

# minnesota daily

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## Despite landslide, Lurtsema turns down top spot

By Chris Ison

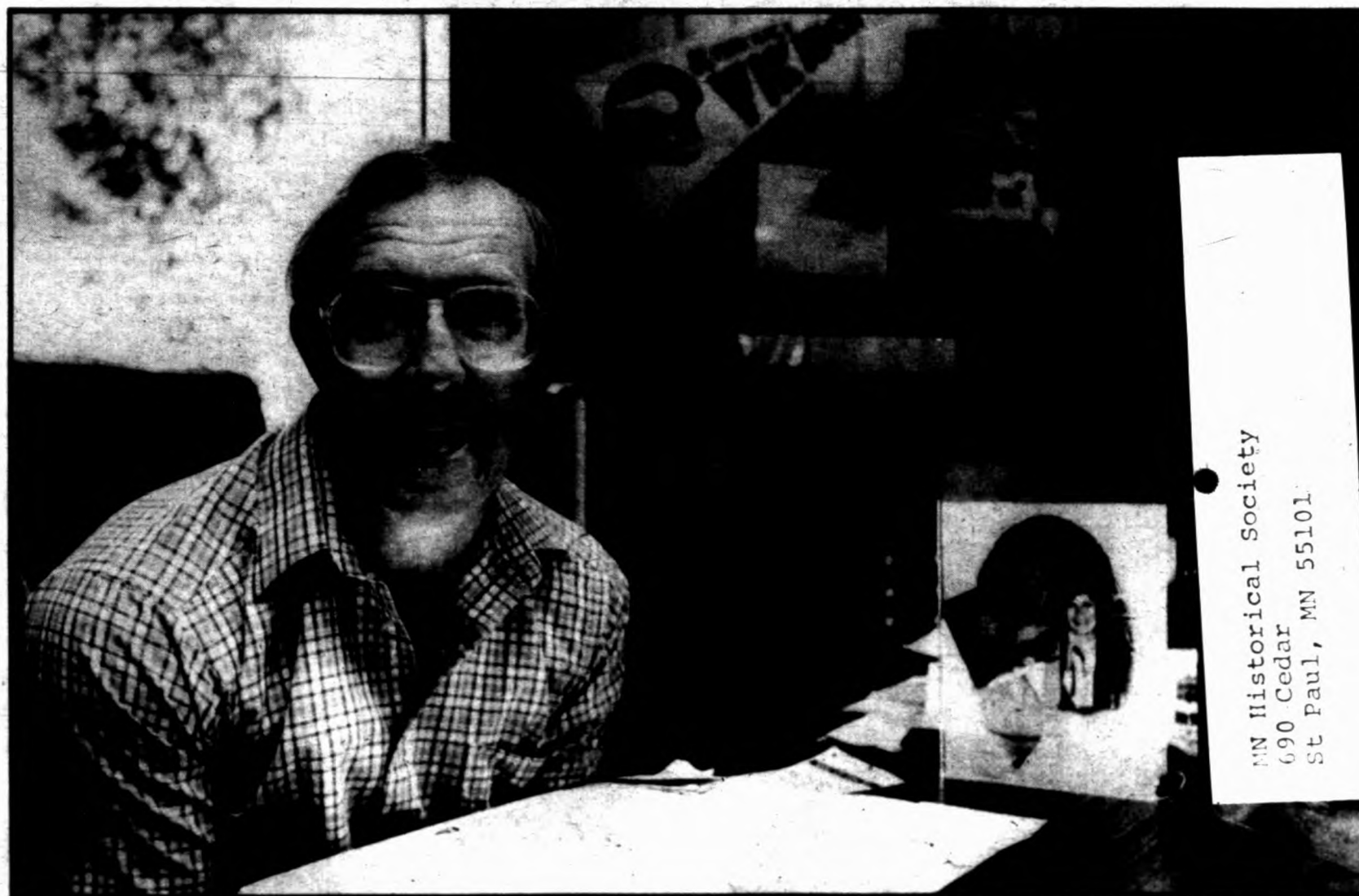
For a guy who doesn't like politics, Bob Lurtsema is probably the most successful—and most popular—politician we'll see on the 1980 campaign trail. And except for a few joyous leaps and a victory sign or two, "Benchwarmer Bob" took the news of his landslide victory for University student body president with the poise and composure of a true professional.

"This is just a stepping stone to the presidency," he joked. "We spent almost \$400,000 promoting my campaign. Maybe Mr. Bush or Mr. Kennedy should call me for advice about this."

Lurtsema received 1,337 votes as a write-in candidate, compared to Paul Rasmussen's 862 and Lara Norkus' 743 in the election held May 15 and 16. He was disqualified, however, because he is not officially enrolled at the University.

But the former Viking defensive lineman and current publisher of the Viking Report, the Minnesota Viking newsletter, admitted that he's never been very interested in politics. "I always felt I was too honest for politics. I'm very sincere about that. I'm not trying to degrade politicians, but there are too many who are too wishy-washy. When you make a decision you should stick to it."

Despite his distaste for politics, Lurt-



Bob Lurtsema

sema said he wouldn't mind being student body president. "I'd love to get involved over at the U. I like the U. I think it's super."

But his opinion of education in general isn't so super. "I think it's deteriorating. They're making things easier instead of maintaining a high standard. You have to have a strong foundation. You have to teach the basics—teach right from wrong."

Although Lurtz was no angel, things

were different when he went to Western Michigan University, he said.

"The college years are the greatest years of your life, and when I went there, I knew it. I absolutely had a ball."

At Western Michigan there was no beer and no women allowed in the dorms, he said. "I liked beer and I liked women and I was always getting turned in. When you're tall and good-looking you stand out in the

crowd, and I was always getting caught."

But even with all the partying, and playing basketball, baseball and football every year, Lurtsema received his mechanical engineering degree in 1966, and cut only two classes in five years.

"One was when we had our baby and the other time was just a beautiful day. If you goof off all the time you don't enjoy life as much. If you

have 20 free hours and you just do what you want, you get very tired and very bored.

"I also respected authority. I knew what was right and wrong, and I knew when I was wrong . . . and I enjoyed it a lot of times. So many people say 'I want to find myself.' I knew who I was from day one."

And despite the big smile, he wasn't a Lurtsema to 14

## Operation helps transsexual find a more satisfying life

By Philip Schroeder

"When I was a small child my aunt once told me, 'you're too pretty to be a boy.'"

Barbara Andrews (not her real name) is an attractive, middle-aged brunette. She is transsexual, a person who once felt trapped in the wrong sexual body. Twelve years ago she underwent a male-to-female sex-change operation at the University Hospitals.

"On a conscious level I don't think of myself as other than a woman, and the people I know don't either," she said. The word transsexual bothers her. She likened the word transsexual to a "condition" being treated, somewhat like a malady which can be "corrected" by surgery.

Barbara has lived in Minneapolis for 20 years, has owned her own business, and has been happily married to a "straight" male for the past seven years.

"To be a woman is marvelous," she said, and in every respect, Barbara considers herself to be a woman of today.

Although she's not a card-carrying feminist, Barbara said, "You cannot be a female today without being something of a feminist. I have learned the position of women in our society. It has cost me \$5,000 a year to be a woman, and that is not clothing, cosmetics and those kind of things. It is the amount of money less that I make.

"A woman is also a becoming kind of

thing," she said, hoping someday to become the "elegant woman," or the "lady." "And if you respect your sex," Barbara said, "particularly if you've been able to choose it, shouldn't you be the best woman you know how to be? I owe it to my sex."

Barbara's discovery that she was transsexual and her final decision to have the sex-change surgery was difficult for her.

In the early 1960s she began seeing Dr. Donald Hastings, a psychiatrist who pioneered the University Hospitals sex-change program. She did it "not because I was miserable. I wasn't dying. I wasn't all cracked up. I was just sort of 'there's something wrong here.' There is something about yourself that you have known all of your life and you don't always have words for it," she added.

Barbara had realized the difference at an early age. "If clothing has anything to do with it, up until I was pubescent, I think I played in girls' clothes more than the other kind." She said she stopped wearing girls' clothing at that time because, "pubescence brings a self-consciousness on you, and then you do what is expected of you (as far as sex roles)."

Before the operation, Barbara also had a difficult time in defining her sexuality. "I suppose that for a long time one has to differentiate between homosexual, heterosexual, and these things," she said. "And I suppose one might have thought that they were (homosexual)."

"In terms of conventional homosexuality," Barbara said, "this I never

was. I'm not saying that I never had any experiences with men, but that the minute they wanted certain things from me, it just was not right. It didn't feel right."

Before the operation, Barbara did have a relationship with a homosexual male that lasted seven years. "We worked well," she said, "but he didn't do the same things for me that I was doing for him."

In the latter part of the '60s when the University Hospitals announced that they were going to do 25 sex-change surgeries, Barbara "marched" into Hastings's office and said, "I'm one

## Sex-change operations given at U

By Philip Schroeder

The first sex-change operation in the United States was done at Johns Hopkins Hospitals in 1964. Today, an undocumented report estimates that there are between 3,000 and 6,000 people who have had the operation, and another 30,000 to 60,000 who are candidates for it.

To date, the University Hospitals have done 49 sex-change surgeries. The surgery is for transsexuals, people who feel they are trapped in the wrong sexual body, and who have negative feelings about their external genitalia.

"These are not homosexuals or transvestites," said Dr. Sharon Satterfield, a psychiatrist and director of the Uni-

versity's Program in Human Sexuality.

According to Satterfield, unlike homosexuals, transsexuals are not attracted to the same sex since they really believe they are the opposite sex. Unlike transvestites, they are not satisfied with just dressing like the opposite sex, but really have a desire to be the opposite sex.

Although transsexualism has been around since ancient times, it wasn't until the 1950s that it was clinically described. Today it is still classified as a disorder, but Satterfield said she is uncomfortable with that classification because she feels it is a homosexual classification.

In August 1979, Johns Hopkins released a report which indicated that

those transsexuals who were given surgery were no better off—psychologically, socially or economically—than those denied surgery.

In late May a University research team released preliminary results that are at "variance" with the Hopkins report.

Satterfield, co-author of the University report, said the negative Hopkins report was "very poor statistically."

She said Johns Hopkins, which no longer does sex-change operations, included in its study both people who were rejected for the operation, and people who were rejected and went elsewhere for their surgery, along with those who had the surgery done at Johns Hopkins.

U hospitals to 14

Photo/Daniel Jernes

# news digest

Compiled from the Associated Press

## International

### Iran parliament opens to militant warnings

Iranian militants warned Wednesday that the 53 American hostages will be "tried and punished" unless the deposed shah is returned with his riches from Egypt. Their latest threat coincided with the opening session of the new Iranian parliament which is to decide the fate of the hostages. The parliament heard Iranian revolutionary leader, Ayatollah Ruhollah Khomeini, recommend "a policy of neither East nor West" and Iranian President Abolhassan Bani-Sadr warn of economic hardships. But neither Khomeini nor Bani-Sadr mentioned the hostages, who spent their 207th day in captivity—and Austrian Chancellor Bruno Kreisky said in Athens, Greece, he thought there was only "a fair chance that the hostages will be released sooner or later."

Kreisky, recently returned from meetings in Tehran with Iranian leaders, said Iran "is not ready to give in to any kind of pressure." And in Washington, State Department spokesman Thomas Reston said the Carter administration would await Iranian reaction to the World Court decision ordering the hostages' release before taking its case for sanctions back to the United Nations. Iran has already called the World Court decision "meaningless." In a statement broadcast Wednesday over Tehran Radio, the militants urged parliament to ignore pleas from the "great Satan," the United States. The militants said the Iranian people supported their demand for the return of the shah as a condition for the hostages' release and said "any other decision" by parliament would require approval by the nation. Iranian officials say the hostage debate in parliament is not likely to begin until late June.

### Amnesty International criticizes prisoner treatment

**London**—Amnesty International accused West Germany on Wednesday of holding suspected and convicted terrorists in conditions that inflict serious physical and psychological damage. The Nobel Peace Prize winning human rights organization made its report public after West German state and federal governments flatly rejected all attempts to improve prison conditions, a representative said. The report was also sent to West German officials.

"We accept that the prisoners are very difficult," said Douwe Korff, a Dutch researcher assigned to the study for two years, admitting that some West German extremists inflict injuries on themselves for propaganda value. But he said Amnesty International believes even difficult prisoners should be treated humanely. Prisoners suspected or convicted of politically motivated crimes are routinely put in solitary confinement—sometimes for as long as three years—or in "small group isolation," Korff told The Associated Press. Sometimes prisoners accused of non-violent crimes are isolated, too, Amnesty said. Korff said he believes more than 100 prisoners are isolated unnecessarily.

### South Korean military will formalize control

**South Korea**—The military, unchallenged after crushing democracy-seeking insurgents, will formalize its control of South Korea by establishing a council that will govern by martial law decree, informed sources said Wednesday. The sources said Choi Kyuhah, the interim civilian president, will remain in his post, but Chun Doo-hwan, the nation's security commander, and other generals will run the country. The popularly elected national legislature will have virtually no role to play in the decision-making process once council members are named, the sources said. The military offered a limited amnesty in Kwangju on Wednesday, a day after paratroopers killed 17 civilians when they crushed a nine-day rebellion.

### South Africa: three die during demonstration

**Johannesburg, South Africa**—White gunmen in a van killed three mixed-race youths and injured two others yesterday during a demonstration in which a crowd threw stones at the vehicle in Elsie River Township near Cape Town, the South African Press Association claimed. Police Minister Louis LeGrange said police shot two of the youths. Details were not available. The press association said the dead youths were 13 or 14 years old. Police have arrested at least 1,200 persons in the white minority government's attempt to suppress six weeks of unrest in schools and factories, the press association said. The crackdown has intensified as the June 16 anniversary of the 1976 Soweto riots draws nearer. More than 600 blacks died in that seven-month upheaval.

## National

### Earthquakes shake area near Mount St. Helens

**Vancouver, Wa.**—A pair of earthquakes shook the area around Mount St. Helens on Wednesday and scientists warned that another tremendous

eruption could come from the volcano at any time. The volcano, which exploded March 18 with a fury that left incalculable devastation, continued to simmer, spewing a plume of steam and ash three miles high. With the death toll at 21 and 71 people listed as missing, a dozen helicopters searched under clearing skies for possible survivors. But authorities said there is little chance of finding any more people alive and the air search probably will be called off by the weekend. Two moderate earthquakes shook Mount Margaret, about eight miles north-northwest of the volcano, on Wednesday, but scientists did not know what connection they had with Mount St. Helens.

### Abscam probe brings second bribery indictment

**Washington**—Raymond Lederer (D-Pa.) was indicted Wednesday on bribery charges, the second congressman to be charged in the Abscam political corruption probe. The indictment, handed down by a federal grand jury in Brooklyn, N.Y., charged three other men with aiding and abetting the bribery. Also named in the indictment were Angelo Errichetti, mayor of Camden, N.J., and a New Jersey state senator; Philadelphia councilman Louis Johanson, and Howard Criden, a Philadelphia attorney. Attorney General Benjamin Civiletti said in a written statement that all four defendants were charged with bribery, conspiracy and with interstate travel to aid racketeering. Lederer also was charged with receipt of an unlawful gratuity. According to the indictment, Lederer received \$50,000 from undercover FBI agents after giving them assurances that he would introduce private immigration bills to enable the Arab businessmen to remain in the United States and would take other action to aid them if necessary.

### Unemployment claims still climbing

**Washington**—Americans filed more claims for unemployment insurance during mid-May than in any week since at least 1967, an ominous sign of a new surge in the nation's jobless rate, the government reported Wednesday. The Labor Department said a seasonally adjusted record of 675,000 Americans filed new claims for jobless benefits in the week ending May 17, a sharp jump from the previous high of 616,000 first-time claims recorded the week before. The latest figure is the highest for new claims filed in one week since the government began collecting seasonally adjusted figures 13 years ago.

## Regional

### State treasurer files suit against F&M Savings

**St. Paul**—State Treasurer Jim Lord filed suit Wednesday against Farmers & Mechanics (F&M) Savings Bank, Minneapolis, in an attempt to recover more than \$35,000 on behalf of bank customers. Lord said the bank has deducted \$25 from each inactive savings account, as a service charge, before turning the account over to the state treasurer. Under Minnesota's unclaimed money law, accounts which are inactive for seven years must be turned over to the state treasurer for safekeeping. The treasurer then attempts to locate the owners of the funds. The money is held in trust by the state until the owner is located.

Based on an investigation by his office, Lord estimated that F&M has deducted \$35,000 in such service charges from inactive accounts over the last two years. The lawsuit contends that the bank has no valid contract with its customers to impose these charges, and no notice is given to the customers regarding the charges.

elmo

### Stay cool

"Hello—League for Decency through Air Conditioning. We're out right now but if you'll leave your name, number, and message we'll get back to you. Stay cool now. Beep—"

"Hi there, this is Elmo and I just wanted to say it's too bad that those tapes of President Nixon had to come out. I mean who wants to know that stuff anyway, not me I'll tell you, these days, when it's 80 degrees out and raining. And to hear those reporters sit around smirking and comparing notes, well, I suppose they're more likely to get it right if they all have to sit together like family, but really. And I just wanted to say it's a shame, really about Anita and Bob, poor people they tried so hard to spread the word about vitamin C and good things like that. And I just wanted to say that that Hamilton Jurdan fella, well, I smelled a rat on that one right off, I don't mind telling you. And my, it's been nice, darling. Bye."

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daily

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**IN STITCHES** dinkytown

# Hotel strike: a classic labor dispute

By Samuel Dillon  
News Analysis

As the ink dries on the contracts ending their 15-day strike, employees are putting away their picket signs and reporting to Minneapolis hotels for back-to-work assignments.

Maids, bellhops and other workers voted Saturday to accept a contract proposal offered by negotiators for six large hotels: Holiday Inn Central, Marquette, Sheraton Ritz, Northstar and two Radissons.

Local 17 of the Hotel and Restaurant Workers Union, representing 3,100 workers, already had signed with 14 medium-sized hotels May 16. And employees at three hotels owned by Robert Short, which were never struck, will vote today on a contract said to be modeled after the latest settlement.

The latest settlement package includes wage increases over a three-year period ranging from 75 cents an hour for cocktail waitresses to more than \$2 an hour for cooks.

Also included are increases in the employees' major medical plan, vacations for banquet employees and other upgrading of benefits.

From the beginning this strike had all the earmarks of a classic labor confrontation. The material issues involved were clear, with aging maids and handicapped pot washers contending with corporate owners for survival in inflationary times.

And in classic fashion, the strike's symbolic power was equally clear, as

uninvolved observers took one side or the other. On May 16 all but one of the city's DFL aldermen joined the picket lines, in a show of sympathy for Local 17.

Three days later, high society banquets at the annual "Masked Ball" champagne welcome supper for the Metropolitan Opera were disappointed to hear that their hired entertainment, the Viennese Strings—all union musicians—were refusing to cross picket lines to enter the IDS' Crystal Court for the dinner.

A major controversy during the strike centered on management's claims that they were hiring "permanent replacements" for the striking workers. To counter threats that regular employees would lose their jobs by continuing their strike, Local 17 filed unfair labor practice charges with the National Labor Relations Board (NLRB). Management also complained to the NLRB, alleging Local 17 members violated various picket-line regulations.

These disputes were resolved under the terms of a so-called "amnesty" agreement, whereby all strikers are to be rehired at their original seniority, with both sides agreeing to drop the NLRB charges.

But now that labor diplomacy has ended the battle, which side won?

"This was a definite victory for the union," said Local 17 president and chief negotiator Caleb Wright, Tuesday. "We got one hell of a package settlement."

George Bloom, the labor relations consultant who negotiated the latest

contract for the "big six" hotels, disagrees. "Everybody loses with a strike," he said Tuesday. "In addition to the general hassle of it all, everyone loses money. Strikes are very time-consuming and disruptive."

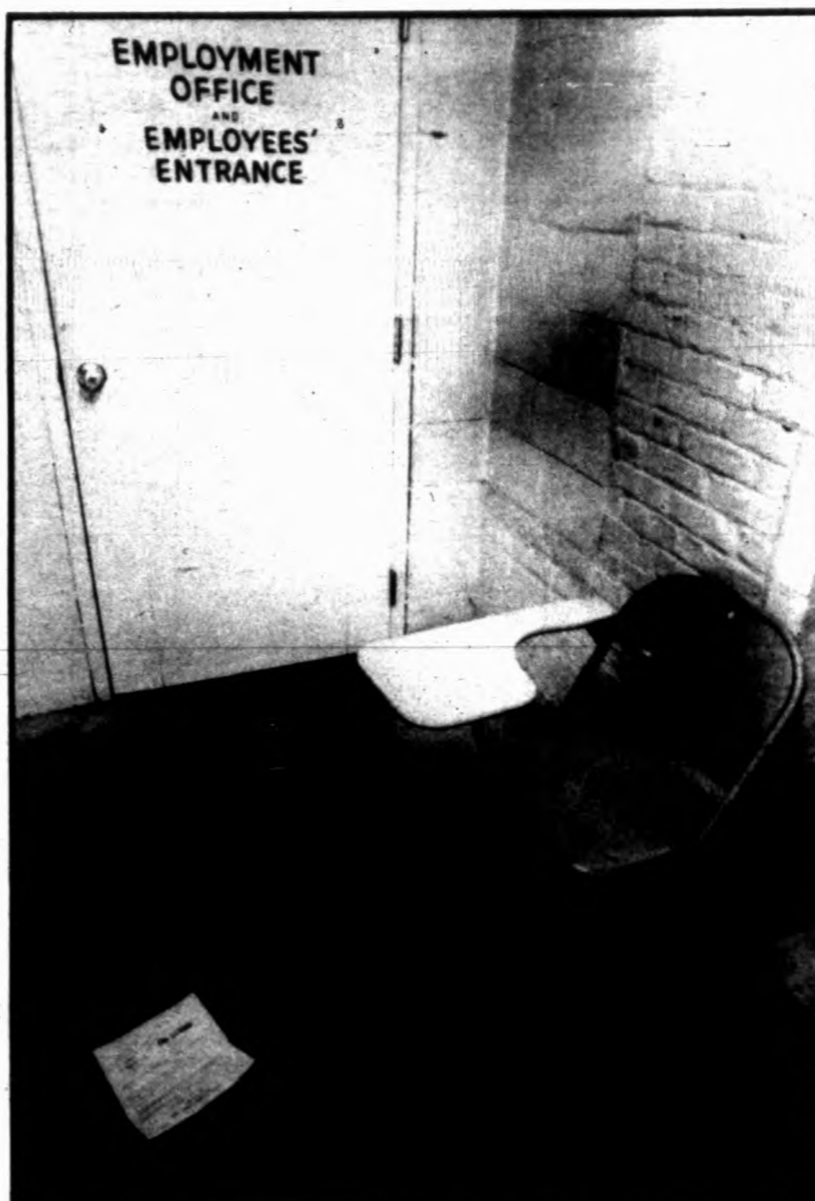
Much of the disagreement is rooted in the differing goals hotel management and the union brought to the strike. Because management viewed the showdown largely in economic terms, they found union claims to victory ridiculous.

"Do you know what they won by striking?" asked Michael Colloton, the labor relations consultant who negotiated for the 14 medium-sized hotels. "Workers in the hotels I represented were out for nine days, and on the average they ended up with only three cents per hour more than originally offered."

But because new leadership and increasingly assertive women and gays within Local 17 have changed its character recently, this strike became more than a bread-and-butter fight for the rank-and-file. Union members said the real question was whether their union would stand firm when tested.

"It was a big victory," said Mike Whalen, a waiter in the Northstar Inn's Rosewood Room. "This is the first strike for our union in 27 years, and it got us a lot more organized. Even the retarded people who work in the kitchens and dishrooms are saying we won."

"This strike really unified people," said Peggy Dunham, a hostess in the Settlement to 15



A strike flyer marked past protests outside the downtown Radisson Hotel's personnel office, where picketers had kept watch during a 15-day strike by the Hotel and Restaurant Workers Union Local 17.

Photo/Daniel Barnes

# Acid rain task force bill approved by Congress committee

By Ralph Pribble

A congressional conference committee reached an agreement last week on legislation that would establish a federal task force to deal with acid rain.

The agreement came during discussion of Title 10 of the Omnibus Energy Bill and was announced by Rep. Bruce Vento (DFL-Mn.). Vento, a member of the conference committee, was one of the co-sponsors of legislation which led to the inclusion in the bill of Title 10.

"The agreement is an important step in our efforts to alleviate the harmful impacts of acid rain and to limit the emission of this pollutant," Vento said in remarks published with the announcement.

The task force will coordinate federal efforts to understand and control acid rain, and will be under the joint chairmanship of heads of the Environmental Protection Agency (EPA), the Department of Agriculture and the National Oceanic and Atmos-



Bruce Vento

pheric Administration.

Acid rain has been recognized as a serious environmental hazard by governments of many countries. The EPA

warned last October that "acid rain may be one of the most significant environmental problems of the coming decade."

Acid rain is caused when sulfur and nitrogen oxides that are by-products of fossil fuel combustion combine with water in the atmosphere and fall to earth. It is of particular concern in Minnesota because the state's northern areas are highly vulnerable to its harmful effects, which include damage to sport fisheries, and to forest and agricultural productivity.

Vento said a problem facing legislators trying to deal with acid rain is that information is coming from many different sources, some of them contradictory. The task force will coordinate the flow of information on acid rain to legislators and centralize federal attempts to deal with it, he said.

"The major thing about it is making government get its act together," Vento said. "Down the road we'll hopefully get information more quickly that will guide our policy."

President Carter established a similar task force last year after his annual environmental message to Congress, but it was done by executive memorandum, which relied on diverting funds from other uses and had no guarantee of continuation, an aide in Vento's Washington office said. The new agreement "places emphasis on the fact that Congress is interested, and requires annual reports and recommendations," the aide said.

Vento said a primary difference between the president's task force and the new one is that there is a 10-year commitment involved. "That in itself will be very helpful in winning support for the issue," he said.

The conference committee has set a target date of July 4 for passage of the bill. Conferees have agreed on all 12 titles of the bill, but it has not been put to a vote on either the House or Senate floor.

Funding for the new task force will be established in 1981, and until then will use funds from the president's task force, the aide said. Funding is

presently limited to \$50 million for 10 years, but that can be increased by Congress.

In addition to the chairmanship of the federal agencies involved, the 20-member task force will consist of representatives from the Departments of the Interior, Health and Human Services (formerly HEW), State, Commerce and Energy, and from NASA, the Council on Environmental Quality, the National Science Foundation, the Tennessee Valley Authority, members of four national laboratories, and four regional representatives to be appointed by the president.

An aid in Vento's office said the task force should be functioning about 10 months after passage of the Omnibus Energy bill and will be subject to public input before its structure is finalized.

# Decennial German Passion Play criticized as anti-Semitic

By Tom Krattenmaker

The renowned Passion play of Oberammergau opened its 1980 season Sunday, under pressure from Jewish groups to clear up "misrepresentation and misinterpretation" concerning Jews.

The Passion Play, staged every 10 years by the small German village, is expected to attract a half million people from all over the world. The play depicts the crucifixion of Christ.

The Anti-Defamation League of B'nai B'rith (ADL) criticized the pageant after its last showing in 1970, calling it anti-Semitic. ADL spokeswoman Lynne Janniello said the ADL has been working with church authorities, the West German government, and the play's producers to bring about "extensive revisions" in this year's dialog and staging.

The ADL has published guidelines to inform audiences about the play and is distributing the eight-point brochure through American travel agencies and at the village, where the play has been presented since the 17th century.

"The guidelines are aimed at pre-

dominantly Christian audiences at Passion plays, who are often not prepared to identify distortions in the image of Jesus—his life as a Jew, his universal mission, and the causes of his death on the cross," said Theodore Freedman, director of ADL's National Program Division.

Freedman, who attended a special press preview of the play last week in Oberammergau, approved of the new revisions, but said more work is needed to erase the anti-Semitic elements.

The play still does not underscore the "Jewishness" of Jesus and his disciples, he said. "Pontius Pilate remains an innocent and benevolent bystander, and Judas is still portrayed with accents of stereotype anti-Semitism."

The people of Oberammergau have criticized the ADL for being oversensitive about the Passion play. But Freedman, citing recent polls that show prevailing anti-Jew sentiments in the United States, said the Passion Play contributes to those sentiments and should depict Jews in a more positive light.

The ADL's efforts with the passion

play have been welcomed by Rabbi Moshe Adler, director of B'nai B'rith Hillel Foundation at the University. "(The Passion Play) collectively blames the Jews for the murder of Jesus and it has the Jews accept a curse upon themselves for all time."

University Classics Professor Thomas Kraabel, an authority on the Bible, agreed that the Oberammergau play is anti-Semitic and historically inaccurate, and that elements of anti-Semitism linger with Christianity, partly because of the "Passion Play."

The problem arises, he said, because people too often view the Bible as a historical document rather than a theological work.

"Passion Plays should promote love for Jews as the people of Jesus," the ADL brochure says. According to the guidelines, all Passion Plays, including the Oberammergau version, should not:

- "Create the false impression that most Jews of Jesus' time desired his death;
- "Portray Pontius Pilate as an innocent bystander involved against his

will, as this is a perversion of history and a stimulus to anti-Semitism;

- "Give Hebrew names to Jesus' enemies solely because it subtly and unwarrantedly stigmatizes, establishing opposition between Christians and Jews;

- "Imply incorrectly that most of Jesus' opponents were Pharisees or that all Pharisees opposed him;

- "Include 'rabbis' among Jesus' adversaries, since in those days it was a form of address which Jesus and his disciples also used among themselves;

- "Conceal the fact that Jesus is a Jew;

- "Cast Jesus' contemporaries as ugly Jewish stereotypes; and

- "Depict Jesus as opposed to Jewish laws (Torah), since he and his disciples were all observant Jews." Referring to the ADL's brochure, Kraabel said the eight points outlined in the guideline are valid, and indicated they would make the play more historically accurate.

Kraabel said most Jews of Jesus' time "couldn't care less" whether Jesus lived or died. Any passion play that gives the impression that all Jews desired Jesus' death would be inaccurate, he said.

The guideline's second point, involving the role of Pontius Pilate, is also valid since traditional Christian churches teach that Jesus "suffered under Pontius Pilate," Kraabel said.

Kraabel also approved of the brochure's point about the Pharisees. Much of Jesus' teachings paralleled those of the Pharisees, he said. Though the Gospels portray the Pharisees as Jesus' foes, they are not meant to be read as historical fact, according to Kraabel.

Concerning the last point in the guideline, Kraabel said Jesus and his disciples "were observant in the sense that most Jews were. It is false to say they were not observant."

Oberammergau villagers began the traditional play in the 17th century as a vow of gratitude after the village survived a plague.

# news digest

Compiled from the Associated Press

## International

### Iran parliament opens to militant warnings

Iranian militants warned Wednesday that the 53 American hostages will be "tried and punished" unless the deposed shah is returned with his riches from Egypt. Their latest threat coincided with the opening session of the new Iranian parliament which is to decide the fate of the hostages. The parliament heard Iranian revolutionary leader, Ayatollah Ruhollah Khomeini, recommend "a policy of neither East nor West" and Iranian President Abolhassan Bani-Sadr warn of economic hardships. But neither Khomeini nor Bani-Sadr mentioned the hostages, who spent their 207th day in captivity—and Austrian Chancellor Bruno Kreisky said in Athens, Greece, he thought there was only "a fair chance that the hostages will be released sooner or later."

Kreisky, recently returned from meetings in Tehran with Iranian leaders, said Iran "is not ready to give in to any kind of pressure." And in Washington, State Department spokesman Thomas Reston said the Carter administration would await Iranian reaction to the World Court decision ordering the hostages' release before taking its case for sanctions back to the United Nations. Iran has already called the World Court decision "meaningless." In a statement broadcast Wednesday over Tehran Radio, the militants urged parliament to ignore pleas from the "great Satan," the United States. The militants said the Iranian people supported their demand for the return of the shah as a condition for the hostages' release and said "any other decision" by parliament would require approval by the nation. Iranian officials say the hostage debate in parliament is not likely to begin until late June.

### Amnesty International criticizes prisoner treatment

**London**—Amnesty International accused West Germany on Wednesday of holding suspected and convicted terrorists in conditions that inflict serious physical and psychological damage. The Nobel Peace Prize winning human rights organization made its report public after West German state and federal governments flatly rejected all attempts to improve prison conditions, a representative said. The report was also sent to West German officials.

"We accept that the prisoners are very difficult," said Douwe Korff, a Dutch researcher assigned to the study for two years, admitting that some West German extremists inflict injuries on themselves for propaganda value. But he said Amnesty International believes even difficult prisoners should be treated humanely. Prisoners suspected or convicted of politically motivated crimes are routinely put in solitary confinement—sometimes for as long as three years—or in "small-group isolation," Korff told The Associated Press. Sometimes prisoners accused of non-violent crimes are isolated, too, Amnesty said. Korff said he believes more than 100 prisoners are isolated unnecessarily.

### South Korean military will formalize control

**South Korea**—The military, unchallenged after crushing democracy-seeking insurgents, will formalize its control of South Korea by establishing a council that will govern by martial law decree, informed sources said Wednesday. The sources said Choi Kyuhah, the interim civilian president, will remain in his post, but Chun Doo-hwan, the nation's security commander, and other generals will run the country. The popularly elected national legislature will have virtually no role to play in the decision-making process once council members are named, the sources said. The military offered a limited amnesty in Kwangju on Wednesday, a day after paratroopers killed 17 civilians when they crushed a nine-day rebellion.

### South Africa: three die during demonstration

**Johannesburg, South Africa**—White gunmen in a van killed three mixed-race youths and injured two others yesterday during a demonstration in which a crowd threw stones at the vehicle in Elsie River Township near Cape Town, the South African Press Association claimed. Police Minister Louis LeGrange said police shot two of the youths. Details were not available. The press association said the dead youths were 13 or 14 years old. Police have arrested at least 1,200 persons in the white minority government's attempt to suppress six weeks of unrest in schools and factories, the press association said. The crackdown has intensified as the June 16 anniversary of the 1976 Soweto riots draws nearer. More than 600 blacks died in that seven-month upheaval.

## National

### Earthquakes shake area near Mount St. Helens

**Vancouver, Wa.**—A pair of earthquakes shook the area around Mount St. Helens on Wednesday and scientists warned that another tremendous

eruption could come from the volcano at any time. The volcano, which exploded March 18 with a fury that left incalculable devastation, continued to simmer, spewing a plume of steam and ash three miles high. With the death toll at 21 and 71 people listed as missing, a dozen helicopters searched under clearing skies for possible survivors. But authorities said there is little chance of finding any more people alive and the air search probably will be called off by the weekend. Two moderate earthquakes shook Mount Margaret, about eight miles north-northwest of the volcano, on Wednesday, but scientists did not know what connection they had with Mount St. Helens.

### Abscam probe brings second bribery indictment

**Washington**—Raymond Lederer (D-Pa.) was indicted Wednesday on bribery charges, the second congressman to be charged in the Abscam political corruption probe. The indictment, handed down by a federal grand jury in Brooklyn, N.Y., charged three other men with aiding and abetting the bribery. Also named in the indictment were Angelo Errichetti, mayor of Camden, N.J., and a New Jersey state senator; Philadelphia councilman Louis Johanson, and Howard Criden, a Philadelphia attorney. Attorney General Benjamin Civiletti said in a written statement that all four defendants were charged with bribery, conspiracy and with interstate travel to aid racketeering. Lederer also was charged with receipt of an unlawful gratuity. According to the indictment, Lederer received \$50,000 from undercover FBI agents after giving them assurances that he would introduce private immigration bills to enable the Arab businessmen to remain in the United States and would take other action to aid them if necessary.

### Unemployment claims still climbing

**Washington**—Americans filed more claims for unemployment insurance during mid-May than in any week since at least 1967, an ominous sign of a new surge in the nation's jobless rate, the government reported Wednesday. The Labor Department said a seasonally adjusted record of 675,000 Americans filed new claims for jobless benefits in the week ending May 17, a sharp jump from the previous high of 616,000 first-time claims recorded the week before. The latest figure is the highest for new claims filed in one week since the government began collecting seasonally adjusted figures 13 years ago.

## Regional

### State treasurer files suit against F&M Savings

**St. Paul**—State Treasurer Jim Lord filed suit Wednesday against Farmers & Mechanics (F&M) Savings Bank, Minneapolis, in an attempt to recover more than \$35,000 on behalf of bank customers. Lord said the bank has deducted \$25 from each inactive savings account, as a service charge, before turning the account over to the state treasurer. Under Minnesota's unclaimed money law, accounts which are inactive for seven years must be turned over to the state treasurer for safekeeping. The treasurer then attempts to locate the owners of the funds. The money is held in trust by the state until the owner is located.

Based on an investigation by his office, Lord estimated that F&M has deducted \$35,000 in such service charges from inactive accounts over the last two years. The lawsuit contends that the bank has no valid contract with its customers to impose these charges, and no notice is given to the customers regarding the charges.



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"Hi there, this is Elmo and I just wanted to say it's too bad that those tapes of President Nixon had to come out. I mean who wants to know that stuff anyway, not me I'll tell you, these days, when it's 80 degrees out and raining. And to hear those reporters sit around smirking and comparing notes, well, I suppose they're more likely to get it right if they all have to sit together like family, but really. And I just wanted to say it's a shame, really about Anita and Bob, poor people they tried so hard to spread the word about vitamin C and good things like that. And I just wanted to say that that Hamilton Jurdan fella, well, I smelled a rat on that one right off, I don't mind telling you. And my, it's been nice, darling. Bye."


## 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.

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# Hotel strike: a classic labor dispute

By Samuel Dillon  
News Analysis

As the ink dries on the contracts ending their 15-day strike, employees are putting away their picket signs and reporting to Minneapolis hotels for back-to-work assignments.

Maids, bellhops and other workers voted Saturday to accept a contract proposal offered by negotiators for six large hotels: Holiday Inn Central, Marquette, Sheraton Ritz, Northstar and two Radissons.

Local 17 of the Hotel and Restaurant Workers Union, representing 3,100 workers, already had signed with 14 medium-sized hotels May 16. And employees at three hotels owned by Robert Short, which were never struck, will vote today on a contract said to be modeled after the latest settlement.

The latest settlement package includes wage increases over a three-year period ranging from 75 cents an hour for cocktail waitresses to more than \$2 an hour for cooks.

Also included are increases in the employees' major medical plan, vacations for banquet employees and other upgrading of benefits.

From the beginning this strike had all the earmarks of a classic labor confrontation. The material issues involved were clear, with aging maids and handicapped pot washers contending with corporate owners for survival in inflationary times.

And in classic fashion, the strike's symbolic power was equally clear, as

uninvolved observers took one side or the other. On May 16 all but one of the city's DFL aldermen joined the picket lines, in a show of sympathy for Local 17.

Three days later, high society banquets at the annual "Masked Ball" champagne welcome supper for the Metropolitan Opera were disappointed to hear that their hired entertainment, the Viennese Strings—all union musicians—were refusing to cross picket lines to enter the IDS' Crystal Court for the dinner.

A major controversy during the strike centered on management's claims that they were hiring "permanent replacements" for the striking workers. To counter threats that regular employees would lose their jobs by continuing their strike, Local 17 filed unfair labor practice charges with the National Labor Relations Board (NLRB). Management also complained to the NLRB, alleging Local 17 members violated various picket-line regulations.

These disputes were resolved under the terms of a so-called "amnesty" agreement, whereby all strikers are to be rehired at their original seniority, with both sides agreeing to drop the NLRB charges.

But now that labor diplomacy has ended the battle, which side won?

"This was a definite victory for the union," said Local 17 president and chief negotiator Caleb Wright, Tuesday. "We got one hell of a package settlement."

George Bloom, the labor relations consultant who negotiated the latest

contract for the "big six" hotels, disagrees. "Everybody loses with a strike," he said Tuesday. "In addition to the general hassle of it all, everyone loses money. Strikes are very time-consuming and disruptive."

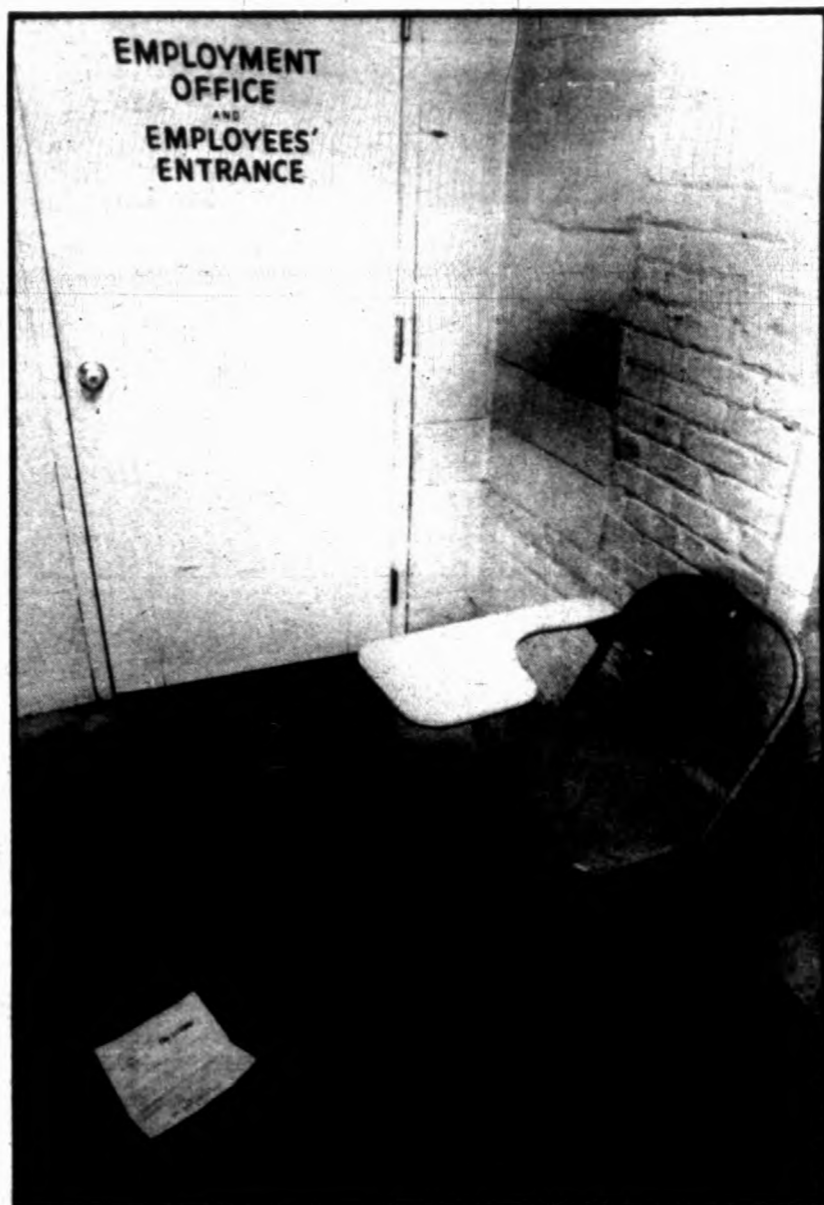
Much of the disagreement is rooted in the differing goals hotel management and the union brought to the strike. Because management viewed the showdown largely in economic terms, they found union claims to victory ridiculous.

"Do you know what they won by striking?" asked Michael Colloton, the labor relations consultant who negotiated for the 14 medium-sized hotels. "Workers in the hotels I represented were out for nine days, and on the average they ended up with only three cents per hour more than originally offered."

But because new leadership and increasingly assertive women and gays within Local 17 have changed its character recently, this strike became more than a bread-and-butter fight for the rank-and-file. Union members said the real question was whether their union would stand firm when tested.

"It was a big victory," said Mike Whalen, a waiter in the Northstar Inn's Rosewood Room. "This is the first strike for our union in 27 years, and it got us a lot more organized. Even the retarded people who work in the kitchens and dishrooms are saying we won."

"This strike really unified people," said Peggy Dunham, a hostess in the Settlement to 15



A strike flyer marked past protests outside the downtown Radisson Hotel's personnel office, where picketers had kept watch during a 15-day strike by the Hotel and Restaurant Workers Union Local 17.

Photo: Daniel Barnes

# Acid rain task force bill approved by Congress committee

By Ralph Pribble

A congressional conference committee reached an agreement last week on legislation that would establish a federal task force to deal with acid rain.

The agreement came during discussion of Title 10 of the Omnibus Energy Bill and was announced by Rep. Bruce Vento (DFL-Mn.). Vento, a member of the conference committee, was one of the co-sponsors of legislation which led to the inclusion in the bill of Title 10.

"The agreement is an important step in our efforts to alleviate the harmful impacts of acid rain and to limit the emission of this pollutant," Vento said in remarks published with the announcement.

The task force will coordinate federal efforts to understand and control acid rain, and will be under the joint chairmanship of heads of the Environmental Protection Agency (EPA), the Department of Agriculture and the National Oceanic and Atmos-



Bruce Vento

pheric Administration.

Acid rain has been recognized as a serious environmental hazard by governments of many countries. The EPA

warned last October that "acid rain may be one of the most significant environmental problems of the coming decade."

Acid rain is caused when sulfur and nitrogen oxides that are by-products of fossil fuel combustion combine with water in the atmosphere and fall to earth. It is of particular concern in Minnesota because the state's northern areas are highly vulnerable to its harmful effects, which include damage to sport fisheries, and to forest and agricultural productivity.

Vento said a problem facing legislators trying to deal with acid rain is that information is coming from many different sources, some of them contradictory. The task force will coordinate the flow of information on acid rain to legislators and centralize federal attempts to deal with it, he said.

"The major thing about it is making government get its act together," Vento said. "Down the road we'll hopefully get information more quickly that will guide our policy."

President Carter established a similar task force last year after his annual environmental message to Congress, but it was done by executive memorandum, which relied on diverting funds from other uses and had no guarantee of continuation, an aide in Vento's Washington office said. The new agreement "places emphasis on the fact that Congress is interested, and requires annual reports and recommendations," the aide said.

Vento said a primary difference between the president's task force and the new one is that there is a 10-year commitment involved. "That in itself will be very helpful in winning support for the issue," he said.

The conference committee has set a target date of July 4 for passage of the bill. Conferees have agreed on all 12 titles of the bill, but it has not been put to a vote on either the House or Senate floor.

Funding for the new task force will be established in 1981, and until then will use funds from the president's task force, the aide said. Funding is

presently limited to \$50 million for 10 years, but that can be increased by Congress.

In addition to the chairmanship of the federal agencies involved, the 20-member task force will consist of representatives from the Departments of the Interior, Health and Human Services (formerly HEW), State, Commerce and Energy, and from NASA, the Council on Environmental Quality, the National Science Foundation, the Tennessee Valley Authority, members of four national laboratories, and four regional representatives to be appointed by the president.

An aid in Vento's office said the task force should be functioning about 10 months after passage of the Omnibus Energy bill and will be subject to public input before its structure is finalized.

# Decennial German Passion Play criticized as anti-Semitic

By Tom Krattenmaker

The renowned Passion play of Oberammergau opened its 1980 season Sunday, under pressure from Jewish groups to clear up "misrepresentation and misinterpretation" concerning Jews.

The Passion Play, staged every 10 years by the small German village, is expected to attract a half million people from all over the world. The play depicts the crucifixion of Christ.

The Anti-Defamation League of B'nai B'rith (ADL) criticized the pageant after its last showing in 1970, calling it anti-Semitic. ADL spokeswoman Lynne Janniello said the ADL has been working with church authorities, the West German government, and the play's producers to bring about "extensive revisions" in this year's dialog and staging.

The ADL has published guidelines to inform audiences about the play and is distributing the eight-point brochure through American travel agencies and at the village, where the play has been presented since the 17th century.

"The guidelines are aimed at pre-

dominantly Christian audiences at Passion plays, who are often not prepared to identify distortions in the image of Jesus—his life as a Jew, his universal mission, and the causes of his death on the cross," said Theodore Freedman, director of ADL's National Program Division.

Freedman, who attended a special press preview of the play last week in Oberammergau, approved of the new revisions, but said more work is needed to erase the anti-Semitic elements.

The play still does not underscore the "Jewishness" of Jesus and his disciples, he said. "Pontius Pilate remains an innocent and benevolent bystander, and Judas is still portrayed with accents of stereotype anti-Semitism."

The people of Oberammergau have criticized the ADL for being oversensitive about the Passion play. But Freedman, citing recent polls that show prevailing anti-Jew sentiments in the United States, said the Passion Play contributes to those sentiments and should depict Jews in a more positive light.

The ADL's efforts with the passion

play have been welcomed by Rabbi Moshe Adler, director of B'nai B'rith Hillel Foundation at the University. "(The Passion Play) collectively blames the Jews for the murder of Jesus and it has the Jews accept a curse upon themselves for all time."

University Classics Professor Thomas Kraabel, an authority on the Bible, agreed that the Oberammergau play is anti-Semitic and historically inaccurate, and that elements of anti-Semitism linger with Christianity, partly because of the "Passion Play."

The problem arises, he said, because people too often view the Bible as a historical document rather than a theological work.

"Passion Plays should promote love for Jews as the people of Jesus," the ADL brochure says. According to the guidelines, all Passion Plays, including the Oberammergau version, should not:

- "Create the false impression that most Jews of Jesus' time desired his death;
- "Portray Pontius Pilate as an innocent bystander involved against his

will, as this is a perversion of history and a stimulus to anti-Semitism;

- "Give Hebrew names to Jesus' enemies solely because it subtly and unwarrantedly stigmatizes, establishing opposition between Christians and Jews;

- "Imply incorrectly that most of Jesus' opponents were Pharisees or that all Pharisees opposed him;

- "Include 'rabbis' among Jesus' adversaries, since in those days it was a form of address which Jesus and his disciples also used among themselves;

- "Conceal the fact that Jesus is a Jew;

- "Cast Jesus' contemporaries as ugly Jewish stereotypes; and

- "Depict Jesus as opposed to Jewish laws (Torah), since he and his disciples were all observant Jews." Referring to the ADL's brochure, Kraabel said the eight points outlined in the guideline are valid, and indicated they would make the play more historically accurate.

Kraabel said most Jews of Jesus' time "couldn't care less" whether Jesus lived or died. Any passion play that gives the impression that all Jews desired Jesus' death would be inaccurate, he said.

The guideline's second point, involving the role of Pontius Pilate, is also valid since traditional Christian churches teach that Jesus "suffered under Pontius Pilate," Kraabel said.

Kraabel also approved of the brochure's point about the Pharisees. Much of Jesus' teachings paralleled those of the Pharisees, he said. Though the Gospels portray the Pharisees as Jesus' foes, they are not meant to be read as historical fact, according to Kraabel.

Concerning the last point in the guideline, Kraabel said Jesus and his disciples "were observant in the sense that most Jews were. It is false to say they were not observant."

Oberammergau villagers began the traditional play in the 17th century as a vow of gratitude after the village survived a plague.

# U news

## MTC monthly passes on sale now

"All-You-Can-Ride" cards, good for unlimited rides on MTC and Route 52 buses during June, are on sale through June 4 at the ticket booth in Coffman Union and St. Paul Student Center.

Card prices range from \$20 to \$36,

depending on one-way fares. The passes are not good on Line 13 or Line 66 Inter-campus buses.

## Law prof to speak on sentencing

Sentencing expert Caleb Foote, a law professor at the University of California-Berkeley, will speak on "Determinate Sentencing: Reform or Regression" Friday at 12:15 p.m. in room 25 of the Law Building.

His speech, which is open to the public, is sponsored by the University Law Forum and Law Review.

## Speaker to address juvenile justice

Ira Chwartz, administrator of juvenile justice programs for the U.S. Department of Justice, will speak on "Juvenile Justice: Funding and Policies for the Future" Friday at 10 a.m. in room 606 of the Campus Club in Coffman Union.

The colloquium, which is open to the public, is sponsored by the School of Social Work.

## Last day to vote

Today is the last day to vote for the

Minnesota Union Coordinating Board and the Minnesota Student Assembly (MSA).

Polls are located in Lind Hall, Coffman Union, Physics, Washington Av. Bridge (East Bank), Willey Hall, St. Paul Student Center, Blegen Hall and the Classroom Office Building. A student identification card and spring quarter fee statement are required.

## Journalism ethics topic of seminar

Stephen Isaacs, managing editor of the Minneapolis Star, will be the featured speaker this afternoon at the

Religious Affairs Advisory Board's annual spring symposium.

Isaacs will talk about "Ethics and Humor in Journalism." Responding to him will be Daily editor Kate Stanley, journalism professor Everette Dennis and Warren Jorenby of the Council of Religious Advisors.

The symposium will begin at 2 p.m. in 337 Coffman. It is scheduled to last two hours.

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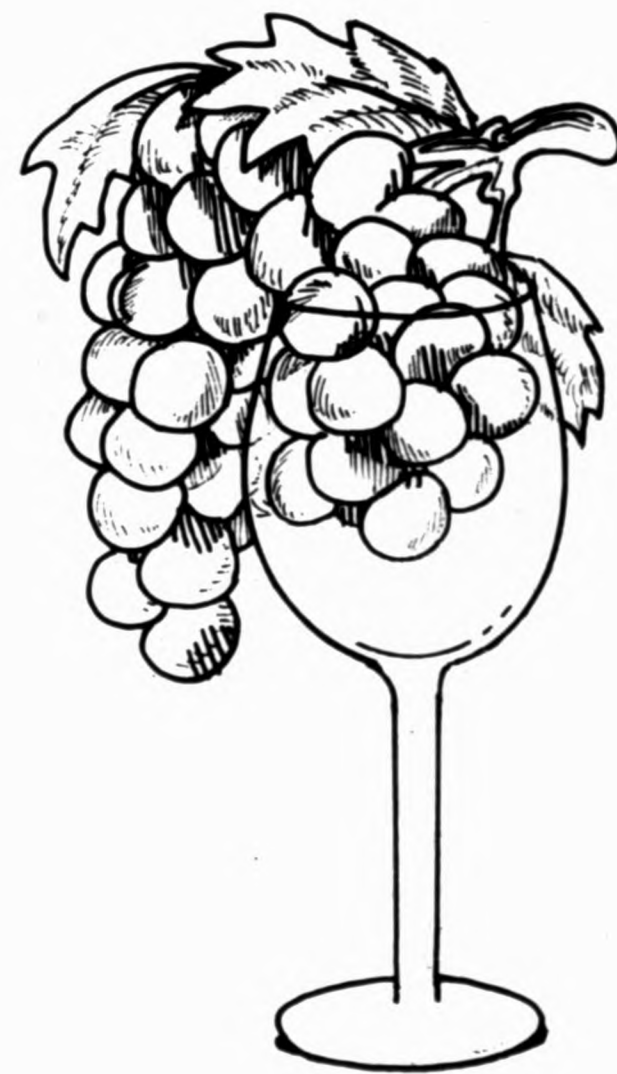
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# Elderly man trapped, killed in highrise blaze

By John Colmey

An elderly man died Wednesday of severe burns when a fire trapped him in his apartment at 620 Cedar Av. Tuesday night.

William Wingreene, 66, was pronounced dead at Hennepin County Medical Center at 12:45 Wednesday afternoon. Wingreene had suffered second and third degree burns over 90 percent of his body.

Russel Mund, who lived across the hall from Wingreene, said he first noticed the smoke alarm go off in his apartment a few minutes before 11:00 p.m. Tuesday. "When I ran into the hall he had the door open and I could see the fire was clear across the room. I yelled to him 'get out of here' but he didn't respond. He was just standing there in a daze."

Mund said he then attempted to use the fire hose on the wall next to his door, but when he tried to turn the water on, the faucet broke off in his hand. He said when the hose didn't work, he pulled the hall fire alarm to call the fire department. "I figured he was going back for something, so I

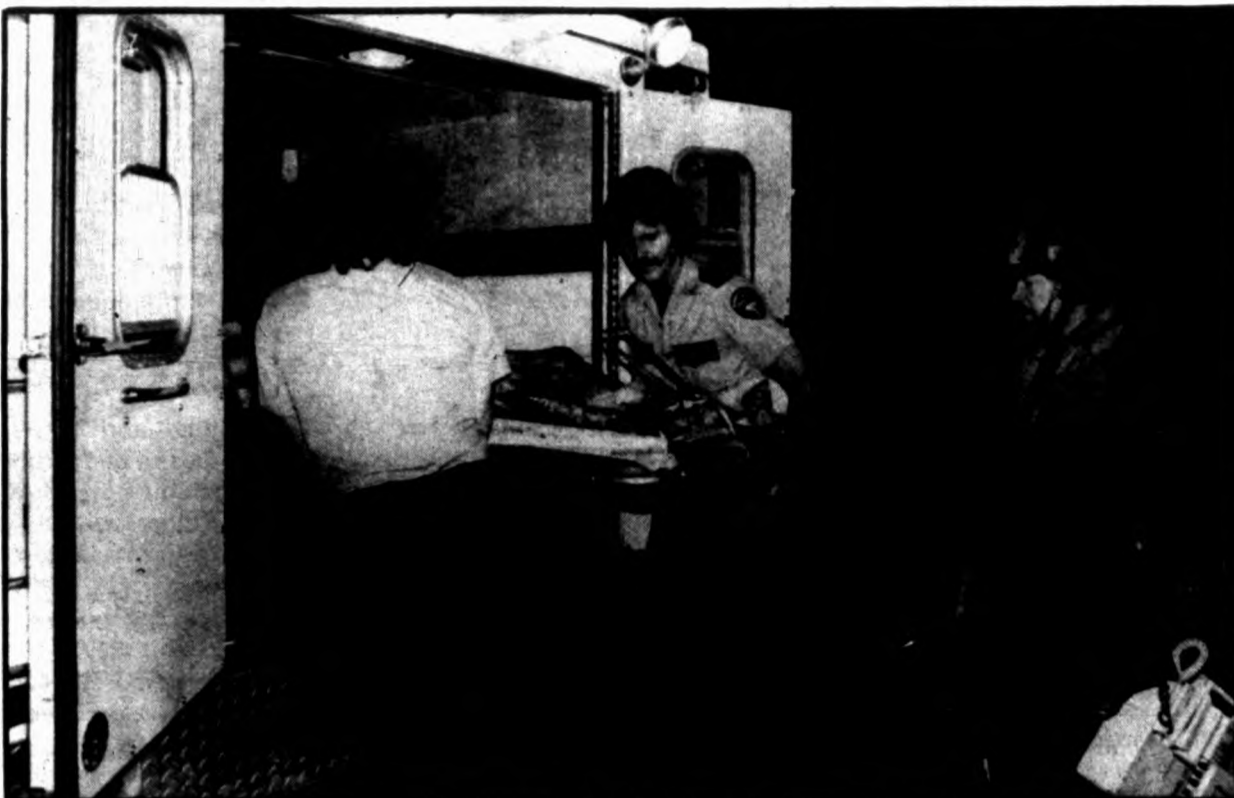
ran down the hall and woke everybody up."

The dispatch division of the Minneapolis Fire Department reported that the first alarm came at 10:59 p.m. and was followed by a second alarm at 11:04 p.m. Three engine and two ladder crews responded to the first alarm and arrived at the scene in less than two minutes.

Captain Fred Kobbs, who was acting chief at Station 7, said he called in the second alarm when they went behind the building and saw the flames billowing out of the 4th floor apartment. "When we got up there we found him (Wingreene) lying just inside the door," Kobbs said. The fire was reported out at 11:16 p.m.

The fourth floor residents, most of whom were sleeping when the fire started, stood outside and looked on while Wingreene was taken in a stretcher to a waiting ambulance. Most of the residents remained in their apartments.

Margret McGinnas, who lived in the apartment next to Wingreene's, was asleep when Mund pounded on her door. "When I woke up I could see



Attendants put William Wingreene into an ambulance after fire trapped him in his room in a Cedar Av. elderly highrise Tuesday. Wingreene died Wednesday afternoon.

Photo: Steven Greene

the flames going up to the windows above. We all went down the stairs at the other end of the hall."

Wingreene's apartment was completely destroyed and the building was scarred with black where the

flames had risen out of the window two stories above his apartment. By yesterday afternoon the Minneapolis Arson Division had not discovered the origin of the fire nor had a report on damages been completed.

The 10-story highrise, one of four, is owned and managed by the Minneapolis Housing and Redevelopment Authority. The complex provides low-cost housing for elderly residents 65 years old and over.

# IT seeks new, 'unified' look for future building expansion

By Kirk Nielsen



Roger Staehle

The University's Institute of Technology (IT) is remodeling, and architects, faculty and students met Tuesday to envision the IT of the future.

"The environment really does have an effect" on learning, IT dean Roger Staehle told about 45 Twin Cities architects and 15 students and faculty members invited to the University for the idea-sharing session.

Staehle challenged the group to design a unified IT complex that would promote peer interaction, facilitate new approaches to teaching and learning, encourage public and industry use of IT, and reduce space problems. The institute needs nearly twice as much space for faculty and research areas as it has now, Staehle said.

Because the University is largely a commuter campus, Staehle said, "we need to find a way to keep people together longer, to intensify the interaction."

To be constructed over the next decade, IT's new complex will be a combination of remodeled old buildings and new constructions, he said.

But before concrete plans can be carried out, the state legislature must approve a 6-year construction plan to be presented by Staehle later this year.

Staehle mentioned the possibility of expanding the IT facility to Northrop Field, which lies adjacent to the experimental and aeronautical engineering buildings and is the site of various University recreational activities.

But Staehle stressed that moving onto

Northrop Field was only one of many possibilities. "I'm not trying to give the impression that we are trying to mooch on that space too quickly."

Another area of concern, he said, is Lind Hall, which is currently divided between IT's department of electrical engineering and the English department.

"Clearly, sometime in the future (the department of) English will find a place to relocate itself," he said.

Staehle told the group the future IT complex should:

- incorporate energy efficient designs;
- use building materials which are novel or indigenous to Minnesota; and
- epitomize the state's cultural and industrial heritage.

"What we are trying to do is bring IT into equilibrium with the area. IT is the future of this area," he said.

The group split up into workshops to discuss humanizing the institution, using renewable resources and creating an artistic meaning in the structure of the buildings, among other things.

During the workshops, one architect noted the importance of avoiding the "frayed functionalism" of much of the University's architecture, and called the University's West Bank a "disaster."

The present IT complex comprises about one-fifth of the University's East Bank. About one-fifth of the University's students are enrolled in IT, Staehle said, but IT has an indirect academic responsibility to about one-third of all University students.



*Kathleen Cummings*

"The instructors in the summer were very sensitive to our needs. They were flexible and treated us like adults."

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## Spring Commencement Corrections

**GENERAL COLLEGE**—Friday, June 6, 5 p.m., Mississippi Room, Coffman Union. Reception in main dining room, Campus Club. Students will receive information from the college. CONTACT KAREN CHRISTENSON—373-4104.

**HOME ECONOMICS**—Friday, June 6, 7 p.m., St. Paul Campus Gymnasium. Reception in lobby of McNeal Hall follows ceremony. CONTACT NATALIE GALLAGHER—373-0938.

**LAW SCHOOL**—Friday, June 13, 5 p.m., Northrop Auditorium. Reception in Great Hall, Coffman Union, follows ceremony. CONTACT ROBERT F. GRABB—373-2717.

**CLA**—Sunday, June 8, 5 p.m., Northrop Auditorium. Information packets available after May 19 in 214 Johnston Hall. CONTACT JOYCE WAS COE—373-0381.

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# editorials

## It's official

"As long as I count the votes, what are you going to do about it?"

—William "Boss" Tweed, 1872

Adding insipidity and insult to injury, the Assembly Committee on Student Affairs (ACSA) Tuesday overruled the decision of the All-Campus Elections Commission to hold a rerun of the ill-fated student body president election. (Voting for the Minnesota Union Coordinating Board and the Minnesota Student Association Forum continues as planned.) Instead, the commission was ordered to count the ballots and declare a winner. After determining only four ballots to be invalid—the voter's choice unclear because candidates' names did not line up with the dots filled in—the commission Tuesday night announced Paul Rasmussen had won.

Had there been a greater number of disputed votes than the winning margin, ACSA members would have stepped in with rulers to make the final judgment. But the fact that only four questionable ballots were found gives credence to Rasmussen's appeal that the commission should have counted the ballots before declaring that confusion was grounds for a new election. In ruling in Rasmussen's favor, the ACSA said the election commission had overstepped its authority by invalidating the election.

Thus ends two weeks of uncertainty for presidential candidates, but they couldn't be blamed for having hard feelings. None of them relished the thought of more expensive campaigning when the elections commission made its original decision. Nevertheless, the two official candidates and two write-in hopefuls did continue their efforts in good faith to rally their supporters once again—some going as far as to print new

posters and line up endorsement letters for the Daily. After all the earlier fiascos—missed candidate deadlines, aborted referenda, messed-up ballots, departing elections staff and rampant indecisiveness—calling off the presidential race on the eve of the election borders on sadism.

But perhaps the most serious—and at the same time amusing—message to come out of the folly is that the victor at the polls was "Benchwarmer Bob" Lurtsema. The former Viking was the clear favorite, winning 43 percent of the vote to Rasmussen's 28 percent and Norkus' 24 percent. Lurtsema's non-student status prevents him from taking office, but most people won't miss the no-confidence vote his victory represents. In view of the bungled 1980 election, it will be difficult to erase the impression that this was an election by incompetents and for incompetents.

## Free rides

Sen. David Durenberger's plan to offer tax incentives to businesses that set up ride-sharing programs for their employees is a good idea. It is not as dramatic as an \$88 billion synfuels program or an Energy Mobilization Board, but any effective national energy plan requires a variety of programs that seek to reduce oil and gasoline consumption and to ease the burden of rising energy costs.

There are three parts to Durenberger's ride-sharing legislation. The first and most likely to receive Congressional attention involves five bills offering various tax credits, exemptions and reductions to businesses and employees using van pools or mass transportation. A second part would pave the way for a four-year pilot project providing free transportation to some govern-

ment employees. Durenberger hopes the tax incentives will entice businesses to go along with his scheme, but should they prove reluctant a successful experiment might persuade them. The third part would seek to expand the program to all government employees and into the private sector. This, however, is a distant vision.

Presently, some of Durenberger's colleagues—including Sen. Charles Percy (R.-Ill.) and Sen. Alan Cranston (D.-Cal.)—are very interested in the first part of the package. This is not surprising. Minnesota Mining and Manufacturing (3M) has operated a ride-sharing program for several years. The company transports nearly one-tenth of its main plant employees and claims to have significantly reduced employee travel, saving 1.5 million gallons of gasoline. Although 3M charges \$41 per month for the service, it is a bargain compared to the cost of driving alone.

Business, however, is wary. They are uneasy with the prospect of being forced to participate. Durenberger has sought to reassure them. He speaks of the need to keep the program voluntary because various factors in the workplace and the environment make it impractical to demand that some companies provide free transportation. Moreover, the program would seem to benefit businesses. By providing a significant benefit to employees the company might come to the bargaining table armed with a compelling issue to counter workers demands.

At this point, it is difficult to determine whether Durenberger's plan will be seriously considered or neglected. What seems obvious is that this is an appropriate way to attack our energy problems. It would be prudent to give Durenberger's plan a test-flight.

## letters

### Partial solution

We would like to clarify a statement in the article "Internship shortage disturbs dietetics graduates" (Daily, May 22). To practice as registered dietitians, students must complete American Dietetic Association (ADA) approved clinical experience. An internship is only one method of obtaining this clinical experience.

The Department of Food Science and Nutrition offers a second option, the Coordinated Undergraduate Program (CUP) in Dietetics with an enrollment of 20 students. In this program students, during their junior and senior years, are offered clinical experiences coordinated with didactic education. Upon graduation students are eligible for membership in the ADA and to write the registration examination, and then to practice as registered dietitians. Space in the CUP program is usually available to all qualified students.

This program was made available in 1974 by the Department of Food Science and Nutrition to provide a partial solution to the problems described by dietetics student Donna Ludford in the article.

**Dorothy Verstaete,**  
CUP director  
**Madge Hanson, instructor**  
**Jeanne Rousu, instructor**

### Something for everyone

Well, the dismemberment of the Daily has begun. David Milenberg, CLA junior (George Babbitt by another name, surely) writes with joy that the paper must now "get off its self-proclaimed First Amendment high horse and become a competitive newspaper in the classic sense," but what does he mean by that last phrase? He obviously doesn't have the tradition of John Peter Zenger or

Woodward and Bernstein in mind. Perhaps he's thinking of Rupert Murdoch or the National Enquirer?

Milenberg further argues that the Daily should "cut out some stories or sections which belong in literary reviews," i.e., Words worth. This ignores the fact that, aside from that section of the Daily, there aren't any serious, regularly appearing literary reviews in the Twin Cities area (the Tribune's laughable book review section can't really be counted). Milenberg obviously doesn't care that many hundreds of students and faculty members who are less than interested in varsity sports or Greek news and who find the Arts & Entertainment rock reviews hip to the point of unintelligibility, consider Words worth the most important part of the paper.

If the Daily is a top-notch newspaper, as Milenberg claims to believe, its excellence lies in large part in its variety. Complement, A&E, Words worth, Ethnic Perspectives, community news, Greek and sports news, editorials, politically diverse opinion pieces, even those "Why do the heathen rage?" advertisements all are vital, all serve the interests of at least one legitimate segment of our University community. A Minnesota Daily which tried to publish nothing but stories of interest to everyone would, in the end, publish nothing.

**Michael Levy**  
Graduate student

### Spellbound

In the past few years, I have had several letters published in the Daily. In both cases, my name was misspelled. I have also contributed a few opinions in that time. And, again, my name was spelled wrong. Recently, I was elated to learn, through a Daily announcement, that I received first place in the Words worth short story competition. However, my name was again spelled incorrectly.

As these articles are the only ones I have printed, they are undoubtedly the basis by which I will come to be known. Consequently, I am forced to change my name. I hope you're all happy.

**Harry Kelly**  
CLA student



### Equality on the road

Safe and effective traffic requires regulations, but these are a burden. The weight of this burden ought to be distributed equally. This is not at present the case, and will be even less so due to the clampdown on cyclists.

Practically no facilities exist to protect cyclists. Bicycle lanes are rare and where they occur they are just a silly paint stripe on the road, offering no more protection than a rabbit's foot or a four-leaf clover.

It is very galling to a cyclist, who contributes in no small way to the physical and economic health of society, to see that most road rules are tailor-made for those who motor along to a future heart failure in their gas guzzlers, the fodder of which holds all of us hostage.

To add insult to injury, there is the bicycle license. I don't believe that these reduce theft. Any thief is smart enough to either steal five bikes and mix their parts, or to sell them out of state. One might as well try to

combat air pollution by requiring breathing licenses.

As soon as bicycle racks consist of suspension hooks instead of wheel-twisters, when bike lanes are protected by curbs, and when lights on bikes are compulsory after dark, I will feel a lot happier about complying with the other rules.

**Vincent Icke**  
Research associate  
Astronomy department

### Voicing outrage

I was walking home from classes at 12:15 p.m. Thursday when a yellow Corvette ran a red light at Oak and Washington and struck a bicycle rider crossing with the light. The rider was knocked to the ground, his bike damaged. The Wisconsin Vette stopped about a half-block down the road. Once passersby saw the rider was not hurt, I got the license number of the car, and another and myself gave our names as witnesses.

Although the driver of the car was in obvious violation of speeding and running the red light, the bike rider didn't call the police. And the driver of the car certainly didn't suggest it! I can only hope the biker can get some compensation for the damages to himself and the bicycle.

Witnessing the accident only reinforces the fact that drivers don't look for cyclists on the streets. Or for pedestrians either—several people stepped off the curb into the path of the car that ran the light, too. But if nobody presses charges, or at least voices outrage at the neglectful attitudes toward cyclists, how can we change those attitudes?

Maybe only through letters to the editor.

**David Anderson**  
CLA senior

# opinions

## Rhetoric, reality and acid rain

By Russell K. Henly

Douglas Costle, administrator of the U.S. Environmental Protection Agency (EPA), has been actively plugging the media lately over the agency's great concern for the growing acid rain problem. Costle says the agency is seriously looking at strengthening the nation's ambient air quality standards. Considering many of the agency's current actions and inactions, Costle's bleating sounds like so much hollow rhetoric.

One can easily reach this conclusion by considering the EPA's current regulation of sulfur dioxide (SO<sub>2</sub>) emissions. These emissions from power plants and other industrial combustion sources cause a full two-thirds of the acidity in the acid rain that threatens our forests and lakes.

Let's look at some of the agency's shortcomings in SO<sub>2</sub> regulation.

**"... many pre-1970 plants escape regulations by building tall stacks, injecting the pollutant high into the atmosphere where it becomes part of the acid rain problem."**

The Clean Air Act limits plants built after 1970 to emissions of 1.2 pounds of SO<sub>2</sub> per one million btu's of heat input. Plants built prior to 1970 remain uncontrolled unless their emissions interfere with the attainment of ambient air quality standards. Since air quality compliance is measured at ground level, many pre-1970 plants escape regulation by building tall stacks, injecting the pollutant high into the atmosphere where it becomes part of the acid rain problem. As an example, the pre-1970 Gavin plant in Ohio can legally emit a full 9.5 pounds of SO<sub>2</sub> per one million btu's of heat input, or eight times the limit for new plants.

Here is one way polluters can get away with such high SO<sub>2</sub> emission levels. Utilities can petition the EPA to allow increased SO<sub>2</sub> emissions from their older plants if it can be shown that the increase will not interfere with the attainment of ambient air quality standards in the state in which the plant is sited. The companies often propose to avoid attainment interference by building taller stacks. Unfortunately, the higher emission levels from taller stacks, besides contributing to the acid rain problem, may cause neighboring states problems in air quality

**Russell K. Henly is a junior in the College of Forestry and chairman of the MPIRG Acid Rain Task Force.**

attainment. Though the EPA routinely approves stack height increases of two and one-half times the height of the facility along with emissions increases, it is required by sections 110 and 126 of the Clean Air Act to deny any such increases which would interfere with attainment and maintenance of either ambient air quality standards or prevention of significant deterioration of air quality in downwind states. Time and time again the EPA has ignored this requirement.

Here is another factor to consider. The dichotomy between pre-1970 and post-1970 plant regulation may act as an incentive for utilities to artificially extend the operating lives of their older, uncontrolled plants, due to the large cost differences between building a new "clean" generating unit and continuing to operate an older, heavily polluting facility. To prevent this from happening, EPA should amend its new source performance standards to treat replacement of major components in older units as significant modification and require the altered plant to meet the 1.2 pounds SO<sub>2</sub> emissions standard.

A recent development in the picture is the "oil back out" legislation being proposed by the Department of Energy (DOE) to the Carter administration. If adopted, this legislation would mandate oil-to-coal conversion for a number of specific utilities, without requiring adequate controls on the resulting SO<sub>2</sub> emission increases. EPA estimates that under the DOE proposal to convert 62 plants, SO<sub>2</sub> emission in New England would increase by greater than 25 percent. Such an increase would clearly exacerbate the acid rain and other SO<sub>2</sub> problems in the eastern United States. There is one bright spot in this mess. The agency is strongly resisting the DOE proposal and demanding that, should coal conversion occur, emissions be held to roughly current levels. But, lost in the frenzy is the point that both EPA and DOE have agreed that conversion to coal with the addition of SO<sub>2</sub> removal equipment is still cheaper than continuing to burn high-priced oil.

Robert Rauch, an attorney with the Alliance to Save Energy, has suggested two innovative strategies to block increased SO<sub>2</sub> emissions. First, Rauch recommends that the EPA amend its new power plant permit procedures to require utilities to perform an "alternative investment analysis" before being eligible to receive a prevention of significant deterioration permit. This analysis is to consider such alternatives as conservation, renewable energy resources, and cogeneration of electricity at industrial facilities. In a study of the Pacific Gas and Electric (PG&E) system in California, the Environmental Defense Fund found that nine of 10 coal or nuclear power plants planned by PG&E could be replaced by less expensive, less polluting alternatives. Rauch goes on to suggest that a similar alternatives analysis be required for any oil-fired power plant being considered for coal conversion, should the DOE-Carter Administration proposal become law.



Rauch's second recommendation deals with utilities peak-load dispatch schedules. This is the order in which utilities put plants on line during peak electricity demand periods. Since the more polluting pre-1970 plants are cheaper to operate, they are usually put on line first, later followed by cleaner new plants. By requiring utilities to put their cleanest plants on line first, the EPA can further reduce SO<sub>2</sub> pollution.

The above are just some of the steps that can be taken today to reduce the acid rain threat. None of them involve unreasonable costs to utilities or the people, and they are all within the EPA's current authority. The time is long past due for the EPA to back up its stern rhetoric and take solid action to thwart the growing SO<sub>2</sub> emissions and concomitant acid rain problem.

## Oil and oligarchy in Saudi Arabia

By Abdur Rahman

Saudi Arabia. This old venerable country, once the land of poets, the cradle of Islam and the flourishing torchbearer of human civilization from the sixth to the 12th centuries, the most important producer and exporter of oil in the world, and one of the richest countries in the world, is nonetheless today one of the most dangerous bulwarks of reaction, oppression, semi-feudalism and foreign domination in the world.

Saudi Arabia is not simply the desert land many people imagine, with rich sheiks and beautiful cars everywhere. If we look closely, we find that this country, in spite of its enormous wealth, is chafing under one of the most archaic regimes in the Arab world. The Saudi government and economy are, in fact, dominated by a handful of families, princes, sheiks and amirs who exploit their people and share the entire wealth between themselves. It is a secret to no one today that last fall's takeover of the Great Mosque in Mecca, the holiest place in Islam, was aimed at focusing world attention on the incredible situation that has been prevailing in the country for decades.

Saudi Arabia is an absolute monarchy that

**Abdur Rahman is an adult special student and a member of the Muslim Students Association.**

claims to be of divine right and is headed by King Khalid. His government is shared by Prince Fahd, who has great influence over governmental decisions, and other family members, forming an oligarchy. There is no elected government. Political opponents of the regime are not allowed any kind of defense and are imprisoned, tortured or even beheaded without any trial whatsoever. There is no freedom of the press, no right of free assembly or anything of the kind. All decisions taken by the king or the royal family must be approved without discussion. The fate of any person who dares to discuss or criticize government decisions is prison or execution. Such is the political situation under which the Saudi people have been compelled to live for many, many years.

The Saudi government claims to be Islamic. But there is nothing in the Qur'an that says that a government must maintain its people in ignorance, to confiscate property by expropriation or by excessive taxation; not a word in the Qur'an says that only a handful of corrupted families must dictate their rule to the majority of the people. Not a word in the Qur'an says that you must allow foreign domination of any kind over the land of Islam.

But the Saudi government has nothing of Islam. The Saudi government is wholly sold to the foreign powers, especially to U.S. imperialism. The American imperialists, and the British imperialists before them, are the ones responsible

for the chaotic conditions prevailing today.

These two powers exercise a real dictatorship over Saudi natural resources, the economy and even agriculture. The great American and British oil multinationals, among them Exxon, Texaco, British Petroleum and Aramco are there to reap the most incredible benefits that can ever be imagined. The U.S. government that today claims oil prices are too high knows perfectly well what kind of extraordinary profits Exxon made last year. These monopolies buy Saudi Arabian oil at low prices, overprice it and sell it afterwards on the world market at incredible rates, and then claim that it is the Arabs' fault if oil is becoming so expensive.

The United States and Great Britain for their part have been reinforcing their military presence in the south of the Arabian peninsula during recent decades. They have been arming and training Saudi secret agents and police to torture Saudi revolutionaries demanding better living conditions. These two powers have been supporting the semi-feudal and corrupt regimes in the region, allowing them to survive and thrive. Without the U.S. government's military presence, the Saudi regime, and its puppet in Oman, would have disappeared a long time ago under the pressure of public discontent.

Unsatisfied with its already oppressive military presence in the region and with its dictatorship over the Saudi economy, the United States is

now taking advantage of the Soviet imperialist aggression on the Muslim people of Afghanistan to reinforce its military and intelligence presence in the Persian Gulf region. This is in complete disregard of the Arabian people's will. Carter's recent decision to speed up the formation of a rapid deployment force for the Middle East, the presence of many U.S. warships in the Arabian sea and the decision to send an 1,800-man marine force to the same part of the world under the pretext of countering Soviet expansion, is another key element unveiling the conspiracy and interventionist policy that is overtly being worked by the U.S. imperialists against the Arabian people.

The United States should know, after its own experience in many parts of the world throughout the past 20 years, beginning with Cuba and ending with Nicaragua and Iran, that there is no place for any kind of imperialism, be it of American, British, Soviet or whatever origin, in the hearts and land of the so-called Third World people, whose only aim is independence, progress and peace. If the U.S. government continues establishing and supporting corrupt, feudal or semi-feudal puppet regimes, like the one in Saudi Arabia, oppressing the good-willed elements of this society, this policy of domination and exploitation will sooner or later backfire against the United States and give rise once more to a radical and bloody revolution in the country. Such is the law of human history.

### Transsexuals from 1

women's clothing. "Even when I was very little and I would put on women's clothes, it was fine for a while, but then I would become nauseated. Not physically vomiting, but I would then have to get out of them."

But as she became more comfortable in women's clothing, another problem arose. "I think I was schizophrenic for awhile. I didn't know whether I was Barbara or He."

Barbara said she had qualified for the surgery six months before she actually had it, but delayed because "Boy, I was really screwed up at the time. All of a sudden, one day, I began to have conversations with him in the mirror. He was watching over me. There was kind of a protective quality to him. He would ask, 'Are you strong enough yet? Are you able to?' For a long time he was not willing to let go; and I couldn't say I was ready for surgery. But finally at the end of the year, I was ready; and he was ready to let me go."

During that year she had also been taking a female hormone. "It softened my skin and removed some body hair," she said.

The operation cost her \$1,000, but her greatest expense was electrolysis to remove facial hair. She said electrolysis cost her about \$8,000 and took three years to complete.

Barbara's health insurance did not cover the expenses of the surgery, and when the company found out that she went through the program, they completely dropped her coverage.

Before her operation, Barbara legally changed her name.

When she went into the hospital, she didn't have any trouble with curiosity seekers. "There was no visible change made to me in the hospital, except for the people (surgeons) who would look under the sheets to see what was going on. I went in this way. I came out this way. I was always treated like a lady, and I hope that I acted like one."

After the operation Barbara felt "no big change" in her life, "let us say I felt correct, I felt right with whatever the world is. I'm tall. I'm lean. I'm not built much different than I ever was. I think it's kind of an androgynous body. It was perfectly fine as it was before, and it's perfectly fine as it is now," she added.

The surgery involved removing the male genitalia, replacing them with a vagina, and producing silicone breasts.

Barbara's work life wasn't changed much either. "My life went on in the same pattern as it always did." For the year of preparation she worked at a restaurant. She decided to change

jobs after her surgery, so she talked to a manager of a department store. "The manager knew about my operation and he hired me sight unseen, or as long as I could work, and we'll see what happens. I mean who knew if any of my business would come back to me? Who knew if I were ever going to be a productive person again?"

A month after surgery Barbara started her new job. "It was still very difficult to walk, and I was weak." But she worked in the mornings.

For a while Barbara had to wear a prosthesis, a "plastic male-shaped appendage," so that her surgery would not heal and close.

Since she was in a public department store, some customers who heard rumors "that there was one of those here" would come "to look," Barbara said. She became unhappy there and decided to start her own business.

Barbara also had to come to terms with dating. "I don't know how long it took. I had firsts—you know, your first date. How do you respond? It's like being an old teenager. I wanted to date. I wanted to know men in that way, and I didn't really want them to know about me," she said.

Shortly after the operation Barbara

Transsexuals to 13

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Dianne Thomas

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# Many called, few volunteer for U committee positions

By Jane Vanderpoel

The recent adverse publicity about student government may be keeping students from applying for positions available on student-faculty governing committees.

The Committee on Committees (CC), the arm of student government responsible for placing students on various University committees, has only 40 applicants for 160 available positions.

There are 37 such committees, providing about 160 positions for students that have to be filled every spring. Each committee is part of either the University Senate or the Twin Cities Campus Assembly

(TCCA). The TCCA is the Minneapolis and St. Paul campus section of the University Senate.

CC chairman Dick Wilke is getting a little worried about filling the remaining 120 positions. Applications will be open probably until the end of spring quarter, he said.

"We search high and low for interested students in different departments and schools, and we send letters to cultural and minority groups on campus asking them to suggest names to us. But we still have a long way to go," said Bruce Thorpe, CC member.

"Any student with an interest in just about anything is bound to find a

committee they would like to sit on," Thorpe said.

There are no specific qualifications required of the applicants, except that they be bona fide students through next year.

Thorpe's explanation for the lack of applicants this year is that "there is a lack of knowledge that the positions are open, and that students these days don't have time to worry about running the college. All they want to do is to get the money to pay for their schooling and get their education."

Thorpe said the seeming disinterest should not be construed as apathy, but ignorance. "It's a matter of priorities with a lot of students—they have

better things to do, they think," he said.

The advantage of having students on committees that are responsible for governing the University, according to Wilke, is that "it allows more input from students and faculty, and gives students a chance to interact with faculty members. It also provides a number of channels for input from students on issues the University faces."

"This is the students' big chance to have a lot of really good impact on issues they're interested in," he said.

This is how the CC works: they advertise for the positions available, soliciting applications from interested

students. When students apply, they are interviewed by the committee, whose members then make up the double slate of candidates for approval and appointment by University President C. Peter Magrath.

When Magrath approves either the first or second name on the slate, the names are forwarded to the respective bodies. No student can serve on more than two committees.

The specific policy areas of concern for the committees are educational matters, student concerns, faculty and student rights, resources and planning, honors, research, sports and arts, ROTC, and senate/assembly business.

# Old test files to get grueling workout during finals week

By Ed Thoma

With the specter of final exams facing thousands of University students, many are turning to old test files to help prepare for finals week.

Test files are located on the St. Paul campus in 197 Coffey Hall, and on the Minneapolis campus in 101 Eddy Hall. Both locations report a good deal of use by students.

The Coffey Hall files are run by the St. Paul student government. "Most of the St. Paul courses are represented," said Williette George, one of two students who supervise the files.

"We don't have much trouble getting copies (of exams)," she said. "A few professors are hesitant, but we usually get good cooperation."

That cooperation isn't always there on the Minneapolis campus. According to Alton Raygor, the coordinator of the Reading and Study Skills Center which runs the Eddy Hall files, there is little recruitment.

"We don't have the staff time or the budget to recruit new tests," Raygor said. "We're running a holding action, trying to manage what we've got."

He said new tests come in on a hit-

or-miss basis, although the physics and chemistry departments send tests over regularly.

Those departments, Reading and Study Skills Center secretary Janet Brandstetter said, "are great; by far the most cooperative."

The center's budget problems have also limited the hours the files are open, Raygor said. "We used to be open during regular office hours," he said, but now "we're on limited hours." Those hours are about to change, he said, because of finals and because the files are supervised and maintained by work-study students. "This time of year, the work-

study money starts running out," he said.

Despite the limited hours, Raygor said between 4,000 and 5,000 students have used the files this year.

"When the instructor tells a lecture class of some 300 students about us, it gets crazy down here," Brandstetter said. They can handle at most 22 students at any given time, she said, and when a teacher mentions the files to a large lecture class, "we're swamped."

The Coffey Hall files are used by approximately 30 students a day, George said. Use of those files

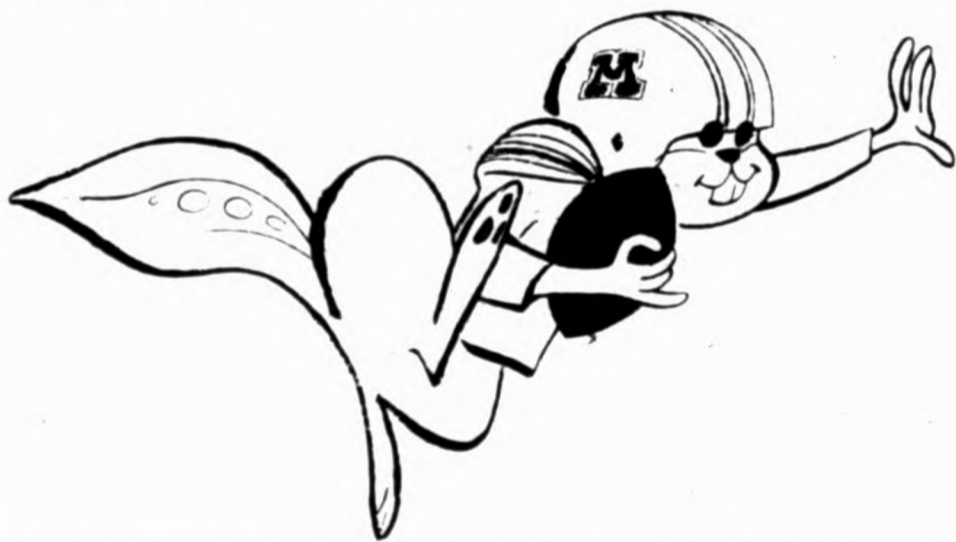
doesn't go up noticeably during midterms and finals, she said.

"I can tell when a class is having a major exam," she said, "because all the students come in to look at the old tests."

The Coffey Hall files are open on the following schedule: Mon., 10-11:30 a.m., 12-4:30 p.m.; Tues., 8 a.m.-2 p.m.; Wed., same as Monday; Thur., 1-4:30 p.m.; Fri., 10-11:30 a.m., 12-3 p.m.

The Eddy Hall schedule hasn't been revamped yet.

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## International students take cross-cultural perspectives to schools

By Preeti Mathur

"Gee, I'm sure glad you came," remarked a high school student. The international student glowed with pleasure. She had just finished talking to a Minneapolis Central High School class about her country, giving facts no textbook or teacher would reveal.

In neighboring classrooms, eleven other University international students were also sharing aspects of their cultures. Equipped with movies, slides, posters, calligraphy and "plenty of first-hand experience," these students were participating in a unique statewide experiment. For perhaps the first time, teams of foreign students were being used as learning resources in schools.

The International Community Workshop, sponsored by the University International Student Adviser's Office (ISA), sent teams of international students to four Minnesota communities and schools in April and May. The students worked with teachers in the classroom and at teacher workshops, as well as staying with local families and offering cultural programs to various communities.

Michael Paige, project director and assistant director of ISA, said his inspiration for the project came from working with international students on campus. There are currently more than 3,000 international students in the state.

"They have come to learn from American schools and communities, which in turn learn a great deal from them," he pointed out. The project drew its conceptual and theoretical background from *Learning with Students*, a monograph by Josef Mestenhauser, Director of ISA.



Project Coordinator Pixie Martin explains the international student team program to teachers at Minneapolis Central High School. Photo/Cindy Karp

"International students can bring a cross-cultural perspective into the learning process. Both groups can help set aside the others' conventional stereotypes and broaden cultural understanding," Paige explained.

In September of last year, Paige's proposal to the U.S. Department of Education won him a mini-grant for the project. But plans to move ahead were put aside until January of this year due to the Iranian crisis, he said.

Meanwhile Pixie Martin was appointed project coordinator, and four international students were appointed as team leaders: Jama Gulaid from Kenya, Nassim Haffar from Beirut, Ashar Hamid from Pakistan and Najma Gaffar from India. Their job was to recruit interested international students.

"I found most of my team members on the 13 bus line," kidded Gaffar. The students who participated had already shown their enthusiasm through their other activities on campus.

A day-long session in February brought all the students together for the first time. Later, they participated in a series of "practice runs," and visited classrooms in the metropolitan area to plan and prepare for the final visits. "School kids are the same everywhere. They are eager minds always ready to drill you with questions," remarked a student after a practice session.

Fueled by the Iranian crisis and the movie "Death of a Princess," a girl at Minneapolis Central High School said she thought that women in the Middle East were treated like

dogs. "Without taking offense, we took the opportunity to explain to the class the historical background of the veil and our society which is so different from theirs," explained Fadel Abdullah from Jordan and Salih Al-Awaid from Saudi Arabia.

The eager response the student teams experienced was exciting. Many had brought things from their country for use in the classes. "We feel like ambassadors carrying the good will and image of our countries to these young minds," commented Uday Sharma from Nepal.

But the project also aimed at communities, and the students participated in other international and educational events already scheduled in each community. The communities

## "Minnesota to Copenhagen": not enough progress

By Colleen Aho

"We are here to move history forward. We are women from every State and Territory in the Nation . . . We are women of many economic, social, political, racial, ethnic, cultural, educational and religious backgrounds . . . We are mothers and daughters. We are sisters . . . We are poorer than men. And those of us who are minority women—Blacks, Hispanic Americans, Native Americans and Asian Americans—must overcome the double burden of discrimination based on race and sex . . ."



Ramona Jones

—From the Declaration of American Women, National Women's Conference, Houston, 1977.

Whether history has indeed moved forward since the National Women's Conference three years ago is a question minority women are still asking.

At the midpoint of the International Decade for Women, a United Nations world conference in Copenhagen in July will address the progress made toward economic and social equality for women. But meanwhile, here in Minnesota, women decided to scrutinize for themselves the progress made in areas such as employment, health, education and racial discrimination.

The day-long "Minnesota to Copenhagen" meeting at the College of St. Catherine in St. Paul brought women from all parts of the state together with national women's representatives and members of the U.S. State Department, which is directing and coordinating the U.S. delegation to Copenhagen.

Although the conference was planned with the purpose of giving State Department representatives grass-roots input to the national delegation, some women expressed doubt that the meeting would really have an effect.

"We women don't all have an equal say," Ramona Jones, a Dakota Indian from Prairie Island, Mn., told participants at a Racism and Apartheid workshop. "When the delegates go to Copenhagen this year in July, I will hope for many things. But I feel sadly, because all of the countries are not seeing themselves as equals in the struggle for women's equality. We too live in apartheid in this country. We don't all have equal access to get on a plane and go to Copenhagen. I look at the National Plan of Action for Women, and a lot of it leaves me cold. It doesn't say much about me and the women I represent, and the struggles we face daily."

Gracia Molina, a Hispanic woman in the workshop added her sentiments about the women's movement in the U.S.: "The white women know their side of women's struggle, but they don't know ours. We have to have a common agenda for Copenhagen, or it will be counterproductive."

The workshop on racism and apartheid was formed to respond to a 1978 United Nations resolution to include the subject of the effects of apartheid on women in southern Africa in the International Conference agenda in Copenhagen. Although apartheid in Africa was the basis for discussion, the final consensus of workshop participants was that minority women in this country are victims of racism in much the same way.

"Almost nothing in South African apartheid does not have a parallel in the American experience," said Anne Turpeau, co-chair of the Continuing Committee of the National Women's Conference.

"Just look at our policies toward race. It began with the removal of Native Americans from their lands, the subjugation of Native Americans, and blacks through slavery, and the political repression with people denied due process and the fair administration of justice."

Turpeau continued naming racist policies in the South, and rigid color lines established in Louisiana parallel to those in South African apartheid. "Since the days of slavery, we've seen that our country has accepted the apartheid policy of separate development—'separate but equal' was government policy until as late as 1954, but in practice separate development still exists today in Indian reservations and separate school systems such as some I've seen in Los Angeles."

Jones was critical of the U.N. apartheid resolution on South Africa, because "you can't really examine women and apartheid in one particular country without examining what's happening in the entire world, and that in-

cludes the United States of America."

The 20 delegates who will represent the United States in Copenhagen will express the point of view already prepared by various U.S. government agencies and departments, according to Maureen Whelan, deputy director of the U.S. secretariat for the world conference. When Jones asked her what impact the Minnesota meeting would have on the U.S. position, Whelan said all suggestions would be brought back to the secretariat.

"And the same government agencies that are responsible for cutting welfare funds and food stamps are choosing the U.S. delegates that will represent us," Jones said.

Workshop moderator Anna Stanley said the U.N. definition of apartheid as separate development should be re-defined, because racism closely parallels the same patterns of discrimination as sexism. "Once you've gotten rid of apartheid, then you have to get rid of black male power over women in southern Africa," she said. "And it's the same for Native Americans, blacks and all minorities in the U.S."

"The parallels between racism and sexism are so striking," Turpeau continued. "We're so far down the road toward ratifying the ERA, and our allies in this struggle need to realize that we are the same allies who were in the forefront of the civil rights struggle."

"Unequal development applies to all women," Molina said. "Racism is based on very concrete economic reasons."

Turpeau emphasized the similarities between inequalities between blacks and women, according to standard indicators of development such as income and education levels, school drop-out rates and over-qualification for jobs. She said the standards are set by the white male minority between 40 and 60 years of age in the United States, and racism or sexism both serve as ideological justifications for lack

were chosen on the basis of geographic-demographic distribution and potential resources or interested personnel that could be tapped after the students' visit.

The first group visit to Hills, a small rural town, was an event in itself. "A cultural show we presented brought a third of the town to the school," team leader Hamid commented. One of the group members now receives fan mail. "We were like the Pied Piper. Kids followed us everywhere," Gulaid said. His team's visit to Rochester coincided with the Fourth Annual World Festival there, where the mayor had declared April as International Month.

The Crookston team's visit gave impetus to complementary workshops in English as a secondary language and preparation work for hosting international students in the home. "On a professional level, using educational systems, this group made a real long-range impact," Martin said. But in larger communities, the project focus narrowed. Although teachers from other schools participated, most of the project activity in the Twin Cities was concentrated at Central High School, an inner-city school with a large percentage of minority students. "We were the only group that was able to plan a week in advance with the teachers," explained Gaffar. The preparation helped. Depending on their backgrounds, each international student went into a different class.

"For instance, a biochemistry student talked to the chemistry class. We had students prepare on their country's literature and religions for the world literature and religion classes. We even demonstrated Indian and Nigerian cooking in the home economics class," she explained.

Kemi Lapite Ashang Utubaku from Nigeria and Katasha Kasigi from Uganda were very popular with students. "This is great," remarked a student swinging to the rhythm of African drums in the band and orchestra classes. A French teacher who hosted Zuheir Guembri from Tunisia and Khalid Benabdeljelil from Morocco said after their presentation, "I'm a last-minute convert. But I'm really glad they came."

When teachers were given a questionnaire about their reactions to the program, most gave positive responses. Gaffar, a graduate student in education, has been evaluating the project from the beginning, and found many teachers felt that global education would bring peace and understanding to the world.

As Maureen Mashek of Central High said, "A lot of this would make war and misunderstanding an anachronism." Another teacher wrote, "If you plan a similar program next year please remember us in Rochester."

But not was all smooth sailing. "When you are coordinating nine different channels there are bound to be some rough edges," Martin said. Sometimes students arrived late, or the purpose of the project was misunderstood. An incident at Crookston was an amusing example. Khalil, an Iranian veterinary student, was taken aback when the students in his class dissected a pig for him.

"Visiting many schools in a day was not such a good idea," Hamid said. He had visited both the Crookston and Hills communities, and said moving from one school to another caused delays and reduced the project's effectiveness. Ala Sharma from Nepal had to do without the vegetables for her cooking demonstrations when they were left behind. "We had to be extremely flexible and adapt ourselves to last-minute changes," Martin said. In these kind of situations, we just couldn't afford to panic."

On May 18, all the participants were honored with certificates of appreciation and a surprise check for \$50. A report and evaluation of the project are now being prepared for the sponsors.

Is there a likelihood of this experiment being repeated on a wider scale? "We are not quite sure," Martin said. "But we think we have sown the idea in these schools and communities. We have created the awareness that we had set out to." ISAO and project members have prepared an information bulletin on the project for interested teachers and are working with organizations like the Minnesota International Student Association (MISA), Minnesota International Center (MIC), and the International Students Speakers Bureau. "In the future we would like to tap the talents of the quieter and not-so-active international students, too," Martin said.

As for the team participants, they are glad to have been the project's pioneers. For them, it was an opportunity to talk about their countries, something worth writing home about. For the school kids, it was a memorable event. As one said, "Sure it was authentic, straight from the horse's mouth."

government delegates might not touch. But the Mid-Decade Forum "will not be able to adopt formal resolutions in its own name," said Sarah Harder of the Continuing Committee of the National Women's Conference.

The workshop participants expressed hope that what U.S. delegates would not be able to say at the U.N. conference would find an outlet at the Mid-Decade Forum. According to Whelan, delegates at the U.N. conference will have no freedom to speak on their own, because they must represent the official U.S. position. Although there will be a direct system of telecommunication between Minnesota and Copenhagen during one day of the conference, the impact of the Minnesota meeting seems doubtful beyond that.

In the words of the U.N. World Conference Committee itself, "not enough progress" has been made in improving the situation of women during the International Decade for Women. The World Plan of Action adopted at the 1975 World Conference in Mexico has seen little progress, a feeling that was repeated by those at the workshop who had attended the conference in Mexico.

But some advances have been made since then, most notably the 1979 Convention on the elimination of all forms of discrimination against women. The convention, which is "a stage of process before becoming a treaty," according to Whelan, must be ratified by 20 states of the U.N. before it can be brought into effect. Although the United States has signed the convention, according to Whelan, it must be approved by Congress before passed.

After a day of tussling with the issues of discrimination against women in this country, the meeting seemed to have raised more questions than it found answers. While preparations continue at the governmental level for Copenhagen this summer, women in Minnesota like Ramona Jones will continue to face daily discrimination, and wonder what the U.N. will do for them in July.

## U.N. meeting addresses working women's demands

By Karen Weill

The familiar feminist battle cry has a new dimension. "Equal Pay for Work of Equal Value" is a bigger mouthful than the old demand of equal pay for equal work, and it is also a more complex idea.

Feminists sounded the new version of their trumpet call, albeit quietly, in a one-day conference for the U.N. Decade at the College of St. Catherine on Saturday, May 17.

In a workshop on Women at Work, Victoria Van Slyke, director of Working Opportunities for Women (WOW), talked about the shifting national emphasis towards this new and more complex demand. Most of the women in the workshop nodded in agreement as Van Slyke threw out terms such as "occupational segregation" and the "earnings gap."

As the terms imply, feminists are now turning their attention to the fact that most women are not paid less for the same position as men within a firm. Most women are receiving equal pay for equal work. So why don't they all say hallelujah and go home?

Because the current figures for women—such as the average wage, and the number of



Olga Stavakis

female-headed households with children as opposed to male-headed households with children under the poverty line—point to a disappointing truth: women are not the economic equals to men. As a matter of fact, their status relative to men has been in a general decline since 1940.

These facts and figures represent the earnings gap caused by occupational segregation of men and women into two labor markets.

For example, in a study cited by Patricia Sexton in *Women and Work*, only 46 of 100 occupations employed as many as 35,000 of each sex. Catherine Smith, in a separate study, found that most job chains (the hierarchy of a command from entry level to the highest level attainable for that job) were either less than 10 percent or more than 90 percent female. In other words, most people work almost exclusively with their own sex. And in jobs where women predominate, those occupations tend to have flatter earnings curves, earlier career ceilings, lower returns on education and training, and are characterized by administrations top-heavy with men.

This situation is unlikely to change. A quick

review of relative or absolute economic indicators show women are dropping further behind in the rat race at the same time that their numbers in the labor market are the largest ever. In Minnesota, for example, women make up less than 3 percent of the directors and 1 percent of the officers in the state's 25 largest corporations in 1977.

"We pay people in a schizophrenic fashion," Van Slyke said. A recent Minnesota survey found no correlation between pay and supposed determinants of salaries such as training, years of experience or manual dexterity, she said.

Van Slyke offered a simple explanation for the continuing low status of women: profit. Sexism is profitable, she told the audience. "The bottom line isn't attitudes, it's economics. Nothing is going to change unless there are negative incentives such as the EEOC (Equal Employment Opportunity Commission). Why change? It's profitable."

Olga Stavakis, an anthropologist who has done a number of U.S. foreign aid evaluation studies in places such as Belize (formerly British Honduras) for the federal government, agreed. At the international level, according to Stavakis, not only sexism, but also poverty and racism, are profitable.

Stavakis said that white, middle-class women make up only about 1 percent of the world's population, and that the other 2 billion women in the world look to the women of the U.S. for leadership.

She emphasized that women in the U.S. have to ensure that U.S. economic aid abroad is used to help women as well as the general economy. For example, she pointed to the funding of projects for building dams, dairy farms, or teaching families nutrition. "But these women don't even have enough money to eat each day—they don't have the chance to choose from the four food groups," she said.

Foreign assistance can be a restraint even when direct attempts are made to help feed people, she added. Stavakis said she has seen the price of local rice rise because of imported rice supplements to the home-grown variety.

According to an article published independently by the United Nations Association of the U.S.A., "Women's employment and working conditions have frequently been ignored or even worsened by development programs undertaken by governments." For example, women are the traditional producers of handicrafts, yet development training programs are usually aimed at men. The result is that women lose their markets to men who receive special training and equipment.

The message behind Stavakis' and the U.N. publication's words is that Third World women are more concerned with basic needs than U.S. women. According to an article on the First World Conference of the Women's Decade: "(Third World Women) felt these crucial priorities were more important than the political and social rights for women called for by the more developed nations. It was clear that the Third World viewed as elitist women's movements as they exist in the U.S. and other developed countries."

Perhaps the real point behind the workshop was not what was said, but what wasn't said. The feeling at the meeting was one of quiet camaraderie between women brought together by a common idea—to demand equality, and to seek ways in which women can be helped through legislation.

These women know that slogans aren't enough.

This is guerrilla warfare, and women are determined to win. If their patience and determination are any yardsticks, they probably will

# SPORTS

## Softball shutdown leaves U coach on vacation

By Tim Droogsma

Gopher softball coach Linda Wells had already decided that this summer would be the time she would have her first vacation since "I don't know when," when the forum for her usual summer vocation, professional softball, went belly-up.

Tuesday the International Women's Professional Softball Association (IWPSA) announced that it was suspending operations for a one-year period to allow its owners time to secure their financing. So whatever chance there was for Wells to change her mind about her first summer off in recent years vanished.

Wells has been involved with the league since its inception in 1976. She played one year with the Chicago Ravens, then moved closer to home to the St. Louis Hummers after the Ravens folded. She played three years with the Hummers, the last one as a player-coach. Wells said this year's moratorium is very much needed.

"The league needs to put some emphasis on promotion, they need to get the lines of communications open more, and they need solid financing. You or I can't buy a team and run it right. You need a big money commitment over a reasonable length of time. Now they have a chance to do that," Wells said.

Wells' summer away from softball will be her first since 1964. It was at that time that a male fast-pitch player said to Wells' father that the 15-year-old Linda had a lot of potential and should travel from her home in Pacific, Mo., to St. Louis so she could play a better brand of softball. Wells' father concurred, and that year the right-handed pitcher-catcher began a series of summers that would take her across the country, involve her in "somewhere between 1,700 and 1,800 games," and leave her without a lazy summer for the next 16 years.

Her amateur career lasted until 1975. During those years she played American Softball Association Class AA softball and made "a few" national tournament appearances. Wells recalled the hectic pace of the amateur weekends.

"You would get off work, pile in the car, drive 300 miles, play a tournament, drive all the way back, and have to go to work again the next morning," she said.



Linda Wells

The teams played between 60 and 80 games a summer, occasionally in front of a few fans. Big tournaments, such as one in Indianapolis, might draw 1,000 people; Decatur, Ill. would produce a few hundred fans. And everywhere, there was a single fan, or an old friend that would be there to "pat me on the back and say 'Good game' even if I hadn't had one," Wells said.

After playing 12 years in softball-mad St. Louis, Wells moved to the Twin City circuit after she began coaching at the University in 1972. While fast-pitch ball isn't as big in this area as it is in St. Louis, Wells continued her busy schedule in the few good area leagues. Then, in 1976, opportunity knocked.

Wells signed with the Chicago Ravens of the newly formed IWPSA. And for the first time in her life, she began to look at the game a bit differently.

"I was so competitive. I had to worry about getting cut during tryouts, which had never happened before, and once I made the team, there was a lot of competition for starting spots. Plus I didn't know anyone in Chicago except the other players. It was very different."

The travel schedule in the then 10-team league was rough. Wells recalled that "You'd get up at five, go catch a plane, get there at two, check into the hotel at 3:30, take a

half-hour nap, then be at the field at five. We played doubleheaders that started at seven and got over about midnight or 12:30. Then you'd go back to the hotel, fall asleep until the next day, when you'd go out to the ball park. Then, every third day, there was another flight to catch."

When the team was at home, there was practice each day besides the games. That summer, between May 28 and Sept. 3, the Ravens played 123 games. The travel, the schedule, the being-away-from-home all forced Wells to look at the game in a new perspective—that of a working professional athlete.

"The main difference was that it was all of a sudden a full-time concern," Wells said. "All I had to do was get up and think about the game all day. You then have to come to grips with 'Are you really that confident?' because you always tell yourself that. But now you have to find it out. That's where I learned to be confident. You have to realize that you can't play at 100 percent every day, you'll burn out. You have to find a level that you can perform at every day because some days after an extra-inning game or a long doubleheader it's all you can do to get intense for another game."

The Ravens that year were a first-class operation. The team stayed in Hiltons, ate steak, and traveled by air. The lifestyle may have broken the owners, or they may have decided

not to sink any more money into the venture. Either way, Wells found herself going through a dispersal draft along with her teammates and three other folded franchises.

Wells was picked by the Hummers. She played three seasons, the third as player-coach, and saw the league begin to decline. Salaries, which had been in the \$3,500 to \$5,000 range the first year, fell to \$100 to \$200 a week, although players continued to get \$10 per diem on road trips.

Ownerships began to run short of cash, partly because of the cost of traveling the wide-spread circuit. Attrition had left only six teams still active, but the six were hardly situated for cheap travel. Remaining franchises were St. Louis, San Jose, Edmonton, Buffalo, New York City and Connecticut.

From the high-class style of its initial year, Wells saw the league sink to a "fourth- and fifth-rate operation." After last year, Wells decided she would sit out until the league could get its act together. With the league's moratorium, Wells' future in pro softball is up in the air, and she said of her playing days, "I think they're numbered."

If she never returns to pro ball, there is one memory of it she will take with her. In 1978, as a catcher, Wells played an entire season without com-

Wells to 13

## SPORTS SHORT

### Hagemeyer named athlete of year at Berg awards banquet

Patti Hagemeyer, a senior volleyball player from St. Paul, won the Athlete of the Year award, it was announced Tuesday night at the Patty Berg awards banquet at the St. Paul Athletic Club.

Awards also were given for the outstanding athlete in each sport. They are Terrie Wegner, cross country; Steph Schoening, swimming; Teresa Schneider, gymnastics; Linda Roberts, basketball; Rocky Racette, track and field; Chris Paulos, field hockey; Dani Ortler, softball; Nancy Mjolsness, golf; Joni Hagemeyer, volleyball; and Kari Sandvig, tennis.

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ANNUAL SPRING SYMPOSIUM PRESENTS:

Stephen D. Isaacs, Editor, The Minneapolis Star

"ETHICS AND HUMOR  
IN JOURNALISM"

May 29, 1980

2-4 p.m.

337 Coffman Union, The Mississippi Room

## Transsexuals from 8

took a vacation in California for about a week. In California she overcame her fear to try dating—"maybe I had a little more sense of freedom out there, I don't know exactly what it was." Three men became interested in her: a German baron, a Mexican dignitary and a religious leader. "These were three of the most marvelous men. How can you know what kind of person you're going to attract when you haven't done dating," she said.

As Barbara began to enjoy her femininity, she dressed conservatively and bought good clothes because, "you are treated the way you behave. You are learning what kind of person you are. If you dress like a hooker, you'll be treated like a hooker," she said.

Barbara said she was never promiscuous after the operation, but there was the danger of vulnerability. "You

have something new—you have to learn how it works. There is a time when you're almost too available, because you're anxious to please. But now that I know I can please, I know I don't have to unless I want to."

"Sex works well for me," Barbara said, and she can apparently experience orgasm. She first experienced it one afternoon with a male friend. "It happened one right after another. And I don't know whether it was pleasant or not. It was like it wasn't going to stop." Two days later she went, "in all seriousness," to tell Hastings about her experience, "and he laughed, and he said that don't you know that multiple orgasm is a very feminine thing to do, and one of the few things that women are capable of and men are not."

Seven years ago Barbara married a slightly younger man. "We have a good life together," she said. "The first two years were lovely, because it was new and exciting. The second

two were just awful, but the last three have been fine."

For the first two years, Barbara said she tried to be like her mother, but after awhile she had to be herself—"a little bit bitchy, a little bit demanding. We have our togetherness and our separateness," she added.

Although they have no children now, at one time they were considering adoption. "We went through some adoption agencies. But I think it's just as well we decided not to," she said.

"I like kids and kids like me," Barbara said. In the early '70s, before she married, she taught an elementary class through a women's organization. She said she had the brighter kids and enjoyed teaching them. She played to her audience and enjoyed the attention of an 11-year-old boy having a crush on her, and the girls in the class looking up to her "to see what she was going to be wearing today."

Barbara had little trouble adjusting to her femininity or her new appearance, but her immediate family needed some time. There were problems when she went home and they inadvertently called her by her former name. But she knew she was finally being accepted when her mother, talking to her grandchildren, would say, "When Barbara was a little girl." Her father took a little more time, but she knew he had accepted her when he told her, "You know you can always come home." Barbara said she has never gotten along better with him.

All in all, Barbara is quite satisfied with her operation, and is willing to talk about it to the media because "I owe it to the project that's made me happy, maybe even contented. I'm happy with my self. I have more than I deserve. I have more than I ever thought that I would have."

## Wells from 12

mitting an error. And if she plays no more, she still sees a future for women's pro softball.

"I want to see it go, and go properly. It can work, if it's promoted properly." She added that if her career ends soon, she won't have regrets.

"I look back to when I was eight, and I've done a lot more than I thought I could do. I had the chance to see two of my kids (former Gophers Mary Owen and Vicki Swanson) play in the league, and it's been fun."

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 FREE CONTINUOUS FILMS  
 11 a.m. - 1 p.m. THURS. & FRI.

Wed., Thurs. **U FILM SOCIETY** Bell Aud.  
**A Look at Belgian Cinema**  
**Tonight 7:30 p.m. PAGE OF LOVE**  
 Stars Sami Frey (Nes, Sweet Maria, Pourquoi Pas?) and Geraldine Chaplin (Rashville, Ciel) by Maurice Rabinowitz, a director known for bizarre dramatic taste, running from Kafka to Nostradamus to Jack the Ripper. (Story of a factory administrator who befriends a man accused of murder.)  
**Tonight 9:15 p.m. TIP OF THE LIPS**  
 (Du Souff Des Levres) Sensitive film about 15-year-old boy & romance with an older woman (Marie Dubois). Films are in French; English subtitles. Adm. each night for both films \$2.00 (373-5397 for info.) Films shown on occasion of 150th anniversary of Belgian independence from Holland.  
  
 Chaplin: A Page of Love

LAST NIGHT  
**"BEDAZZLED"** AT 7:30  
**"THE RULING CLASS"** AT 9:28  
 FRIDAY AND SATURDAY  
**"THE AMERICAN FRIEND"** AT 7:30  
**"STRANGERS ON A TRAIN"** AT 9:28  
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**Dr. Renée Boser-Sarivaxevanis**  
 CURATOR, AFRICAN DEPARTMENT  
 MUSEUM FÜR VÖLKERKUNDE, BASEL  
 WILL LECTURE ON  
**WEST AFRICAN TEXTILES**  
 3:00 p.m. University Gallery  
 Friday, May 30, 1980 Third Floor Gallery, Room 309  
 Northrop Auditorium

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**Lurtsema from 1**

politician. He found that out when he ran for student council president as a senior at Ottawa Hills High School in Grand Rapids, Mi. "I was 'upset' . . . by a girl. That was the first speech I ever gave and I was petrified."

Luckily, Lurtsema didn't have to give a single speech to win this year's election by a landslide. And the \$400,000 figure was a bit of an exaggeration. In fact, Lurtz never talked to the people responsible for his successful campaign.

"We never contacted him," said John Urbanski, a junior majoring in business and member of BLAST (Bob Lurtsema Anonymous Student Troops) and former member of the Twin Cities Student Assembly. "We'd get up at midnight and work until 2:00—even 4:00—putting signs up, and some of them people didn't even see because people kept tearing them down." Urbanski said the entire campaign cost about \$40.

Why spend \$40 to elect Bob Lurtsema? Urbanski said that as a TCSA member he saw many things he didn't like about student government.

"People and personalities and politics all predominate over getting things done, and that really perturbed me. If people who were elected, and people staying on, see that 1,300 people voted for Bob Lurtsema, it's saying people think student government is a joke and student government isn't helping them. A vote for Bob is saying, 'Hey, let's get our act together.'"

But the students' choice for president, whose latest claim to fame is in television advertising for Twin City Federal, has adopted a new campaign slogan—"A vote for me is a vote for financial security." He'll be a politician yet.

**U hospitals from 1**

The University's report is one of the largest long-term follow-up studies done on the subject. It involved 22 of 39 patients who had the surgery and could still be located.

Of those interviewed, 100 percent were glad they had the operation, Satterfield said. The report indicates a correlation between surgical results and satisfaction with their surgery, and with their personal lives and careers.

Nine out of 13 patients showed a significant improvement in psychological functioning, three showed a steady course, and only one showed a decline in psychological functioning.

Paul Salmen, a senior medical student and co-author of the report, emphasized that these are only preliminary results, and that a larger, more extensive study will follow in later months.

A possible reason for the good results of the study could be the time and care involved in approving sex-change operations by the gender committee of the University Hospitals. The committee has to approve the operation before University Hospital surgery can begin.

Dr. Lloyd Sines, a psychologist and chairman of the gender committee, said the committee tries to pick and approve a person who will benefit from the operation. Sines said they try to make sure people are not disillusioned about surgery in case it doesn't turn out as expected. He said they also watch out for people who think the operation will change their lives to the degree that it will solve all their problems, adding that all transsexuals don't need surgery.

The decision-making process takes about a year.

The cost for a male-to-female sex-change operation is about \$7,000 plus the added expense of electrolysis which can run about \$10,000; the female-to-male sex-change operation costs about \$11,000, according to Satterfield.

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**June 2-4, 1980 Mayo Auditorium**

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**Bill Sutherland**  
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May 29, Thursday  
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**U FILM SOCIETY**  
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nity thru June 5,  
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**The  
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It's about the 'Hiss Case' . . . the WHAT case? The Hiss Case, you know, the 'Watergate' of the Fifties, the case that got 'Tailgunner Joe' McCarthy off & won his 355 known without names. How new data has been revealed (via Freedom of Info. Act) showing U.S. framew. Rediscovers your own history about the man Nixon put in jail. Prof. John Lowenthal (Rutgers U law prof.) has managed to put together this film that's been called as dramatic as 'Z'. (Edited by editor of Marcel Ophuls' 'Memory of Justice', Marion Kraft.) 'Brilliant evocation of a most anxious age' - Vincent Canby, NY Times. 'Spellbinding. Great drama.' - Nation. Adm. \$3 (film runs 106 min.) (373-5387 for info.)

**Settlement from 3**

Marquette Inn's Orion Room. "It made those who hung together good friends."

But if the strike tested Local 17's unity, it also put the cohesion of Minneapolis hotel management on trial. With hotels divided into three negotiating groups—Bloom's "big six," Colloton's 14, and Robert Short's three—certain tensions were bound to arise. And now that the strike is over, the question being asked is whether Colloton signed too quickly, or whether Bloom dragged the conflict on longer than necessary.

In a phone interview Tuesday, Bloom expressed considerable irritation with the contract Colloton agreed to nine days into the strike. The Colloton agreement included a wage reopener clause allowing the union to renegotiate wages after two years of the contract. Because Colloton was negotiating wages for only two years, he offered too much money to the union for the first year, Bloom said.

"To be frank, the Colloton agreement put a considerable amount of pressure on our negotiations," Bloom said.

But Colloton shrugged off Bloom's comments. "No wonder Bloom is mad," Colloton said Tuesday. Because of the wage reopener concession, he said, "my clients were struck for a week less than his."

Despite the differences of opinion about the strike, hotel owners, strikers, negotiators and customers are all relieved it is over.

But University of Minnesota economics student Tim Whitacre, hired by the Radisson as a "permanent" bar assistant early in the strike, is not sure

where the amnesty agreement leaves him. He said the Radisson management has not defined his status—and that of other replacements—now that all the regular employees with their accumulated seniority will be returning.

If all the Radisson employees return, Whitacre probably won't have a job. But if the Radisson does find room for him, he'll have to join the union after 30 days. And Whitacre is not sure he wants to join. "There might be hard feelings with the union people," Whitacre said.



**Official  
Daily Bulletin**

Vol. 81 May 29, 1980 No. 177  
Students are urged to read the Official Daily Bulletin and are held responsible for 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-68 Morr. Except for certain notices of campus-wide importance, notices will be printed only once.

**ALL STAFF & STUDENTS**  
•New Publication by U Press  
"Trees & Shrubs for Northern Gardens" by Leon C. Snyder on May 28, viii plus 411 pp plus 96-pg color section, \$17.95.  
•Paperback Editions of U Press Books  
"Minnesota Birds" by Janet C. Green & Robert B. Janssen, xviii plus 217 pp., \$8.95; "The Streams & Rivers of Minnesota" by Thomas Waters, x plus 373 pp., \$7.95; "Gardening in the Upper Midwest" by Leon C. Snyder, x plus 292 pp plus 8-pg photo section, \$6.95, all on May 28.

**GRADUATE FACULTY & STUDENTS**  
•Final Oral Doctoral Exam  
Ronald Larson (major: chem eng; minor: math), 3:15 pm, May 29, 210 MinMet.

**What's Doing**

All items for What's Doing must be submitted by 4 pm two working days preceding publication. They must be University community oriented. This service is free; forms may be obtained at 10 Murphy Hall. Notices will be run once only. Call Nadira Somwaru, 373-3381

**PUBLIC BUSINESS—MEETINGS**  
Chi Alpha Christian Fellowship, Bible study 12:15-1 pm today, CMU 325  
Lutheran Collegians, Bible study 8-10 pm tonight, CMU 308

Women's rugby, practice 6 pm tonight Northrop field

**LECTURES—SEMINARS**  
"Our Future in Space," lecture sponsored by LS, 7-9 pm tonight, CMU 320  
"Prophecy for the 1980's," lecture by Elizabeth Clare Prophet, 11 am-2 pm today, CMU 308  
Lecture on South Africa, by Bill Sutherland, 2 pm today, Willey 175  
"Magnetic Separation," lecture by F. J. Friedlander, 4:15 pm today, ME108  
"Jesus and Demon Possession," sponsored by Lutheran Collegians, 12:15-1 pm today, CMU 309  
"The Melotic Spindle Pole Body Cycle in the Hollyhock Rust, Puccinia Malvacearum," lecture by Dr. Kerry O'Donnell, 4:15 pm today, BSC 12

**ARTS—MEDIA**  
"Svengali," free film sponsored by Southeast Community Library, 7 pm tonight 1222 4th St. SE  
WMMR Radio, call in requests, 373-2500, AM 73  
Gallery I, "Just Passing Thru," works by Michael Barsanti through June 12, CMU

**INFORMATION—ANNOUNCEMENTS**  
Students For Christ, Bible study, 12:15-1 pm today, Nicholson 209

**I-M Slate**

SOFTBALL	
Boar Power vs Bioya	7:30
Delta Clovers vs Moose	8:45
Windex Rides Again vs Zip Foilers	10:00
Bierman 6	
Robey's Raiders vs Pete's Pais	8:45
Sigma Alpha Epsilon Too vs KHK	10:00
Sant. VII, Tan Fire vs Winner SAE Too/KHK	11:15
Bierman 8	
Paul's Bunyons vs Tumbleweed	6:15
Kiss My A.S.A.E. vs JFA	7:30
Bongo's Bar & Grill vs Phi Kappa Psi Cardinals	8:45
Habs vs American Pride	10:00
Bierman 9	
NROTC vs AFROTC	3:30
Tubesteaks vs Last Weeks Trash	6:15
Spiffy's Try Again vs Stadium Gators	7:30
You Got That Right vs SAE Bi-Lions	8:45
White Lightning vs MSC Co-Blazers	10:00
FAST PITCH SOFTBALL	
Come 1	
Reamers vs Boar Power	6:00
Farm House 1F vs McDonald's Farm	7:30

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# REC SPORTS

## RUNDOWN

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### INTRAMURALS

#### I-M TRACK & FIELD COMPETITION RESULTS

300 participants competed in the I-M TRACK & FIELD MEET, May 20, 21, and 22 at the Bierman Field Track.

#### All-University Women's Team Champion

Strider VI, with 94 points total.

#### All-University Men's Team Champion

Team 2000 with a total of 67 points. Second place went to (29 pts.) Dugans, and Phi Sigma Kappa and Territorial VII tied with 22 points.

#### All-University Men's Individuals

Roy Artis of Team 2000 won the 100 yard dash with a time of 9.9 which ties the All-U record held by Gary White, Dave Lamb and Dick Gregory.

Bill Nichols won the 220 yard dash with a time of 22.94; the old record was 21.8. Bill is an independent.

In the 440, Scott Weatherhead of Territorial VII, won the event with a time of 53.04. The old record stands at 50.1.

Mike Stensrud of Team 2000 won the 880 yard dash with a time of 2:03.2. The old record remains 1:56.8.

In the mile run, Al Mayer of the Kickers tied the All-U record with 4:23.4.

Marion Barber of Team 2000 won the 120 low hurdle event with a 13.2—the old record stands at 13.1.

In the 440 relay, Team 2000 broke their own record of 42.9 with a new record of 42.46. Congratulations to: Dana Noel, Gary White, Chester Cooper and Roy Artis.

In field events, Gary White of Team 2000 won the men's long jump with 21' 1", the old record of 23' 1/4" stands.

Chip Kinnuen of Dugans won the high jump with 6' 7" jump; last year's record was set by Chip, and still stands, at 6' 9".

Bob Grimm of Dugans won both the discus and the shot put. In discus, Bob went 148' 9 1/2", with his last year's record of 155' 8" still standing. And in shot-put, Bob threw 44' 11", leaving the All-U record of 50' 9" untouched.

In the All-U steeplechase event, Tom Speak won with a time of 7:07.3.

In the co-rec relay, Sten's Angels took first with 52.06. (Dave Smith, Kristen Pederson, Jean Hopfensperger, Jamie Retherath).

#### All-University Women's Individuals

In the 100 yard dash, Darc Eggleston of Team 2000 won with a 13.26. Linda Gohman won both the 220 and the 440. Linda won the 220 with a new record of 28.4, breaking the old one of 28.5. She also set a new record in the 440 with a 1:05.36, breaking the old record of 1:05.7.

In the 880, Maureen Thielen, of Striders VI won the event with a 2:44.3. The old record stands at 2:33.9.

In the mile run, Justine Malinski, independent, won with a 5:52.5; the old record of 5:26.3 remains.

In the 440 relay, the Sliders VI won with a time of 59.85, the old record of 55.23 remains. (Terry Ganely, Theresa Mueller, Britta Wik, Steph Schoening).

Betsy Angermeyer won the 120 low hurdles event with 16.9; the old record of 16.2 still stands.

And in field events, Gwenn Frigaard, independent, won both the high jump and the long jump. Gwenn's high jump was 5' 2" with the record remaining at 5' 4"; and in the long jump, she went 15' 11", with the record remaining at 17' 5".

Darcy Eggleston of Team 2000 won the shot put with a throw of 28' 6 1/2" and Catherine Erickson of Striders VI won the discus with a distance of 62' 1 1/2".

#### Divisional Winners

Academic Fraternity	1st with 76.5 points	Beta Theta Pi
	2nd with 74.5 points	Phi Delta Theta
	3rd with 69 points	Phi Sigma Kappa
Independent	96.75 points	Team 2000
	64 points	Dugans
Dorms	123 points	Territorial VII
	114.25	Frontier IX
Prof Fraternity	153.75 points	Theta Tau Toads
St. Paul Campus	90 points	Delta Theta Sigma



#### TEAM 2000 WINS 440 RELAY; BREAKS OWN RECORD

Not one to let a record stand, TEAM 2000 broke their own record twice at the ANNUAL I-M TRACK & FIELD MEET, May 22 at Bierman Track. In the pre-lims, they set a new record of 42.9, breaking their last year's record of 43.7. Not content with a pre-lim record, the team set a new record in final competition May 22 with a 42.4 in the 440 yard relay event. Congratulations to: Left, Dana Noel, Chester Cooper, Roy Artis, and Gary White.

### SELF SERVICE SPORTS

#### CONGRATULATIONS TO THESE FITNESS WINNERS

Dick Culbertson has finished his Millennium Club goal of swimming 200 miles, and is currently planning to go on for 1,000.

In the Run for Your Life program, both Kathy Russell and Wini Aldrich completed their 100 mile goals.

#### SIGN UP TIME FOR SUMMER FITNESS SESSIONS

You can begin registering for these summer fitness sessions. They run 5 weeks for both Summer Session I and II. Check out 107 Norris for registration material. Or call 376-2581 for more details.

#### Belly Dancing.

Exercise your thighs, abdomen, midriff and arms, plus have a good time. 10 sessions for \$28. Norris Gym 151. 6-6:45 p.m. M, W. Or 7-7:45 p.m. M, W.

#### Bicycle Clinic.

Everything you wanted to know about biking. Meet outside Cooke Hall, SS I, June 24 and 26, 4-6 p.m. Or SS II, July 29 and 31, 4-6 p.m. \$2 for the two-day session. Bring your bike.

#### Exercise 40 Plus.

A fun exercise session for a particular age group; work out with people your own age. 10 sessions for \$20. Norris Gym 153. 7-7:45 p.m. T, TH.

#### Prenatal Exercise

Learn to feel good during, pre- and post-delivery. 10 sessions for \$20. Norris Gym 153. 6-6:45 p.m. M, W.

#### Self-Defense for Women

Learn basic defense moves along with basic defense psychology. 10 sessions for \$30. Memorial Stadium Tower 207. 5:30-7:30 p.m., T, TH.

#### Racquetball (Beginning & Advanced)

MEMORIAL STADIUM TOWER COURTS 208, 209, 212, 214. Limit 8/Minimum 6

Beginning: 9-9:45 a.m. M, W. Advanced: 9-9:45 a.m. T, TH

12N-12:45 p.m. T, TH. 12N-12:345 p.m. M, W

5-5:45 p.m. T, TH. 10:30-12N SAT

10 sessions/\$23. 10 sessions/\$23. Must have four (4) in a class.

ST. PAUL COURTS. Beginning: 6-6:45 p.m. M, W. Advanced: 6-6:45 p.m. T, TH

10 sessions/\$23. 10 sessions/\$23.

Swimming. NON-SWIMMERS' SWIMMING CLASS. Designed especially for those of you who need to develop basic floating skills, breathing techniques, and acquire a comfort level in the water.

NORRIS HALL POOL 58. 5-5:45 p.m. M, W. 5-5:45 p.m. T, TH. Limit 10/Minimum 6

BEGINNING SWIMMING. Designed for beginners who can float and feel comfortable in the water.

\*COOKE HALL POOL 10. 12N-12:45 p.m. M, W. NORRIS HALL POOL 58. 9-10:30 a.m. SAT

ST. PAUL GYM POOL. 6:30-7:15 p.m. T, TH. 10 sessions/\$20. \*Norris Pool 51 - SS II

#### INTERMEDIATE SWIMMING

Should have one (1) proficient stroke. Learn simple turns, refine stroke and swimming techniques.

\*COOKE HALL POOL 10. 12N-12:45 p.m. T, TH. NORRIS HALL POOL 58. 10:30-12N SAT. Limit 10/Minimum 6

10 sessions/\$20. \*Norris Pool 51-SS II

#### Swimnastics

Exercise in the comfort and safety of the water—to music. A soothing cool way to tone and comfort sore muscles and strengthen them. Norris Hall Pool 58, 6-6:45 p.m., M, W, Or, 6-6:45 p.m. T, TH. 10 sessions for \$20.

#### Beginning Trimmastics

Just starting to work out? This class will prepare you for more intense activity. Norris Hall Gym 153. 6-6:45 p.m. T, TH. 10 sessions for \$20.

#### Trimmastics

A fun workout. Learn the correct way to perform exercises to tone muscles, lose weight. Norris Hall Gym 153. 7-7:45 p.m., M, W. 10 sessions for \$20.

#### Volleyball

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COOKE HALL GYM 325. SUMMER SESSION I. 12N-12:45 p.m. M, W, or T, TH. SUMMER SESSION II. 12N-12:45 p.m. M, W or T, TH.

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11-11:45 a.m. M, W or T, TH. 5-5:45 p.m. M, W

12N-12:45 p.m. M, W. 6-6:45 p.m. T, TH

5-5:45 p.m. T, TH. 10:30-12N SAT

6-6:45 p.m. M, W. 9-10:30 a.m. SAT

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104 St. Paul Gym. 373-1917

UPDATE LINE (Special Events). 373-0956

373-4234

### UPCOMING CLUB EVENTS

U of Archery Club. Club members participated in the 13th ANNUAL INTERCOLLEGIATE ARCHERY NATIONALS May 15-17 at Miami University in Oxford, Ohio. Jim Hemphill, club president, finished in 18th place. Nancy Hurd finished 23rd; and Erin Kurtz finished 28th. The club plans a shoot against the Minneapolis campus police pistol team June 7. For more information, you are encouraged to call Jim Hemphill at 724-6116.

U of M Sailing Club. NEW. The newly formed U of M Sailing Club wants you. Learn the ancient and modern art of sailing and seamanship while having fun doing it. Want to sail for the fun of it or want to learn how to race collegiately—we are for you. Membership is open to anyone. Come to the weekly meetings, Thursdays, 5 p.m., Bierman Commons Room, 285. For more information, call Cathy Czuba at 373-1917.

U of M Waterski Club. The spring opener for the club was a success. The next meeting is scheduled for Monday, June 2, at 7 p.m. in the Bierman Commons Room, 285. Old and new members are encouraged to come on over. For more information on the club, please feel free to call Deb at 378-1205, Deb at 378-6447 or Scott at 373-6499.

U of M Women's Tennis Club. This club provides members with regularly scheduled challenge matches and drills, along with competition with other area club extramural tennis teams. Anyone who would like to become a member is welcome to fill out application forms, anytime, at 101A Bierman REC SPORTS office. If you'd like more information on the club, please contact Ruby Lachica at 721-2388.

### ATTENTION: SOFTBALL NUTS

Five weekends of double-elimination slow pitch softball tournaments—open to anyone—are being sponsored by REC SPORTS. Entry fee is \$60. Each weekend, 16 team brackets, with \$100 to first place, \$50 to second plus trophies. For the grand championship, weekend winners qualify to compete for up to \$1000, plus trophies. Interested? Call tournament director Tom Wendorf at 373-4200. You can play one or more of the following weekends, with the grand championship to be held Labor Day weekend: June 14-15; June 28-29; July 19-20; August 2-3; and August 23-24. Enter NOW.

### DON'T MISS THE PEPSI GRAND PRIX AT BRAINERD RACEWAY—SEE PAUL NEWMAN



Now is the time to get your advance tickets for the June 14-15 PEPSI GRAND PRIX race at Brainerd International Raceway. Movie superstar PAUL NEWMAN will be racing for the Bob Sharp DATSUN team. For \$16.00 advance you'll get two days of exciting on and off-track events, which includes a paddock pass. (Tickets at Brainerd run \$20.00—so it's quite a savings to buy now.) You can get your advance tickets NOW at 111 Cooke Hall, or for information, phone 376-4907. OR, Brainerd student ticket sales rep, BRIAN THAL will be on hand at the east entrance of Coffman on June 3, Tuesday, and June 5, Thursday, with a side show of last year's exciting racing season at Brainerd; he'll be there from 10 a.m. till 2 p.m., with tickets on sale. Great way to wrap up the quarter—after finals. Hurry...30,000 people expected for this international race.



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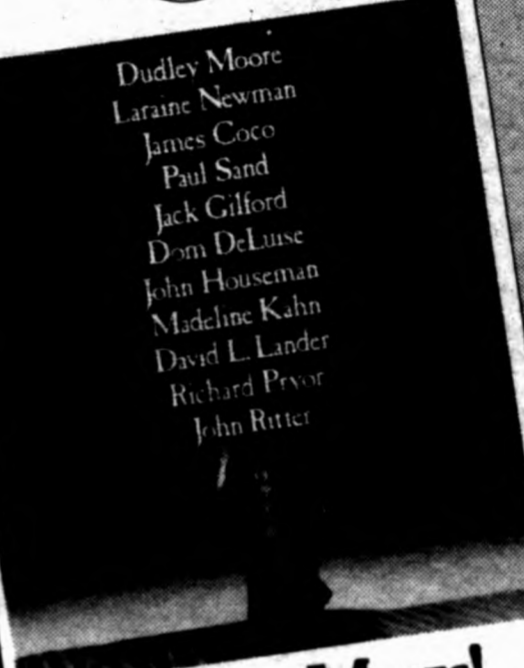


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They lived for every moment because survival was their way of life.

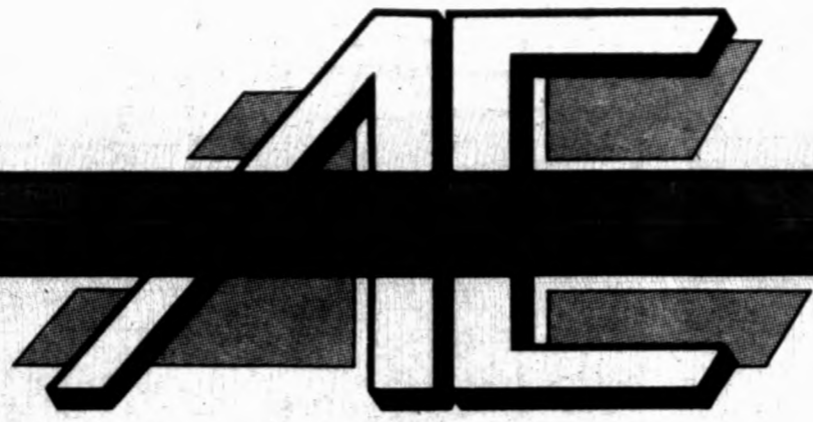


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# THE TRIALS OF ALGER HISS

by David Dean

Richard Nixon had the hots for Ethel Rosenberg in Robert Coover's shaggy-dog novel *The Public Burning*. Some readers thought Coover was taking artistic license to the sick-joke edge. But perhaps no artistic imagining can match blunt reality. A new documentary, *The Trials of Alger Hiss*, proves without a doubt that Hiss, a State Department official whose career was summarily ruined when he became a scapegoat for Red-baiters, was a homosexual fixation for his accuser, Whittaker Chambers. We want to back off and look for purely political motives, but instead we have to accept the inextricable and bizarre bind between the political and the personal.

*The Trials of Alger Hiss* is composed of a series of interviews with Hiss, who was 73 years old when it was made. Witnesses and officials at his series of trials are also interviewed. The film is interpolated with documentary footage of the trial and newsreels of the time. It's long but engrossing if one has even a modicum of interest.

Before he was tagged as a scapegoat, Hiss had a lengthy and brilliant career. A Harvard Law School graduate, he was instrumental in the establishment of the United Nations. And like so many intelligent men and women who grew up during the Depression, he had a familiarity with and sympathy for socialist aims. During the '30s, the choices were so limited that socialism/communism seemed the only viable alternatives to economic chaos. Still, Hiss was never a communist; even FDR was closer to socialism than Hiss. During one of the film's interviews, a Socialist Party member jokingly states that FDR took the wind out of their sails because the New Deal was just a copy of their program and tenets.

Hiss really had no motive for espionage, and his trials seem especially curious in retrospect. Why, in fact, was so much of the nation virulently anti-communist during this period? The communists literally didn't have anything going for them. In the film, one official points out that the Communist Party, even in its American heyday in the '30s, could never garner enough votes to make the ballot. Nixon, who figures in *The Trials*, emerges as opportunistic and manipulative to his own political ends; being anti-communist seemed to be an appropriate career move. It is even implied that Nixon, along with Whittaker Chambers, planted incriminating microfilmed evidence against Hiss in the ludicrous location of a hollowed-out pumpkin in a field on Chambers' farm. A five-year statute of limitations prevented Hiss's conviction of espionage. But he was convicted on two counts of perjury for "protesting his innocence." He spent three years and eight months in prison, his marriage dissolved because of the pressure, he was disbarred from practicing law, and his career was effectively short-circuited. Hiss, intelligent and ironical in the film's interviews, nevertheless doesn't see his tragedy in Spenglerian terms—as part of an inevitable political dissolution or historical change—but instead as a personal defeat.

In handwritten documents released by the FBI in the '70s, Chambers revealed that he

Minnesota Daily



knew Hiss when he (Chambers) was a communist. Chambers was battling his homosexuality, which at the time was seen as a personal and public disaster. He evidently went through a "conversion" of sorts; he dropped out of the Party, married, stopped his homosexual activity and turned to religion. His accusation of Hiss seems to emerge as an act of contrition and an extreme public act. It was Chambers' way of denying or

atoning for his past. Chambers, in fact, attempted suicide on the eve of Hiss' first trial.

Both in length and non-sensationalized investigation into the psychological reasons for past political absurdities, *The Trials of Alger Hiss* draws comparison to the work of Marcel Ophuls. Made by John Lowenthal, a professor of law at Rutgers, *The Trials of Alger Hiss* furthers the process of righting a

tremendous wrong—the conviction of Hiss on unfounded charges. And if the events leading to Hiss's imprisonment were at all characteristic, we can infer that most Red-baiting had little rational impetus behind it. What is left unanswered in this film is why a nation would feel impelled to embark on a repressive crusade. Fear and loathing may be closer to the political bone than we care to admit.

Section Two/Friday, May 30, 1980

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**DANCE**



A solo by Michael Engel

Choreographers Evening  
**Movement Feast**

by Caroline Hall Otis

The packed house of enthusiastic, sunburned dance fans at Walker Arts Center's Choreographers Evening last Friday had a wonderful time. Perhaps their applause was indiscriminately generous, but there was much to cheer about. . . . Starting with Heidi Jasmin's "100% Cotton." Jasmin has a knack for making the most out of props, and she really had a field day with the eight dancers of the University's Repertory Group and eight bedsheets. There were plopping bundles—sculptural shapes in which human forms were discernible through fabric—maypole interweavings, bolero spins, a percale ritual procession and even a snooze or two. All were carried off with deadpan casualness and elegance. Other snappy works on the pro-

gram included Joe Feldman's "Poteen," for an all-male trio, in which tight pantomimic interplay, somersaults and Pilobolus-style lifts compensated for a lack of clarity and interesting movement whenever the group spread out; and the "Denise" dances, including "Study 11-D2" by Denise Roche and Denise Gustafson, and "Denise," choreographed for Gustafson by Linda Shapiro. Both were delivered with considerable crackle and pop to the new wave beat of the New Psychonauts band. Snappiest of all, however, was Wendy Morris' . . . using time the same words time over and over time again and making time a dance out of time it. . . . Morris had a strained ankle, but rather than relinquish a performing opportunity, she decided to carry on—with Maria Cheng doing all

the elevations and jumps in her solo. They rehearsed it once.

The piece was a vocalized exploration of variations on time: pendulum arms, the tap timestep, walking in time, keeping time, etc.—Morris often stopped mid-word and kept a low profile as Maria rendered "the hard parts," and it worked. This clever solution was typical of Morris. It's always a relief to see comic touches in the frequently deadly-serious art of dance, although one is rarely provoked beyond polite chuckles. Morris is different. She is genuinely funny, tremendously inventive, and her parting shot—a coy raising of skirts to reveal the clock painted on her thigh—brought down the house.

The evening's less flamboyant highlights included Toshiko Schwerdtfeger's "Tabji," a delicate gestural ritual with a fan, accompanied by Dale Schwerdtfeger on a teriyaki banjo; and Madeline Dean's "Bodia," a hypnotically repetitive, sensual work, well-danced by T. Burlington, Dean and Candy Travis.

Ten works by ten choreographers make for a varied experience with, of course, low points. Michael Engel's solo "Living on an Edge? Breath" was excessively posed and boring, though sincere, and Georgia Stephens' "Excerpts From a Journey," a hodgepodge of variations on commonplace gestures, casual fidgeting and anxious runs and leaps, offered interesting movement but was disjointed and overlong. "Bicameral Design," Beth Greenblatt's self-conscious, narcissistic interaction between dancer Mary Richardson and a video reflection, left me cold, although the way the static got louder when Richardson hugged the TV was interesting.

And finally, there was "Fanletter to Fred," choreographed by Ann Gunderson. When the Ozone School Dancers performed this work last month, I liked it because it provided the only comic relief in the performance. However, Walker's program had more than its share of real humor, and "Fred" was reduced to just pretty girls doing rather sloppy slapstick. The audience, as usual, applauded like crazy, but nobody laughed.

All in all, it really was a terrific evening. Hats off to the Twin Cities' surprisingly large pool of capable dancers. And bravo to all you independent choreographers. You are a beacon of hope for the dance community—you are the dance community—and you put on a hell of a show!

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# BILLBOARD

## On their own

The Nancy Hauser Apprentice Company will present an evening of original choreography by the 10 company apprentices at the Guild of Performing Arts Theater tonight and Saturday at 8 p.m. Admission is \$3 and reservations can be made by calling the Guild at 333-8268. The Guild is located at 504 Cedar Av., Mpls.

## Gay and gifted

The University Lesbian and Gay Community is presenting this Friday, Saturday and Sunday evening three different programs celebrating the unique talents and perspectives of local gay and lesbian artists. Entitled "Voices and Visions: a Festival of Lesbian and Gay Culture," each night's entertainment includes music, dance, theater and film. Among the attractions are dancer Patrick Scully, mime artist Marj Bly, the Out and About Theater, which will present a sort of biographical sketch of its past plays, and At the Foot of the Mountain, which will perform a work by Martha Boesing called "Love Song for an Amazon." In conjunction with the weekend event, Coffman Union Gallery 2 is presenting an exhibit of gay and lesbian art running through June 15. Besides spotlighting the considerable diversity of gay artists, the festival is also intended to strengthen a positive image of gay identity and lifestyles that's all too often neglected by the press. All programs begin at 7:30 p.m. in the Coffman Union Theater/Lecture Hall. There is a \$3 admission per show and child care will be provided. For additional information call 376-2722, Monday through Friday, 7-10 p.m.

## Drop everything

The reggae band Pressure Drop will play at Walker Church, 3104 16th Ave., Mpls., Saturday at 8 p.m. Admission is \$2.50 and beer and refreshments will be available.

## Stranger than fiction

Pioneering documentary filmmaker Richard Leacock makes a guest appearance at Walker Art Center tonight at 8. A major creative force in the development of cinema verite techniques, Leacock has worked in partnership with D.A. Pennebaker to produce a series of critically acclaimed documentaries like *Monterey Pop*, *Happy Mother's Day* and *Primary*, all of which have been recently screened by WAC. Now operating out of Massachusetts Institute of Technology, where he founded the film de-



Hauser Dance Company apprentices Reil Dean and Derek Phillips

partment, he will show and discuss current material that has taken him into the fields of Super 8, videotape and video disks. The program is sure to offer valuable, informative insights into an art that often proves real life is stranger than fiction.

## The sound of art

Sculptural instruments created by students in an Art and Technology class at the Minneapolis College of Art and Design are on view in the Related Arts Gallery on the third floor of Coffman Union. The musical artwork will be on exhibit through June 13. Gallery hours are 7 a.m. to 11 p.m. weekdays and 1 p.m. to 11 p.m. weekends.

## Free concert

The University of Minnesota Symphonic Chorus and the Civic Orchestra of Minneapolis will join to present the regional premiere of the Micheal Tippett oratorio "A Child of Our Time" Wednesday, June 4 at 8 p.m. in Northrop Auditorium. The concert is free and open to the public. Tippett's "Child" was com-

posed during the early '40s in response to the atrocities of the Nazi Holocaust and features negro spiritual music.

## Illusion

The Illusion Theater will present the first in its new Studio Series with two special performances Thursday at 7:30 p.m. in the studio at 323 2nd Av. N. Alfred Harrison will perform "Bert," a clown pantomime fantasy and Mary McDewitt will perform "Both Sides of the Window," an exploration of memory through the use of words and images. Admission is by donation, but seating is limited. For reservations call 339-4944.

## Different drummers

Ragtime for marimbas and revolutionary drum fire and fife music are among the varied percussion styles to be featured in a Thursday night concert by Modus Novus, a unique group of professional percussionists. The free performance will begin at 8 p.m. in the Janet Wallace Fine Arts Center on the Macalaster College Campus in St. Paul.

# RHYTHM SECTION

## Tongue 'n' Groove

by Stefan Hammond

In the weekly grind of see-em-hear-em-write-em-read-em concert reviews, a sense of local rock occurrences sometimes ebbs away; the times are fast. This column is an attempt to catch up with what's been happening in our Twin Burgs lately:

Fat City records' first release, the long overdue debut album from the Flamin' Ohs (known for years as Flamingo), is doing extremely well with local sales, and has received at least a cursory nod from the Airwave Czars hereabouts. The crystal ball glows.

Break'er records has a slew of fresh releases this spring, but none feature the infamous Gregor McKenzie and the Misanthropes, the band that made the label famous (or infamous). The Wilma and the Wilbers EP tops the list of Break'er products: three succinct slices of teenpunk euphoria. Next is "Super Destroyer Mark II" by the Turnbuckles (don't send any copies to Lord Alfred Hayes, described as SDMI's "mentor" on the sleeve). Equally entertaining is the Hit Squad's faithfully sike-ay-delic version of Status Quo's "Pictures of Matchstick Men," but the Magnetic Head Cleaners' "I Want to Function with you" is a throwaway, suitable only for those suffering from tapedeck lust. Three out of four ain't bad, plus all Break'er records come with picture sleeve, paper inner sleeve and plastic outer-cover: a nice touch.

Twin Tone records' latest LP release, the Suburbs' *In Combo*, is on the verge of becoming the label's biggest-seller. Last year's *Big Hits of Mid-America Volume Three* has sold in the neighborhood of 6-7,000 copies while *In Combo's* first pressing of 5,000 is virtually sold out. The 'Burb's financial surge has helped Twin Tone to pay off all its debts and forge ahead with future projects. Next on the list is the Pistons' "Investigation" single, which will be followed by the eagerly-awaited *Courtesy of Curtiss A.* album and the Overtones' three-track maxi-single. Also in the works is solo 45 by ex-Finger-print Jeff Waryan and the posthumous Fingerprints album is still under construction.

Speaking of Fingerprints, they seem to be the only well-loved Minneapolis rock combo not regrouping briefly this month. In addition to the Suicide Commandos' "Just One More Time" reunion at the Longhorn last Friday and Saturday, NNB will do a one-off weekend gig at the 7th Street Entry bar tonight and Saturday.

Fine Art is studio-shopping and financier-shopping on behalf of their next album, which should be called *Desires Way Down Deep*, according to guitarist Colin Mansfield. Meanwhile, Fine Art has landed opening act spots on the forthcoming Joy Division and Nico concerts at Duffy's.

Husker Du, a three-piece combo from St. Paul, is planning to release a 10-inch EP with a mess of songs on it (the record is NOT out now; maybe you should take notes next time you talk to me, Laura Fissinger). These guys do everything really fast, though, so look for the disc sometime soon.

Looks like Steve Tibbetts' *Yr* album is going to be distributed worldwide by the Jem organization. Steve says that the second edition of *Yr* will include a different version of "Ur," the opening track, and a slightly altered cover. The first pressing of 2,500 is sold out, perhaps due in part to a nationally broadcast vignette featuring an interview and Steve's music on National Public Radio.

Shock Treatment's first single, "Johnny's no fun (anymore)," on Radium records, was mysteriously dropped off at the A&E office last week; thanks a lot you guys. It's a couple of decent poptones in the Springsteen/Costello vein; not enough to make you wanna strap on the electrodes but worth investigating by all you neo-wavers.

The Warheads have no plans to make records. No further comment at this time.

The Mutuals four-song EP is nearing completion. Watch for it: it's titled "No Wasps" (they're biology freaks).

And last but certainly not least, Lamont Cranston's next album, *Up From the Alley*, will be released this week. This is Lamont's second LP for Waterhouse records and the first since last summer's highly successful *L.C. Notes*.

I just don't get the connection between radio, sex and the thing in the T-shirt that says "Pow" on my television set. What does this media whorine (whose name, I'm told and don't believe, is Lorelei) have to do with the Heavy Metal frequencies? Does she mysteriously materialize and lick your armpits if you tune in, or what?

B'dum b'dum.

# LETTERS

## Editor's note:

Several weeks ago A & E music critic Stefan Hammond raved about a Pretenders concert in a review titled "True Confession." At the end of the article, Hammond asked readers to write him about the band and his review. (By the way, Hammond isn't the only writer who has a *Daily* mailbox.) Here are the responses:

## Dear Stefan,

First off, that was a good review you wrote on the Pretenders concert. I didn't like the show too much myself because I was standing just under the speakers and it all sounded like mush to me. But then I listened to the BBC Rock Hour broadcast and it was the same mush again. Either the Pretenders suffer from chronically bad mixes, or they just can't play their instruments very well.

I do admit that Chrissie Hynde has an impressive stage presence.

But she's probably more of a queen bitch than Pat Benatar. Frinstance: I heard some guy from Twin Cities Imports tried to get Chrissie's autograph and she just laughed and walked away from him. Tut tut. Fay Fife and/or Siouxsie Sioux are fifty times more attractive than Prissy Miss Chrissie. So there.

Somewhat sincerely,  
Timmy Ramone

## Stefan Hammond:

I totally agree with you—the Pretenders are fuckin' great. And I don't care what anybody else says. Chrissie Hynde plays a mean guitar, she writes intelligent lyrics, she is attractive, and more importantly, she really knows how to rock.

I appreciate your honesty—not every journalist will admit to having personal prejudices. I'm sick of cutesy reviews that try to be witty and writers who give worthless information rather than a first

hand account of what happened—as they saw it. My anger has been building for some time and your article "True Confession" prompted this letter. I may not always agree with you, but I admire you for taking a stand—especially this time. The Pretenders are fuckin' great!

Signed,  
one of their most devoted fans  
Jan Heyer

s. hammond/i like the pretenders and you like your review/as i have read that far, i obviously have an opinion/on what?/your review?/the pretenders?/you?/well, this jeune fille has an opinion on all three/premiere: la pretenders/chrissie is definitely the pretender/in my book she is up there with joni and patti/one more intelligent, talented graceful woman who is finally receiving her due recognition/her words and music flow like thick honey-cream in my gut while

spurts of adrenalin surge up my spine/nice/example:/after i had picked up mary at the tucson international airport, she shoved the pretenders debut album into the tape player/i proceeded to become so excited that we spent the next three hours roaming through south tucson—where one does not want to be either white or female especially late at night—looking for some semblance of familiarity to take us home/it was the large white fins on the honorary low-rider auto that saved us/and of course hynde vibes/deuxieme: your review/it was alright/better than most hammond reviews i have read/i.e.—and i paraphrase—disco is here to stay so lets all accept it/perhaps it was the subject matter/perhaps it was hynde-inspired/either, the review came off well as you may have suspected since you heartily invited reader response/troisieme: you/you are a reviewer/and like your reviews i don't take you so

seriously/koy luvdahl/

Dear Mr. Hammond,

In regards to your recent review of the Pretenders concert, your fanaticism about the band strikes me as quite incredible. The review reminds me of Ira Robbins' reviews of Cheap Trick in *Trouser Press*. It reminds me of how I used to feel about the Beatles before I realized they were just people, not deities.

I'll certainly agree that the Pretenders are one of the best Rock 'n' Roll hopes for the '80s, but the way you talk, you'd think they were the greatest thing to happen since the Wheel. I wonder if you wouldn't "take it seriously" if someone started slagging off the Pretenders in print. A little more reality please.

Yours truly,

Charles C. Williamson

P.S. Please send me the first copy of your Pretenders Fanzine. I'm sure it'll prove interesting.

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**OPERA**

**Too Few Bright Moments . . .**

*Eugene Onegin*

by Robert H. Collins

The real problem with *Eugene Onegin* is that the material is simply not dramatic enough to carry the weight of a full-blown three-act opera. It's understandable that Tchaikovsky admired Pushkin's poetry and wanted to capture it in operatic form, but a narrative poem is not drama, and Tchaikovsky obviously couldn't see this. Throughout Tchaikovsky's overlong first act, I couldn't help but wonder what someone like Verdi would have done with the same material. Of course it's only idle speculation, but Verdi would likely have cut right to the central confrontation and brought Onegin and Tatyana together much sooner. Where Tchaikovsky ends his first act, Verdi would begin his, and he wouldn't hesitate to revise the source material to suit his dramatic needs. After all, conflict is what drama is all about.

Pushkin's story deals with Onegin, a handsome city boy who is somewhat of a libertine. Onegin visits an estate in the country with his best friend Lenski. Olga, Lenski's fiancee, and her sister Tatyana live on the estate. Tatyana takes a liking to Onegin and sends him a love letter, but he turns aside her advances. Later, more out of boredom than anything else, Onegin answers Lenski by flirting with Olga. In a subsequent duel Onegin kills Lenski. The final act, set several years later, finds Tatyana grown beautiful and married to Prince Gremin. Onegin now decides he loves her and pleads for her love. This time she spurns him, and he is left alone at the final curtain.

Outside of the Lenski-Onegin confrontation in the second act, where is the dramatic conflict in this story? The only thing, other than a complete revision, that can save an opera like this is a first-rate performance. Unfortunately, the Met's touring company offers a production that is nowhere near first-rate. In fact, the first act was so soporific that I swear the performers were sleep-walking through their curtain calls.

The biggest flaw in the production is Teresa Kubiak as Tatyana. Kubiak's voice could barely be heard above the orchestra. In fact, throughout the first act the orchestra tended to drown out all the voices. But Kubiak's singing problems were compounded by her lifeless stage presence. As a result, the letter scene, the most famous scene in the opera and the scene that inspired Tchaikovsky to write the opera, is merely long, drawn-out and dull. Nicolai Gedda, one of the world's finest tenors when he is on, was clearly off in the first act. To be kind, his singing was uninspired. Gedda came to life in the second act, and by the time he sang Lenski's aria during the duel with Onegin, Gedda was flying high.

Michael Devlin as Onegin was the one singer among the principals who never had any trouble projecting his voice over the orchestra. His strong baritone did not entirely make up for his wooden acting, however.

Ray Diffen's costumes, Rolf Gerard's sets and Norbert Vesak's choreography brought some needed sparkle and gaiety to the birthday party and ballroom scenes. In most other respects, however, this was a decidedly lifeless production.

*L'Elisir D'Amore*

So who needs Pavarotti anyway? As Thursday night's audience members took their seats for *L'Elisir D'Amore*, they had long since reconciled themselves to the absence of the great tenor. But they were in no way prepared for what was about to transpire. This was to be a magic evening, an evening when all the elements that can make opera so wonderful came beautifully together, an evening guaranteed to make an opera lover out of even the most hardened cynic. With Dalmacio Gonzalez standing in for Pavarotti, Donizetti's "opera buffa" was, from beginning to end, simply wonderful, a garden of colorful delights.

But this was no one-man show, no star vehicle. Every performer was top notch, and every performance was right on the money. The performers not only sang marvelously, but they acted as though God had created them for the stage. And until the Thursday performance, this combination of acting and singing skills had been a rare commodity of the Met's tour.

Let's start with Domenico Trimarchi who played Doctor Dulcamara, the flim-flam patent medicine salesman who claims to have a potion guaranteed to bring love. From the moment Trimarchi descended to the stage in a balloon and sang "Udite, o rustici," his sales pitch to the country bumpkins, it was clear we were in the presence of a master performer. Trimarchi's comic grimaces and asides, his impeccable timing and his strong bass made for a memorable performance. And Mario Sereni as the boastfully amorous Sergeant Belcore just about matched Trimarchi's comic stride for comic stride, and that's no mean

feat. In a colorful costume replete with braids, buckles and epaulets, Sereni pranced and strutted his stuff across the stage without ever sacrificing quality singing for comic effects.

The role of Adina is much less obviously comic, depending more on nuance and subtle shading than on broad gestures, and Judith Blegen once again showed herself to be a bright and adept actress as well as a beautiful singer. Blegen's voice was the epitome of clarity and flawless diction. Throughout its entire range, her voice remained crystal clear and lovely to listen to.

And then there's Dalmacio Gonzalez. Remember that name; you're likely to hear a lot about it in the years to come. Gonzalez, who made his Met debut earlier this season, has the handsome looks of an 18-year-old, and a voice that belies his looks. It's a young voice to be sure, but a beautiful one nonetheless—a voice that should become even more beautiful as it grows into full maturity. Because of his youthful appearance, Gonzalez probably was more believable as Nemorino than Pavarotti could ever hope to be. Gonzalez's Nemorino was clearly naive, gullible and coltishly awkward. A winning performance in every way, it culminated with a lush romantic rendition of "Una furtiva lagrima" in the final act.

Nicola Rescigno conducted with a flair for the comic properties of Donizetti's score. And Robert O'Hearn's imaginative sets—including that wonderful balloon—and operetta-like costumes were full of fun. All in all, this was a most delightful evening. If we could always be assured of such results, Pavarotti could turn in his American Express card and stay away from the Twin Cities indefinitely.

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# In the Met Tour

Aida

by John Houser

The works of Verdi lie at the center of many an opera goer's sacred grove. Believers in that one true religion must have found last Friday's *Aida* a disappointment, but this pagan was satisfied, simply because he had expected worse than he received. If a warhorse like *Aida* can be the occasion for the sublime, it can also be the vehicle for tourmentality mediocrity. This production rose far above the latter while falling short of the former. Poor acting and the resulting lack of momentum hurt the opera, as did some bizarre choreography; some fine singing and impressive stage work partially mitigated those faults.

The plot of *Aida* has everything one could wish for and then some. Briefly: Aida, slave to the Egyptian princess Amneris and daughter of the Ethiopian king Amonasro (whose armies have invaded Egypt), loves and is loved by the Egyptian commander-in-chief Radames; Amneris loves Radames, who doesn't give a fig for her, and when she finds out about what's going on between Radames and her slave-boy, is she pissed. Aida is cruelly torn between her love for Radames and her patriotic obligations; her father (held hostage by the Egyptians) persuades her to beguile Radames into revealing the route his armies will take. Radames does so unwittingly, Amneris overhears his "treason" and promises to save him if he will renounce Aida, he refuses and is sentenced to be buried alive, Aida crawls into his death vault, and the two of them sing a lot (presumably to increase the rate at which they suffocate) while Amneris warbles mournfully above them.

This plot, no more ludicrous than that of *Hamlet*, offers plenty of opportunities for good acting. Unfortunately, with the exception of Cornell MacNeil as Amonasro, none of the principles would be able to survive two minutes on a non-operatic stage. Rita Orlandi-Malaspina achieved a semblance of passion as Aida, but Mignon Dunn, who should have inspired some sympathy as Amneris, led me to reflect, "Geeze, no wonder Radames isn't interested." As for Radames, Giorgio Lamberti has a lyrical voice, but... Slight of build, he could have made a suitable general had he exhibited a certain energy. Instead, I was left with the impression that the ancient Egyptians fought their battle while

ingesting horrendous amounts of Quaaludes.

MacNeil gave the performance a boost in his duet with Orlandi-Malaspina ("Rivedrai le foreste im-balsamate"), and the choral scenes had an appropriately ceremonial air about them, enhanced by David Reppa's simple yet imaginative sets. These benefits were negated, though, by Louis Johnson's choreography. Rico Costa and Dave Roeger were marvelous as the two wrestlers in Act II Scene 2, but the muscle-bound Corps de Ballet pumped far too much iron, disco-style, and Christopher Stocker (flute dance, Act I Scene 2) looked like David Bowie with wings. I found myself wishing there were room for one more in the tomb.

The singing definitely improved over the evening. At first, Lamberti's tone was shaky in his lower register, but the scratchiness soon disappeared. Orlandi-Malaspina was impressive throughout, especially in her scenes with MacNeil. Dunn fared poorly in Act I—her tone was uneven, and she swallowed more syllables than she got out—but she redeemed herself in the second act's "Ah, vieni, amor mio," and she was at her best in the closing scene. But for all that, the production never came alive.

## Billy Budd

If Friday's *Aida* was distressingly loose in its dramatic flow, Saturday's production of Britten's *Billy Budd* was appropriately taut. Opera is not the ideal genre for psychological subtleties, and for that reason alone an active work like *Aida* should be easier to stage. *Billy Budd*, based on the story by Melville doesn't rival Berg's *Lulu* or *Wozzeck* for dramatic tension, but does effectively deal with the nature of good and evil.

Budd is a young seaman, simple and good, who stutters under stress. The *Indomitable's* master at arms, John Claggart, is evil incarnate: "But alas, alas! the light shines in the darkness, and the darkness comprehends it and suffers. O beauty, O handsomeness, goodness! Would that I'd never seen you!" Claggart vows to destroy Budd and, in front of the captain, Edward Fairfax Vere, accuses the protagonist of treason. Budd, unable to verbalize his response, strikes out and kills the master-at-arms. A drumhead court condemns Billy to death while Vere, convinced that the seaman is innocent of the charge of treason, says nothing—he must carry out earthly law and destroy "the angel of God." Budd's dying words are "Starry Vere, God bless you!" and in the epilogue, Vere, now an old man, recounts how Billy's blessing has saved him: "The love that passeth understanding has come to me..."

This is heady stuff, but the Met's production was blessed with a trio of artists who can act as well as they can sing, and who have gotten inside of their roles—Richard Stilwell as Budd, James Morris as Claggart, and Richard Cassilly as Captain Vere. But only Cassilly, a tenor with unusually clean articulation, could be heard clearly and consistently; Stilwell's lush baritone occasionally fell victim to Northrop's bothersome acoustics, and Morris had to battle the trombones which underscore his passages. Still, Morris' bass had more bark than rumble to it, and Stilwell made amends for earlier minor lapses with his uncommonly beautiful death song: "I'll stay strong and that's all, all, all, and that's enough."

Except for Claggart's awkwardly-staged fatal blow, the production was suffused with conviction, especially on the part of Cassilly, whose Vere was awesome throughout. The battle scene in Act II was genuinely exciting—none of the senseless running about the set that I had feared—and Peter Glossop (who sings the role of Budd in the only recording of the work, London OSA-1390) and David Ward as the First Lieutenant and Sailing Master were appropriately droll in the hop-skip rhythms of "Don't like the French."

Much credit is due Raymond Leppard, who got the most out of an orchestra that had cranked out an appallingly uneven *Hansel and Gretel* earlier in the day. The beauty of Britten's interludes was largely wasted on an audience determined to chatter away every time the curtain was drawn. But thanks to an open curtain everyone had the chance to hear the 34 bars of chords which are the sole representation of Vere delivering the verdict to Billy—a passage that highlighted Leppard's sensitivity to Britten's score.

I tend to agree with an urbane suburbanite who, after the show, announced in the most affected of tones that "*Peter Grimes* is a tad better." But the Met's production was first class in every respect, and the under-sold house speaks poorly of local opera patrons: "Damn this modern music, anyway."



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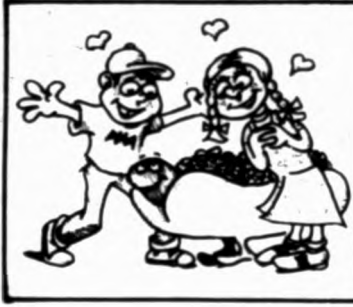
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# THE AVANT GARAGE

by Eric Lindbom

The word is out. Stapled to telephone poles, crammed in small rectangular newspaper ads, but mostly spread through word of mouth, there's a new rock club connected with Sam's downtown and it's "it."

The Seventh Street Entry, a tiny room converted from a bus depot kitchen, is being touted as Minneapolis' best rock bar. It is. But not because it's the last refuge of the image-happy, black-leathered faction that feels betrayed because its beloved 1977 high-energy rock sound is being run into the ground by every washout from Alice Cooper to Cher.

No matter what they say, The Entry isn't some Midwestern version of Warhol's factory, or an ultra-hip beatnik cave to hide in until the Sussman Lawrence generation fades away. The bar's owner is more perceptive. He sees The Entry as an "urban phenomenon," that can peacefully co-exist with other bars and give young bands a chance to play their music.

The Entry's size restricts its presentation of bands without mass appeal, so experimentalists are welcome and they're not expected to have played bars before. The popular nickname "Avant Garage" is damned appropriate. At The Entry, two bucks buys a rare

chance to get within a few feet of a band in its early "basement stage." (Hence the garage suffix). The importance of The Entry for the development of young bands in Minneapolis can't be overestimated.

The participation of the bar audience is most noticeable in the graffiti that covers almost every centimeter of wall space. Most of it is simple name dropping: Gene Vincent is God, X Ray Specs, I Love You Riff Randle, etc. Contrary to popular belief, the graffiti epidemic wasn't a contrived management gimmick.

"It started by the pinball machine and spread all over and outside the door. You can read it all night; it's like a comic book," said Dan Flies who books bands for the bar. When the walls are covered, Flies will whitewash them so everyone can start again. Flies is an avid defacer himself and was once tossed out of Duffy's for scrawling James Brown's initials on the bathroom wall. While Duffy's has always seemed like Uncle Ed's ornate Minnetonka billiard room, The Entry looks like a rock room should. It looks lived in, puked in and treehouse-like.

The floor is partially covered with tacky tile, and pieces of red carpet hang from the wall along with globs of mossy acoustical treatment that look like sludgy residue from the bottom of a

Creepy Crawler set. This bomb-shelter interior decorating makes the garage the most aesthetic rock environment in town.

It's a Thursday and The Digits are the back up band. Their last number is obnoxious slush delivered with the tired we're-facist-and-holier-than-thou attitude that is as commonplace to Entry patrons as the three premises of mainstream music—(1) Baby I Love You (2) Baby I Want to Fuck You and (3) Baby Come Back—are to radio listeners. "Throw us off (the stage)" is the supposedly tough-as-nails chorus. "If only I could," I mutter.

Fine Art, the evening's main course, are much more refreshing and proof that there's more to new music than fashionable nihilism. They first appeared three years ago in a chicken and egg reversal. They put out an album before they had appeared in public. The cover photo was six homo sapiens mummified in tin foil and the label was Good, but the production quality wasn't.

The band's been labeled progressive but its musical skeleton is good ole' dance sounds. The connecting tissue makes them original. Guitarist Colin Mansfield's hypnotic vocals and subtly deployed distortion on the chilling "Freeze-down," are augmented by beautiful duets by the band's (count 'em) two

female vocalists. Kay Maxwell, a dark, diminutive figure with a high-pitched voice, provides some of the show's highlights, which are also stand outs on the record: "My Brain Hurts," and the amusingly idiosyncratic vocals on "I've Got to Protect Myself." Blonde, milk-skinned Terri Paul has a deeper, smoother voice and, peering through sunglasses, she more than fulfills the charisma category. Unfortunately, she seems to be suffering from iron-poor blood or disinterest. ("She's depressed! These guys are striving artists but they're not giving 100 percent tonight," a fan desperately implored as he saw me scribbling notes.) The first few numbers are excusably rough, but Paul acknowledges every error with a mixed expression of amusement and embarrassment. Later she asks the loitering spectators, "When are you guys going to get wild? This isn't anything to get wild about." She answers herself. Meanwhile, a Travis Bickle look-alike with a Mohawk coolly sips a beer at the bar.

By the time the band returns, the crowd has been whittled down to the faithful and the initially uneven show starts taking off. Brian Eno's birthday is noted, and by the time Paul is describing herself as "Nailed," ("I'm a dartboard and you're as sharp as a pin,") the thing is rocking. As the group packs up to go, a Watusi-sized kid sticks out

a palm to shake. "My name's Steve. Remember that name," he demands. Having known more than my share of Steve's in the past, I wonder why I should keep this one in mind. "Because I'm starting a band and I'm going to blow these cats off the stage," he chortles.

Forty-eight hours later, I'm waiting on The Wallets who broke the bar's box office record the night before. The Wallets may sum up what can

be done in a bar like The Entry. They've played together for months, not years, and the line up of musicians is as stable as the United States economy.

The concept is a poor man's version of Dylan's Rolling Thunder Revue: Whoever is available chips in and plays under the direction of Steve Kramer, former keyboardist with James Chance and the Contortions. The band doesn't rehearse; it simply improvises its way through each set. For this Saturday gig, there is no electric guitarist because B.C. Allen is off in Stillwater with his regular combo.

from the ceiling," Kramer tells the listeners. Offstage, down in the damp basement, he's equally cryptic. He explains that this band was the result of "heroin, Xmas trees, and stolen TVs," and then he is gone. He describes himself as an oil painter who latched up with Chance (on the *Off White* and *Buy Contortions* albums) and was turned into a smack junkie in the process. He returned to Minnesota to reassemble himself.

Old friend Gordon was one of the first to join Kramer. "We can play for an hour or a three second song. Steve's in control," Gordon says. "He tells me what to do in the songs over the phone."

Anderson enjoys his stint under Kramer's manic direction. "The Wallets are the best. There's really no other bands in this town," he says. Whether one buys that pitch or not, the band's off-the-wall improvisations, which probably seem twelfth-rate to the jazz enthusiast,



The Suburbs. No matter. Kramer and Rod Gordon of the New Psychonauts plop two sets of keyboards next to each other and the band plays lead and rhythm keyboards instead. The oddball lineup is filled by bass player Charles Lawson and drummer Erik Anderson of Crazy Legs, a local blues act. Bill Martin on saxophone, and James Englebrecht on violin.

Kramer's resemblance to James White is striking; he has the same less-than-tranquil expression, tie and slicked-backed hair. The most notable difference is a severed front tooth. Like The Contortions, The Wallets are a critical controversy. Some find their spontaneous, chaotic funk music exciting and vital, others find it so far from the James Brown sound it emulates, that it's sloppy and useless, if not unintentionally amusing. Kramer pounds his keyboards with hands and head, accentuating his vocals with constipated grunts. Martin's dignified sax leads are much smoother than Chance's squawking.

Whether sending up a sugar cane sucker, Don Ho's "Tiny Bubbles," or offering snippets of "Patricia" as their theme song every other tune, the jungle-funk foolishness gets the sweat dripping. "This is music

are perfect for stumbling across a dance floor. The Wallets are The Entry's biggest attraction so far, like it or not. I do.

The Entry story began last January when a franchise agreement was dissolved and Uncle Sam's became free to seek its fortune, unfettered by what manager Steve McClellan calls "monetary controls laid down at the corporate level." Sam's dropped the "Uncle" and put \$6,000 of acoustical improvements into the main room, where The Ramones, Bo Diddley, The Romantics and The Pretenders have played. McClellan and Flies had toyed with the idea of turning the remains of the adjacent bus depot into a small performing room, and when they learned that triple bills of local bands couldn't fill the huge Main Room they went to work on The Entry. On March 7th, Curtiss A., this town's answer to Little Richard before religion, was first man in.

Flies calls The Entry "the only club with heart and soul." "There's new blood in the Minneapolis music scene and we're nurturing it," he said. Any band with a suitable tape can play the room and it will probably make more money than at more established clubs, since The Entry pays a larger percentage of the door.

Flies plans to use the bar as a testing ground for entertaining experiments. He wants to stage fashion shows, commemorative parties on the death dates of legendary rockers, and try using movies as an alternative to back-up bands. "Our slogan is, we'll try anything once," he said.

Presently, Flies is on the phone almost daily with New York magazines and radio stations trying to find out what's hot and what ain't.

A slew of out-state bands are being contacted for possible gigs. The Raybeats, a New York "modern surf band," will headline June 18 and 19, and will back up Curtiss A. on the 20th. Sultry Lydia Lunch (former lead screamer from Teenaged Jesus and The Jerks), Robin Crutchfield's Dark Days, Urban Verbs and Nervous Wrecks are some appetizers soon to be on the menu.

Whether or not the club becomes a vital musical haven will probably depend more on the emergence of exciting local bands than on how Flies and McClellan juggle the



books. Superficially, it may appear that the bar is doing nothing revolutionary. It's simply bringing customary warm-up acts at larger clubs (Wilma and The Wilburs, The Overtones, Shock Treatment) into a smaller club and letting them headline.

But more's happening than that. The Warheads, a reportedly demoted sensation, The Dads and The Mutuels have also seeped out of the woodwork and into The Entry. Neglected local bands, like The Hypstz and New Psychonauts, that have vanished because they lack popular appeal may also work the garage.

Tonight, things may get claustrophobic as the Twin Cities welcome back NNB, the multi-talented space-aged combo and weavers of such haunting odysseys as "Uruguay 1980," on *Big Hits of Mid-America*. NNB's Friday and Saturday Entry shows mark their return with some personnel changes.

"We've got new material and we're serious about touring and getting a record together. This isn't a cash-in-for-the-rent-money reunion," said Mark Freeman, NNB guitarist.

The new NNB is Freeman, Richard Champ on guitar and new

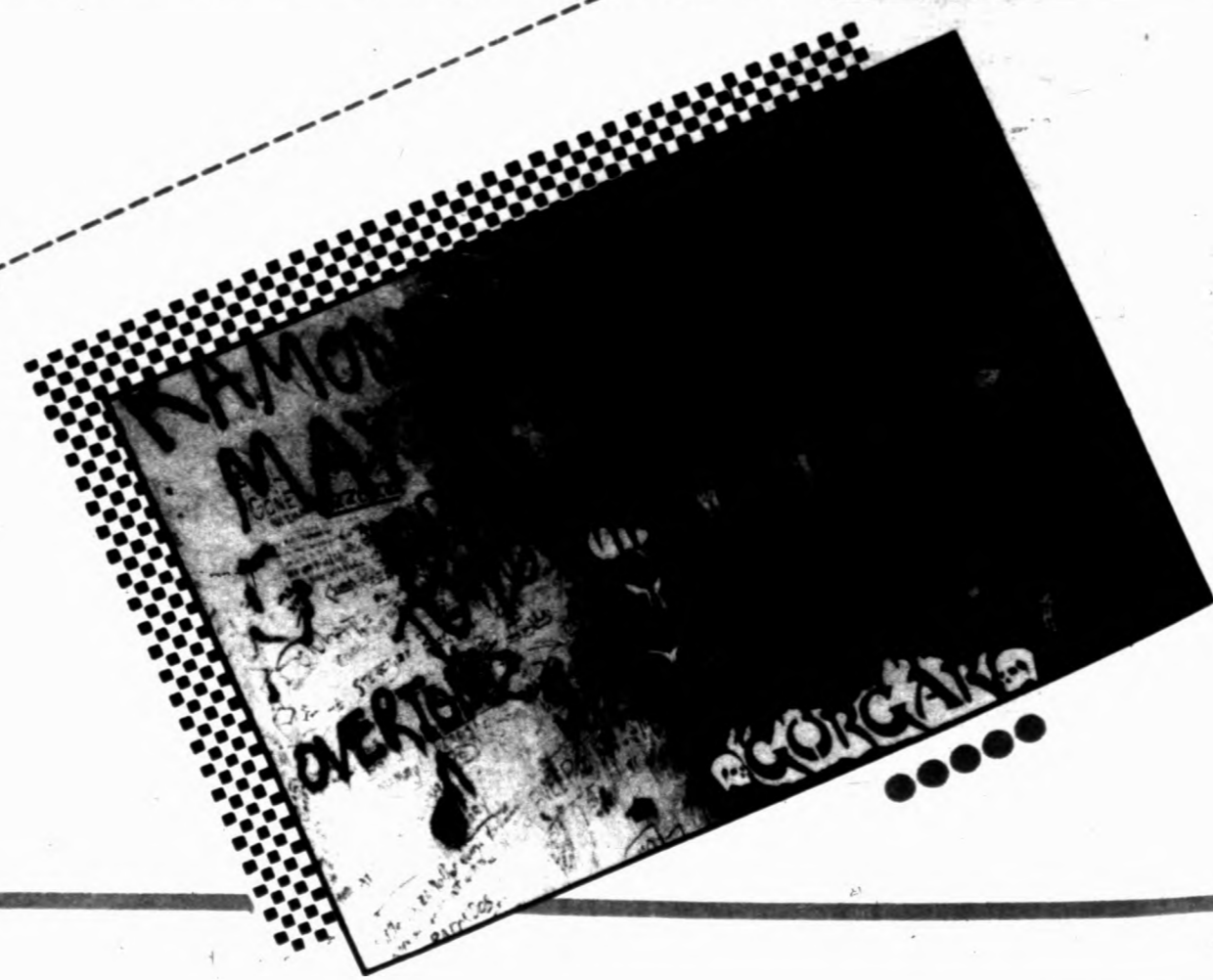
members Chuck Hultquist on bass and Cindy Blum on drums. Blum was playing keyboards with Russian Fingers, Freeman's first attempt after NNB's demise, but she dabbled with drums and her rap-fire style won her a permanent spot in the new NNB.

Freeman likes The Entry. "This is what a rock 'n' roll bar should be. It's giving people incentive to start bands. I know a lot of people with good musical ideas, but why should they bother if they're going to be stuck playing a Tiger Night somewhere?"

Freeman is impressed with Flies' novel approach to luring New York bands to Minnesota. "He's setting up a system where he's trying to arrange shows along the way as the bands travel from New York to Minneapolis. This will make it easier for our bands to go to New York," Freeman said.

NNB will play The Entry with Mofungo on June 13, and with Information the following night. Both bands hail from New York, and this may be the beginning of an East-meets-Midwest cultural exchange program.

Tonight's NNB show should be event-like stuff and attendance is mandatory, students. Go to the garage.



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 which way DOES  
 the Elmo?

# PHOTOGRAPHY

## Photos of Life

by Theresa Aubin Ahrens

**L**ife magazine began publishing in the '30s, a decade of turmoil. There was a depression, unemployment, labor disputes, the rise of the Nazi party, the Spanish Civil War, and soon after, World War II. Yet not only did *Life* survive, but that first decade was its best. *Life* was a breath of fresh air to the American public. It had an editorial policy Americans could believe in. Robert Littman, director of the Grey Art Gallery in New York, co-editor of *Life: The First Decade*, and co-curator of the exhibit by the same name, explained: "*Life* had a decided editorial policy, perhaps unconscious, perhaps naive. It favored the inherent good in man; a positive future, apple pie, and an 'American way of life'; the dignity in hardship, the eventual triumph over adversity, the forces of nature and the destiny of America. And it said all this in pictures." And pictures are very easy to believe in.

*Life* was one of the first crusaders for photography. It was among the first to develop the idea of using pictures to tell the story. It was the first to use layout to develop a picture story line with a beginning, a middle and an end. Because *Life* was a picture magazine, it depended on expressive, powerful photos. To get the best photos, *Life* used the best photographers available including Margaret Bourke-White, Alfred Eisenstaedt, Carl Mydans, Robert Capa, W. Eugene Smith, Phillippe Halsman and a score of others.

During its first decade, *Life* gathered more than 100,000 pictures. From these, Littman and Doris C. O'Neil, director of vintage prints for Time Inc., recently selected 200 prints for the exhibit: *Life: The First Decade*. The exhibit is at St. Paul's Landmark Center until June 22. Two-thirds of the photographs have been published by *Life* or its sister publications (*Time* and *Fortune*). The rest, though perhaps the best, have never been published before, not even in *Life* itself.

It seems that the show's creators attempted to build a sense of preciousness by using vintage prints (prints that were made at or near the time the negative was made). Some of the prints, because they are so old and were not printed either for exhibition or for permanence, are badly chipped, scratched and even torn. One photo by Robert Capa of loyalists in Madrid is so badly battered that it is held together with scotch-tape and its corners look as if a mouse had devoured them.



And even before new wave: Herbert Gehr's Frank Sinatra in 1943

Though old prints do have some value, it is limited because the prints were not made by the photographers themselves. They were made by *Life* lab technicians who could not possibly have known exactly how the artists had intended them to be printed. Since this was the case, it seems curious that some of the more battered, unsigned prints were not simply reprinted for the show.

Though they are worn, many of the photos still have the same power they had in the '30s and '40s. Who can forget Eisenstaedt's photo of the sailor gleefully kissing the nurse during a parade for homecoming soldiers, or the gruesome photo by Ralph Morse of the head of a Japanese tankman displayed by U.S. troops on a burned-out Japanese tank? Who cannot picture Carl Mydans' General Douglas MacArthur wading ashore on his return to the Philippines?

The war years were the best times of *Life*. It brought the war home in pictures. *Life's* photographers covered everything, no matter how horrifying. Bourke-White had no mercy when she photographed the Mayor of Leipzig, his wife and daughter after they had committed suicide by taking poison when the Americans entered the city. She used a series of three photographs to show the horror of the situation. One of the photos is a shot of the wife and daughter. The wife's eyes are open and blood is dripping from her mouth while the daughter looks as if she is taking a nap.

*Life* was also the first publication to show photos of U.S. personnel killed in combat during World War II. A photograph by George Strook shows the bodies of three American soldiers who had been ambushed on Buna Beach, New Guinea in 1943—lying face down in the water.

*Life* spent so much time with the war, covering the plight of the Jews in Europe, the gruesomeness of the concentration camps, the horrors of combat and the devastation of cities, that the only other subjects it covered in the '40s were politicians and movie stars.

Before the war *Life* had done stories on everything from dude ranches and boom towns to how to do the Lindy Hop. During and after the war, *Life* left the impression that movie stars were, next to the war, the most important subject. *Life* perhaps perpetuated the myth that movie stars were superhuman and bigger than life. *Life* pictured Fred Astaire leaping through the air in one of his dance steps, a young Frank Sinatra singing in New York, a mysterious Humphrey Bogart and Vivien Leigh in a scene from "*Gone With The Wind*."

The focus on movie stars and politicians seemed to be a trend that continued after the first decade and probably helped *Life* go out of business in the early '70s. *Life* did such a fine job on stories about life that one wonders why it wasted so much time on Hollywood stars.

PICTURES to 12

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# THEATER

## Caesar and Cleopatra Unlikely Love

by Gretchen Douma

Say the names "Caesar" and "Cleopatra" and all sorts of exotic images come to mind—she, the dark-eyed, sultry courtesan (à la Liz Taylor) and he, the severe and noble statesman who cries "Et tu, Brute" as he is slain. So what are we to make of the sixteen-year-old child and the middle-aged general who romp around the stage in George Bernard Shaw's *Caesar and Cleopatra*? It is surely an unlikely portrayal of characters who loom as demigods in our history and literature. Yet what Shaw's characters lack in magnitude, they more than make up for in wit, tenderness and humanity.

The accessibility of these potentially lofty figures, is, without a doubt, the reason that Theater in the Round's production of *Caesar and Cleopatra* works so well. Shaw's Cleopatra is little more than a girl whose hold on the Egyptian throne is tenuous at best: She is bright but impetuous. She has the potential for greatness but lacks the discipline of a ruler. By contrast, Shaw's Caesar is many years older than Cleopatra. A general tired of conquests and killings, he strives for clemency in matters of state. He recognizes that his days as a fighter are numbered and that he must rely more on foxy strategy than on brute force to subdue his enemies.

The play centers around the meeting of these two temperamental opposites and Caesar's subsequent support of Cleopatra's claim to the Egyptian throne. Director Michael J. Arndt has found actors



Charles Torrey as Caesar and Jennifer Taylor as Cleopatra

who admirably capture the strengths and weaknesses of these characters.

Jennifer Taylor's little-girl looks and young voice are well-suited to Shaw's Cleopatra. Balancing Cleopatra's youthful enthusiasm and inexperience is Charles Torrey as the worldly and rather tired Caesar. From the moment he first encounters Cleopatra to the last scene in the play, he is totally convincing. His Caesar is a shrewd statesman and strategist, but also is vain and worries about getting old.

Victoria Dakil in the dual roles of Ftateeta, Cleopatra's servant and Ra, the Egyptian sun god, uses her deep, musical voice to good advantage. There's mystery in every line she speaks.

Brad Aamodt as Britannus, Caesar's secretary, is a paragon of propriety bordering on the ridiculous. His charm is in his thorough con-

viction that Caesar's dignity is crumbling right before his eyes, thanks to this upstart Cleopatra. That Caesar's reputation is being sullied is more than the poor man can stand.

Rob Humerickhouse as Appollodorus, an effete Sicilian merchant, and John Detjen as Rufio, Caesar's companion at arms, are also standouts among the supporting roles. In fact, this production has one of the strongest large casts I've seen at TRP.

Equally noteworthy are the set by Nayna Ramey and costume designs by Glenis Zempel. Ramey has kept her sets simple and the results are smooth scene changes and a plain background that enhances Zempel's colorful costumes. Their combined efforts give the production a very professional look.

*Caesar and Cleopatra* runs through June 15.

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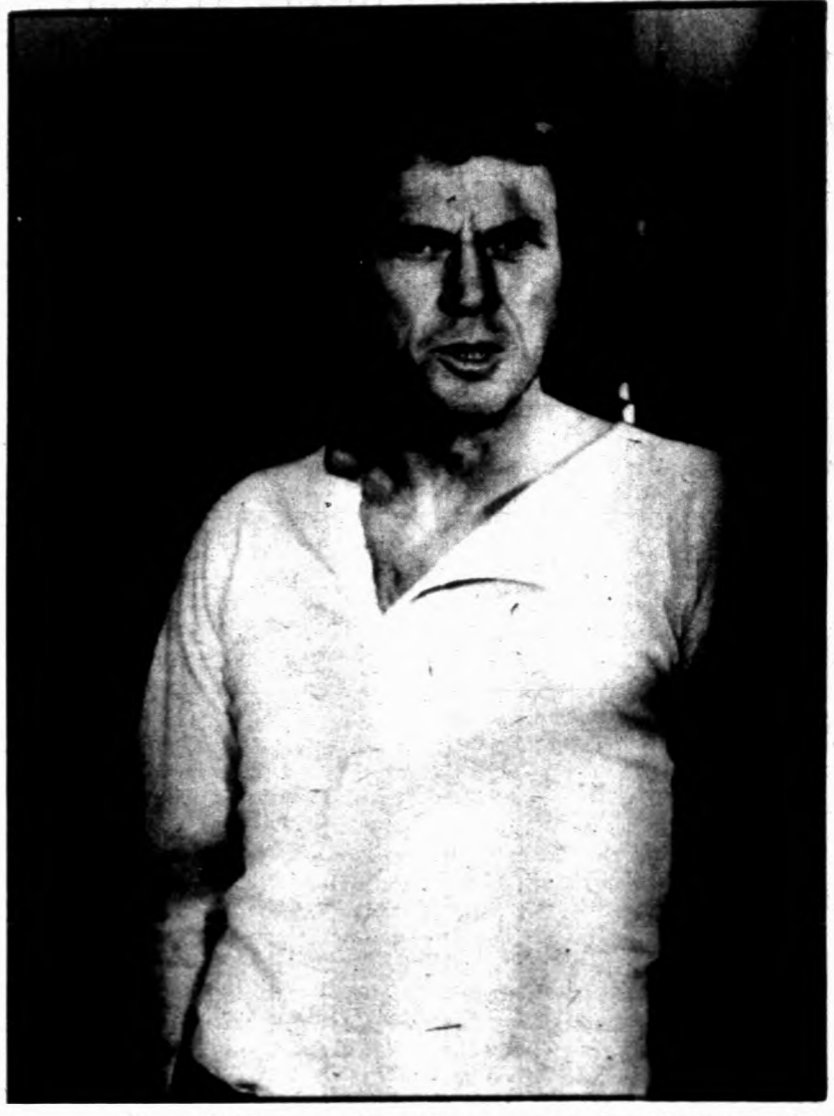
Tom Horn

**Pure Bull**

by Tom Baglien

What is Steve McQueen doing in a bottom-of-the-barrel Western like *Tom Horn*? Just when he's reached the point in his career where he's got the clout, the prestige and the money to take risks, to stretch himself as an actor, McQueen wastes his time squabbling over contracts, holding out for multimillion dollar salaries and then prostituting himself in a piece of junk that most made-for-TV-movies would put to shame.

Perhaps McQueen's miscalculation and ill-fated tangle with Ibsen's *The Enemy of the People* scared him off. Hiding beneath a bushy white beard and squinting behind wire-rimmed spectacles, McQueen let his makeup do the "acting" in the Ibsen film. Apparently he's so blind to his strengths and limitations as an actor that he was unaware that he couldn't get away with playing the part of a troubled intellectual. Like Gable or Bogart before him, McQueen is distinctively American, and he works best when he's in action, being playfully flip and tough and "cool."



Steve McQueen as Tom Horn: puppy-dog shy but brutal

Now that he's grown older, his creased, weatherbeaten face is beginning to show some depth of personality. As Tom Horn, a violent, down-on-his-luck bounty hunter, McQueen isn't afraid to play up the character's physical and emotional weaknesses. He shambles along, muttering threats that he knows he's too old to make good and gets beat up in fist-to-fist combat. McQueen's Tom Horn is a man who's out-of-step with the times. Ruthlessly hunting down cattle rustlers, he shoots before he asks questions. His lack of grace infuriates the businessmen cattle ranchers who've hired him, and when Tom is accused of murdering a 15-year-old boy, they don't question the facts but, instead, turn on him to

save their own reputations. McQueen is appealingly vulnerable in the role, a boyishly naive child-man who looks pinched-in by the West's encroaching civilization. He's alternately puppy-dog shy and awkward and inexplicably brutal. When a rustler shoots his horse, Tom blows his body full of holes and burns down his house. But the various sides of Tom's personality don't make sense—and neither does McQueen's performance—because the surrounding movie is such a godawful mess.

*Tom Horn* looks like it was pasted together by a crew of drunks. There is no narrative drive, let alone coherence, to the movie, which is allegedly based on a true story and was scripted by novejist Thomas McGuane and

Bud Shrake. The direction is credited to William Wiard, a no-talent I've never heard of before and hope never to hear of again. The only thing I can figure out is that Wiard so thoroughly botched up the filming that the producers tried to save the movie in the editing room. As it is, scenes are haphazardly slapped together, sometimes in the wrong order! There are meaningless flashbacks that seem to jump out of nowhere and work only to confuse motivations. The camera is all over the place, zooming in on insignificant details and dwelling on endless landscapes. When in doubt, the moviemakers cut to shots of sunsets to lurch the story forward. *Tom Horn* is one turkey that falls dead before the first shot is fired.

*My Brilliant Career*

**Triumph of the Will**

by Ann Miller

It seems unlikely that a young girl from an impoverished family could launch a brilliant career from the drought-stricken Australian outback of 1897. Yet 16-year-old Sybylla Melvyn (Judy Davis) has always known that she belongs to the "world of art and literature and music and elegance." Though she knows little of art and less of the world, she does not doubt that her grand, nonspecific dream will be richly fulfilled.

Such a rebellious spirit must be tempered somehow, and her wealthy maternal grandmother assumes the task of straightening the girl out, making her attractive to a suitor with property. "Marriage gives us respectability, my dear," the grandmother explains. Since Sybylla is considered homely (though actress Davis is lively and pretty), she is made to understand that she'd better accept the first offer of respectability that comes along.

For a while it seems as though she will submit to the conventions of polite upper-class Australian society. Yet her elders are scandalized by her bouts of "wild and extravagant behavior," characterized by pillow fights and revels in the rain.

Two suitable suitors are attracted by the girl's outspoken personality. She falls deeply in love with the better catch, Harry (Sam Neill), a lady-killer who is as will-

ful and mischievous as she is. He proposes marriage twice. The first time she tells him to wait, and the second time she unsteadily refuses, insisting that she can't become a real writer if she's anybody's wife.

*My Brilliant Career* starts with aggravating slowness, showing its protagonist as humorless and admittedly egotistical—and as irritating as the dry wind whipping around her parents' ranch. Gradually the viewer warms up to the film as we see it become an enthralling love story and a tale of success against all odds.

Davis turns Sybylla into a classic, impassioned, strong-willed heroine in the Scarlett O'Hara mold; she is an actress of brittle vitality and obvious wit. Her transformation from calloused ranch girl into a prim-looking Gibson Girl is convincing, and her frizzy red mane is a delightful sight by itself.

The audience comes to believe Sybylla will advance her career after she captures the worthy Harry and tames a band of savage children to whom she's been forced to serve as a governess.

*My Brilliant Career* is a modest first feature film by director Gillian Armstrong. The film is as straight-aimed and clear-sighted as its heroine. It profits by holding back on the grandiloquent landscape photography other Australian filmmakers wallow in; instead, its settings are quietly affluent or realistically squalid.

*Career* is not a feminist film,

though it shows that women's liberation didn't begin yesterday. Yet it makes a statement by asserting that women should be able to decide whether to marry or to pursue a dream with undiluted concentration.

Actually, this message of choice creates a major flaw in the movie. The love story between Sybylla and Harry is enchanting and very romantic without being too sentimental. But we do not understand why she rejects Harry's proposal on two occasions. He does not seem like a Victorian chauvinist intent on suppressing the career of his potential wife, or forcing motherhood on her.

Fortunately the last scene in the film is exhilarating enough to make the audience, like Sybylla, forget Harry and the path not taken. We see her take the manuscript of her first novel, called "My Brilliant Career," out to the mailbox. Having posted the bulky manuscript, she leans on the gate of her parents' ranch and gazes up at the orange dawn breaking overhead. The camera pulls back and uplifting music swells, not unlike the conclusion of *Gone With The Wind*.

The scene is topped by a fitting epilogue note: it reads that "My Brilliant Career" was published in Edinburgh in 1901. The entire film is based on an autobiographical novel written by Miles Franklin, the pseudonym of a rebellious Australian teenager.

# VINTAGE FLICKS

Black Orpheus (1960)  
MISA Int'l Film Festival; Mon., 7 & 9:15 p.m. in Bell Museum

A modern vulgarization of the Orpheus/Eurydice myth, set in Rio de Janeiro & played against the gaudy revelry of Mardi Gras. Orpheus is a guitar-strumming trolley conductor & Hades is transformed into a steel-and-concrete office complex. Needless to say, the mystical & the realistic elements of the story are awkwardly mismatched, & director Marcel Camus seems entirely too preoccupied with banal spectacle. This is the stuff of Hallmark greeting cards. With American dancer Harpesa Dawn & Brazilian soccer player Breno Meilo. —T.B.

Brother Sun, Sister Moon (1972)

Uptown, Sun.-Tues.  
Director Franco Zeffirelli made this syrupy atrocity that tries to sell bubble-headed flower children on the notion that St. Francis of Assisi was history's first hippie. Some pretty composed pictures are first compensation for a brain damaged script. On a double feature with *Romeo and Juliet*. —T.B.

Cousin, Cousine (1976)

Uptown, Wed. & Thurs.  
Jean-Charles Tacchella's sour cream puff of a movie about the extramarital affair between two distant cousins (Marie-Christine Barrault & Victor Lanoux). It starts charmingly enough but quickly degenerates into cutesy-poo posturing. By the end of the movie, the "model" lovers come to embody the same middle-class hypocrisy that they at first supposedly rebel against. Too smug & self-righteous for laughs. On a double bill with *Bread and Chocolate*. —T.B.

Help, Let It Be; Yellow Submarine

Variety, Sun.-Tues.  
Help (1965) was the Fab Four's second Richard Lester-directed comedy, & it's another winner. The boys are relentlessly pursued by the leaders of an exotic Eastern cult who want one of Ringo's flashy rings. They're chased to the Alps, the Bahamas, Salisbury Plain & even Buckingham Palace. The scenery is cluttered with James Bondian spy gimmicks & throw-away one-liners, & the frantic pace never lets up. This time the Beatles really take second row to comic menaces Leo McKern & Eleanor Bron. *Yellow Submarine* (1968) is a one-of-a-kind, psychedelic animated feature about the Beatles trying to save Pepperland from the Blue Meanies. Colorful, refreshing. *Let It Be* (1970) is an uneven documentary record of the increasingly in-

dependent Beatles' attempt to make a new album at the Abbey Road studios. It's also disheartening testimony to their breakup. —A.M.

Monty Python and the Holy Grail (1975)

Uptown, Fri. & Sat.  
Monty Python and the Flying Circus, Britain's supposed answer to laughing gas, search for the Holy Grail in an off-centered and sometimes incomprehensible spoof of the King Arthur legend. Promising credit sequence (in English with Swedish subtitles) & a couple of funny sight gags fail to sustain what would have made an ideal 15-minute sketch. On a double feature with *Jabberwocky*. —T.B.

My Man Godfrey (1936)

Mpls. Institute of Arts; Tues. & Wed., 8 p.m.  
On a scavenger hunt, wacky socialite Carole Lombard retrieves dagger William Powell from the gutter & gets him a job as butler to her eccentric family. Gregory LaCava directed this romantic, spontaneously giddy & consistently funny screwball comedy. Lombard's delicious performance is one of her best, & epitomizes the blend of sophisticated daffiness & personal elegance that inspired many critics to dub her the "Duse of Comedy." —T.B.

Strangers on a Train (1951)

Variety, Fri. & Sat.  
Alfred Hitchcock's suspense thriller about a psychopathic mama's boy (brilliantly played by Robert Walker) & a tennis champion (Farley Granger) who meet accidentally on a train & become inextricably bound together by a plot to exchange murders. The dialog & supporting characters are unusually bland, & the Freudian overtones rather naively amusing. It doesn't matter much, though. The movie is enormously entertaining as it rushes toward a stunning climax on an out-of-control carousel. On a double feature with *The American Friend*. —T.B.

The Wild One (1953)

West Bank Bijou, 310 Anderson Hall; Fri., 2:15 p.m.; FREE  
Marlon Brando in black leather as the arrogant supercool leader of a marauding motorcycle gang. Fast-paced action melodrama baldly commenting on America's displaced rebels of the '50s. "What are you rebelling against?" asks waitress Mary Murphy. "What have you got?" Brando snaps back. A cultural curiosity. —T.B.

## Uptown

FRI.-SAT., MAY 30-31

**Monty Python & The Holy Grail**  
Fri. 8:50, Sat. 5:10, 8:50

**JABBERWOCKY**  
Fri. 7:00, Sat. 3:20, 7:00

SUN.-TUES., JUNE 1-3

**ROMEO AND JULIET**  
Sun. 4:25, 9:10, Mon.-Tues. 9:10

**BROTHER SUN, SISTER MOON**  
Sun. 2:15, 7:00, Mon.-Tues. 7:00

WED.-THURS., JUNE 4-5

**COUSIN, COUSINE**  
8:45

**BREAD AND CHOCOLATE**  
7:00, 10:40

EVERY FRIDAY AND SATURDAY AT MIDNIGHT  
**THE ROCKY HORROR PICTURE SHOW**

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Kawasaki lets the good times roll.  
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May 30  
Harry Muir  
Olde Time Country  
At Newman Center  
1701 University Ave. SE Mpls.  
Free Admission

## Varsity Theatre

13TH AND 4TH STREET S.E.  
331-2492

FRI.-SAT.  
"THE AMERICAN FRIEND" AT 7:30  
"STRANGERS ON A TRAIN" AT 9:30  
SUN.-MON.-TUES. THE BEATLES  
"HELP" SUN AT 2:30 & 7:30 • MON & TUE AT 7:30  
"LET IT BE" SUN AT 2:15 & 8:30 • MON & TUE AT 8:30  
"YELLOW SUBMARINE" SUN AT 5:15 & 10:30  
MON & TUE AT 10:30  
WED.-THURS.  
"SIDDHARTHA" AT 7:30  
"MEETINGS WITH REMARKABLE MEN" AT 9:30

AT MIDNIGHT  
**RICHARD PRYOR**  
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FRIDAY & SATURDAY • SEPARATE ADMISSION REQUIRED

"Gets the audience on its side with immediate ease—a great time at the movies."  
—Chicago Sun-Times

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(Birds of a Feather) R  
FRIDAY AND SATURDAY AT 7:40 & 9:30  
SUNDAY AT 1:00-2:40-4:20-6:00-7:40 & 9:30  
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**DANISH DAY**  
THURSDAY, JUNE 5

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A moving tale of lovers against a background of the turbulent period of corrupt warlords. A classic Chinese love story for everyone who treasures fine acting and directing.

**MEN FROM THE MONASTERY**  
A compelling story based on the massacre of the Shaolin Temple. A battle between the kung fu heroes and the oppressive Manchus.  
(with English subtitles)

SHOW TIME:  
May 30: 7:30 p.m. (Fri.)  
May 31: 8:30 p.m. (Sat.)  
June 1: 2:30 p.m. 7:30 p.m. (Sun.)

Admission:  
Adults \$3.50 Children: \$1.50  
For information: 341-3669


**THE STAR WARS SAGA CONTINUES**

**2nd GIGANTIC WEEK!**

**STAR WARS THE EMPIRE STRIKES BACK**

Starring MARK HAMILL · HARRISON FORD · CARRIE FISHER  
BILLY DEE WILLIAMS · ANTHONY DANIELS  
Co-starring DAVID PROWSE · KENNY BAKER · PETER MAYHEW · FRANK OZ  
Directed by IRVIN KERSHNER Produced by GARY KURTZ  
Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN  
Story by GEORGE LUCAS  
Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS  
DOLBY STEREO 70MM ORIGINAL SOUNDTRACK ON RSO RECORDS  
A Lucasfilm Ltd. Production  
NEVELIZATION FROM BALLANTINE BOOKS (M. BLUCAPLM LTD. (UK) 1980)  
PG PARENTAL GUIDANCE SUGGESTED  
MINNEAPOLIS: SOUTHTOWN, PLITT BROOKDALE  
ST. PAUL: HAR-MAR  
SHOWS DAILY AT: 12:00-2:25-4:45-7:15-9:45  
EXTRA MIDNIGHT SHOW FRI. & SAT.  
EXTRA 10 A.M. SHOW SAT. & SUN.

You don't need a weatherman to know which way the Elmo.



PICTURES from 8

*Life* had a good start. It had a tremendous impact on the way America perceived itself and the world, and it had a tremendous impact on photography. It created a new respect for photography and certainly helped it gain recognition as an art form.

*Life: the First Decade* also has a good opening. It starts with the lead shot from the first photo essay *Life* ever did, a photo of construction workers and taxi-dancers in a frontier barroom in Fort Peck, Montana. It goes on to include photos of drought, unemployment and labor disputes, and the patriotism of the era. It is an excellent walk through history and our heritage. But then it changes personality and becomes a yearbook for movie stars. It is lucky for us and for the show that the first decade ended when it did.

## FILM

Walker Art Center  
Filmmakers Filming  
**Richard Leacock**


A major figure in the history of documentary film and the development of the cinema verite style. He currently heads the film department at MIT. He will be present to show his newest work. Tonight, 30 May, 8 pm

\$2.25, \$1.25

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The Minneapolis Star Walker Art Center Present

# New Music America



The largest new music festival ever held in the United States is sound events... concerts...and more!

## Sound Events...



**The Shape of Sounds to Come**  
Free special events at 11 Twin Cities locations to run continuously throughout the festival.

Listen to:

<b>Brian Eno</b> British rock composer/producer (Roxy Music, David Bowie, Devo, Talking Heads)	<b>Norman Andersen</b> Minneapolis composer/artist who creates sophisticated musical toys
<b>Max Neuhaus</b> The pioneer sound artist who wired Times Square for sound	<b>Liz Phillips</b> New York artist who has designed a musical walkway in Rockefeller Center
<b>Leif Brush</b> Duluth artist and composer who uses computers to change natural sounds to music	<b>David Mesns</b> A composer/member of the Minnesota Composers Forum
<b>Alvin Lucier</b> A New England composer whose work with sound vibrations turned science into art	<b>Megan Roberts</b> Raymond Ghirardo St. Cloud based compositional duo who mix music with theater and visual arts
<b>Paul De Marinis</b> New York composer/artist who searches for a solution to noise pollution	<b>David Behrman</b> A California computer expert who has worked in jazz and avant-garde circles
	<b>Roger Meyer</b> Innovator of touch tone music
	<b>David Linnell</b> Ellen Fullman M.C.A.D. students

New Music America is presented in conjunction with the Minneapolis College of Art and Design.

**7 to 15 June**

★ ★ ★  
For the whole story, read *The Minneapolis Star*.

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**Chicago Tribune**

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**Cleveland Plain Dealer**

Laser Fantasy, we created it and even we can't describe it. we challenge you to describe it for yourself.

**OPENING THIS JUNE**  
Northstar Theatre, 28 W. 7th St. St. Paul

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