincerely,
Sheryl Larson

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GOLDFINGER
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