

S. Africa protesters refuse to quit sit-in at Morrill

By CARLA WHEELER

Eleven members of the Southern Africa Solidarity Committee were threatened with arrest and disciplinary action when they refused to leave Morrill Hall Thursday night.

The committee staged a sit-in protest Thursday afternoon in front of University President C. Peter Magrath's office while the Board of Regents, protected by University police, conducted its monthly meeting inside.

About 40 committee members and University students, chanting "divest now" and "C. Peter, you can't hide, you support apartheid," demanded to meet with the regents and discuss with them divestment of University stocks with corporations doing business in South Africa. The protesters also asked that no disciplinary action be taken against them.

Shortly after 5 p.m. Frank Wilderson, vice president for student affairs, told the protesters that they would be arrested and face disciplinary action if they didn't leave, according to Dick Cooke, a committee member who then left the building.

"I did talk to the students in the stairwell," Wilderson said in a tele-



Protesters demanded divestment of University South Africa investments Thursday afternoon outside the guarded Morrill Hall quarters of University President C. Peter Magrath and the University Board of Regents in session in an adjoining room.

phone interview Thursday night. "I suggested that they had made their point."

Wilderson said he read a statement to the students that read in part: "Your actions are a violation of University policies. The conduct is disrupting. The building is officially closed. You are hereby directed by the University to cease and disperse in five minutes or face appropriate disciplinary action and arrest and prosecution under Minnesota law."

"I hope we wouldn't have to take any (action)," Wilderson said.

"I just hope that they would leave."

When asked whether the students would be arrested later in the evening, Wilderson replied, "We're going to watch the situation."

"They are going to take disciplinary action, but they are going to let us stay here all night," said committee member Henry Fieldseth from a second story window in Morrill Hall.

"We're staying all night," Fieldseth said. "We're so strong, man." One policeman said, "It's my

understanding that we'll let them stay as long as they want to."

As of 11 p.m. no arrests had been made. Police refused comment and denied entrance to Morrill to reporters from the Daily and several other news organizations, as well as to individuals with food donations.

Some pushing and shoving occurred between police and students during the afternoon sit-in, but on the whole the protest was peaceful.

The students sat on the stairs between the second and third floors of Morrill Hall chanting and sing-

ing all afternoon. Each time the door to Magrath's office was opened by police, the protesters' voices rose a little louder.

Cooke was allowed into the regents' meeting for a half hour. "I gave a copy of it (demands) to some of the regents," Cooke said. "They said they wouldn't respond to the demands."

The Southern Africa Solidarity Committee is holding a rally in support of divestment in front of Morrill Hall at 10 a.m. today. "It's going to last until our demands are met," Cooke said.

Regents unit approves \$63.35 student fee for 1979-80

By BARB KUCERA

The student services fee was set at \$63.35 for 1979-80 and the Minnesota Public Interest Research Group (MPIRG) fee was set at \$1.50 per quarter for 1979-81 at a University Board of Regents committee meeting Thursday.

University students currently pay \$59.25 a quarter as the student services fee and MPIRG receives \$1 each quarter under a negative checkoff system. All day students taking six or more credits a quarter

must pay the student services fee.

The regents' Student Concerns Committee voted to extend the University's contract to collect MPIRG fees for another year, and to continue the negative checkoff system whereby students automatically pay the MPIRG fee unless they check a refund box on their University fee statements.

MPIRG is a research and advocacy organization dealing with consumer and student issues.

The \$1.50 per quarter approved by the committee was the same

amount recommended by the Student Services Fees Committee, but was more than the \$1.25 recommended by the University administration for 1979-80.

Several regents praised MPIRG. "When we told them an issue was settled they went back and worked in that framework in a manner somewhat different than the environment we are in today," Regent Erwin Goldfine said. He was referring to the South African divestment protesters who could be heard chanting in Morrill Hall

throughout the meeting.

Regent David Lebedoff said MPIRG's \$1.50 per quarter fee allotment, an increase of 50 cents per quarter over this year, was necessary.

"MPIRG is in very bad shape in relation to what inflation has done to the dollar," Lebedoff said. "You could keep MPIRG on campus and keep giving them the same amount of money and let them just starve to death. I don't think anyone is in favor of this."

The MPIRG fee and the continu-

ation of the negative checkoff where passed by a 3-to-2 committee vote, and could be changed when the fees come up for final approval before the full board today.

The committee approved the total student fee package as proposed by the administration. It was a \$4.10 increase over the student fees for 1978-79.

Services given the largest increases were student union operations, Boynton Health Service and the

Fees to 5

U dome proposal strikes out again

By TODD GLASENAPP

The plan to dome and remodel Memorial Stadium dropped both ends of a day-night doubleheader in the House Tax Committee Thursday and may be retired for the season.

Meanwhile the downtown domed stadium coasted to a 17-11 win, and will now go to the full House for approval.

The "compromise" bill approved by the committee will direct the stadium commission to choose a stadium site within 30 days. Financial problems of the alternative sites in Bloomington make the \$55 million downtown dome the obvious choice.

It was not the first defeat of the stadium season for the Memorial Stadium plan, which was also voted down two weeks ago.

The Memorial Stadium plan proposed by Rep. Irv Anderson

(DFL-International Falls), was defeated, 23-7 in a morning committee session. The proposal did not give a cost figure, and as Anderson admitted, it was in "pretty rough shape."

The committee ran out of time, and Anderson and Rep. Ray Pleasant (IR-Bloomington) met later to shore up the plan.

Eventually they called for a \$55 million doming and remodeling of Memorial Stadium for football, intramurals, and recreational activities, along with a \$15 million remodeling of Metropolitan Stadium for baseball and soccer.

However, it may not have been the end of the line for the Memorial Stadium plan.

"There have been so many twists and turns, you still can't count on anything," said Bob Stein, University vice president

for administration and planning.

Anderson said Memorial Stadium will have to be updated for \$22 million within 10 to 15 years, if a new stadium is built elsewhere.

"If we have to put out money in the future for Memorial Stadium, why not do it today?" Anderson asked.

Stein said the University will need \$19 million to \$20 million to update its intramural program.

Support for the Memorial Stadium plan was apparently damaged by a letter sent by Mike Lynn, Vikings' general manager, to Rep. Harry Sieben (DFL-Hastings), tax committee chairman, shortly before the evening session.

Lynn, said in the letter the Vikings would not play in a remodeled stadium.

Anderson said this letter was a reversal of opinion from a March 23 letter signed by Lynn and Max Winter, Vikings' president, that said the Vikings will "support a domed stadium in Minnesota."

U Vice President Koffler candidate for Amherst post

Henry Koffler, University vice president for academic affairs, has been selected as one of two finalists for chancellor at the University of Massachusetts-Amherst.

Koffler and McAllister Hull Jr. of the University of New Mexico are being considered for the position.

The University of Massachusetts Board of Trustees will announce selection of the new chancellor at their June 6 meeting.

Koffler said Thursday he would consider the position if chosen, but does not know whether he would accept the chancellorship.

Amherst is the best public educational institution in New England, Koffler said, but still isn't as prestigious as any of the Big Ten universities.

Koffler traveled to Amherst last week to be interviewed for the position.

Koffler said he was approached by a search committee from Amherst regarding the position, but

that it was not his first such experience. He said he had received a dozen such offers in the past.

While the Massachusetts position would not offer a pay increase, Koffler said his decision about taking the position would depend on the nature of the responsibilities and desirability of the area.

Correction

The Daily Thursday incorrectly included Joseph Kwiat, professor of American studies, English and humanities, on a list of nine University professors scheduled to retire this year under the University's mandatory retirement plan, now being reviewed by the Board of Regents.

The Daily regrets the error and any inconvenience it may have caused.

News Digest

Compiled from the Associated Press

International

U.S., China settle property payments

Peking—An agreement paying Americans for property confiscated by the Chinese Communists 30 years ago will be signed Friday in the Great Hall of the People, U.S. officials announced.

The agreement removes the last major block to full economic relations between the United States and China.

Commerce Secretary Juanita Kreps and Chinese officials will sign the document, said Ernest Lotito, the director of communications for the Commerce Department.

The agreement provides that China pay the United States \$80.5 million to satisfy claims of American banks, corporations and individuals whose property was nationalized after the Communists took over.

The United States agrees to free an equal amount in frozen Chinese assets.

Iran boosts oil prices

Tehran, Iran—Iran has decided to increase the price of a barrel of its crude oil by 60 cents beginning May 15, oil sources reported today.

The move will raise the price of a barrel of Iranian light quality crude to \$17.17 and a barrel of the heavy grade to \$16.64.

The 60-cent increase affects all existing contracts, the sources said, and is in addition to a surcharge imposed April 15.

National

House kills Carter's gas rationing plan

Washington—The House on Thursday rejected President Carter's request for standby gasoline rationing authority despite an impassioned appeal from Speaker Thomas P. O'Neill that "this is the only plan you have."

The vote was 246 to 159. The vote killed the twice-modified plan that would have given the president authority to order gasoline rationing in times of severe energy shortages.

O'Neill blamed parochial interests for torpedoing the proposal, saying legislators looked only at how the plan would affect their own areas.

"Today I'm shedding a tear for America. This is the only plan you have," O'Neill said in an emotional speech from the floor.

White House analysts had feared from the beginning that modifications made to pick up needed votes from senators from large rural states would cost the plan support among urban legislators in the House.

Carter had submitted the plan under a 1975 law requiring him to do so and giving Congress 60 days in which to act on it. That time runs out Friday.

Rep. John Dingell (D-Mi.) chairman of the House energy and power subcommittee, said the law did not require Carter to submit another plan if Congress rejected his first one.

Nuke plant sabotage attempt discovered

Richmond, Va.—Substantial security changes have been put into effect at Virginia Electric & Power Co.'s Surry nuclear plant following an incident of apparent sabotage and a telephoned bomb threat, authorities said Thursday.

Someone dumped sodium hydroxide, a caustic substance used to clean water purifying equipment at the plant, into 62 nonradioactive fuel elements in storage. The contamination was discovered Monday.

Wednesday night the bomb threat forced evacuation of personnel at the plant, on the banks of the James River about 55 miles southeast of here. No bomb was found, plant officials said.

Veeco officials were sketchy about the security changes, saying only that authorized entry to the fuel storage building had been cut from 125 to about 20 people.

Plant officials agree that whoever tried to damage the fuel elements didn't act on impulse. It took planning and lots of time.

"There was enough mechanical work to do that it could not have been done in five minutes," said William Ervin, assistant special agent-in-charge of the Richmond FBI office.

Ervin said it's a matter of speculation how long it would have taken to contaminate the 62 fuel elements, but all indications are that it required a good while.

Veeco officials said there was no preliminary indication of damage and the initial hosing down of the contaminated elements had been completed. The full cleanup is expected to take less than two weeks.

Aged minister freed from jail; won't talk

Cincinnati—A 73-year-old minister was set free Thursday, nearly four months after he went to jail rather than answer questions that he felt might lead to longer sentences for two convicts. He vowed to continue his fight for prison reform.

"This is only the beginning," said the pale, thin Rev. Maurice McCrackin as he emerged from Holmes Hospital in a wheelchair. He had been taken there last week suffering from the effects of the second fast of his imprisonment, which began Jan. 19.

"I now have an understanding of what jails are from the inside," he said.

McCrackin was jailed after being cited for contempt when he refused to answer a grand jury's questions about two escaped convicts who allegedly held him captive last year.

During his imprisonment McCrackin repeatedly spoke out against the prison system and refused to answer any questions that might prolong the two men's stay in a prison system he feels is inhumane.

His release had seemed likely earlier this month, but the grand jury extended its life in order to get his testimony.

McCrackin's congregation at the Community Church of Cincinnati has prayed and written letters and picketed for his release. Some members have said they were perplexed by their minister's tenacity.

"It's funny. We are all really conservative," said Doro-

thy Ratterman, who has prayed in McCrackin's churches for years. "But he is so logical. And this is the thing—he is willing to pay the price."

Social Security computer screws up

Washington—A misprogrammed Social Security computer sent out erroneous notices to about 30,000 Social Security recipients last month, docking them or assigning them excessive benefits, a government spokesman said today.

The garbled or incorrect notices were among 550,000 sent out in mid-April to people who had previously reported working part-time or fulltime in 1978 while drawing their benefits, said Social Security spokesman Jim Brown.

Social Security Commissioner Stanford Ross knew before the notices were mailed out that 5 to 6 percent were garbled or incorrect, but decided to send them anyway, Brown said.

Carter to run for reelection

Washington—President Carter has finally admitted, albeit tongue in cheek, that he's running for reelection, and has spelled out exactly how he is going about it.

His pitch will be: Sure things are tough, but we've come a long way. Stick with us a little longer.

That was the clear campaign strategy spelled out for the first time Wednesday night in the president's traditional speech to the annual Democratic congressional fund-raising dinner.

He indicated the backbone of his strategy will be to stress his peace initiatives.

Regional

Rustlers prey on Minnesota farmer

Moorhead—A Clay County Minnesota farmer has fallen victim to cattle thieves, according to authorities.

A sheriff's department investigator says rustlers have taken 31 feeder calves from the Douglas Walker farm in rural Hitterdahl, Mn. The livestock were valued at between \$17,000-\$18,000.

The investigator says someone drove a large truck into the farmyard when nobody was home and loaded up the calves and drove off.

And then there was one

"Guess what day it is?" Elmo Paparazzi clucked, tripping into the Doily office with a load of 12-packs, lasagna and party hats. "First anniversary of the most controversial weather report of all time. Reckon it's occasion for a shindig, eh?"

Thunderstorms and highs in the upper 40s seeped through the windows as the guests stumbled into the snoozeroom. "I've invited all the principals," explained the greasy little tramp. "Humorless D'Ander, the Bored of Pub, a slew of outraged letterwriters and that ex-editor puppeteer Ringworm. Oh, it'll be spicy. We can sit around, you know, crack a few jokes without the punchlines . . ."

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Study criticizes use of marital status, sex, age in determining auto insurance rates

By BRUCE HELLAND

Sex and marital status should not be factors in determining auto insurance rates, according to a report released this week by the Minnesota Public Interest Research Foundation (MPIRF).

The report also recommended that age be replaced by driving experience as a factor in determining auto insurance rates.

The report is a study of automobile and homeowners' insurance in Minnesota. Its goal was to examine the problems consumers have when buying such insurance and recommend ways to solve those problems.

Other major recommendations in the report are:

- legislation should be passed prohibiting insurance companies from refusing to sell someone insurance solely on the basis of the geographic location of their home—a practice commonly called redlining;
- the state commerce department insurance division should investigate the extent of redlining and determine solutions;
- customers should be given specific reasons when they are denied auto or homeowners' insurance;
- the underwriting guidelines of companies—objective and subjective criteria that determine whether a company will sell a person insurance—should be made public; and
- the state Commerce Department's insurance division should begin an information program to help consumers compare rates of different companies, and should publish summaries of complaints against companies.

In Minnesota an insurance company's rates become effective when they are filed with the commissioner of the insurance division. The theory is that competition rather than state regulation is the best way to keep rates down.

Insurance companies use data on sex, marital status and age for determining rates.

"To many the idea of classification on the basis of sex and age has become as outdated and reprehensible as the category of race," the MPIRF report states.

Hawaii, Massachusetts, Louisiana, North Carolina and Wyoming have eliminated the use of sex and age in the classification of automobile insurance rates, the report states.

Minnesota has taken steps to eliminate the use of gender in determining rates.

In May 1978 the commissioner of human rights and the commissioner of insurance agreed that any insurance company discriminating on the basis of sex would have its

license revoked by the insurance commissioner.

As a result of this agreement the commissioner of human rights and the commissioner of insurance are defendants in a lawsuit brought by the Insurance Federation of Minnesota and several insurance companies.

Redlining is not illegal in Minnesota, but unsuccessful attempts have been made to discourage it. Still, no data exists on the extent it is practiced, the MPIRF report states.

The reason generally given by a company for denying homeowner's insurance to someone in a redlined neighborhood is that the property is substandard and therefore a high risk.

"But insurance redlining in effect fosters a self-fulfilling prophecy," the report states.

"With insurance unavailable, residents cannot borrow money to make home improvements and investors have no security in investing in such areas. Consequently, improvements are not made and investments in these areas dry up, further adding to the decline of the neighborhoods," the report states.

Even if you do not live in a redlined district, an insurance company's underwriter can deny you insurance.

"The underwriter examines personal traits such as drinking habits, type of job, stability of residence, morals, credit rating, previous insurance, criminal record, and past claims" in determining whether the applicant will be accepted, the report states.

The MPIRF report recommends that if companies are going to use such criteria, the consumer should be told specifically what they are.

Rates do have to be filed with the state insurance commissioner, who will disapprove the rates if they are found to be "excessive, inadequate, or unfairly discriminatory, or if an insurer is using a rate to engage in unfair price competition," the report states.

The report concludes that competition is the best way to regulate insurance rates, but that the state should do more to monitor and foster that competition.

The report also recommends the insurance division be given the funds to begin a consumer information program.

The goal of the program would be to provide the consumer with information necessary to make intelligent rate comparisons.

The report, written by Michael Milgrom, John Knoepfler and Helen Pohlig, will be given to legislative subcommittees for study.

Insurance Company	Min. allowable coverage (Liability, Personal injury & uninsured driver coverage)		Collision coverage \$100 deductible		Comprehensive coverage \$50 deductible		Total rate	
	Male	Female	Male	Female	Male	Female	Male	Female
State Farm Insurance	\$199.70	\$116.00					\$321.94	\$186.67
Farmers Insurance Group	192.00	118.00	120.00	69.00	21.50	16.60	333.50	203.60
American Family Insurance	176.40	103.90	102.60	57.50	20.80	14.70	299.80	178.10
Allstate Insurance	120.00	95.00	87.00	52.00	22.00	11.00	229.00	158.00
Mutual Service Insurance	231.40	124.10	115.00	64.10	32.50	21.50	378.90	209.70
Milbank Mutual Insurance	248.00	123.00	142.00	70.00	21.00	19.00	411.00	212.00
Sentry Insurance	166.00	77.00	94.00	44.00	31.00	15.00	291.00	136.00

The above 6-month rates have been computed for a 21-year-old male or female college student with a C average. He or she drives a 6-cylinder Chevrolet Nova a total distance of 8 miles to school daily, and puts about 10,000 miles on the car each year.

Auto insurance rates can vary with age, sex and driving record

By DIANA GONZALEZ ETTTEL

Auto insurance policies are fairly standard from company to company, according to a state insurance investigator. But prices are not.

If you are single and female and have a clean driving record, your insurance rates will be comparatively low.

But if you are a young, single male with average grades, your rates may be as much as \$275 higher than your female counterpart's, even if your driving record is spotless.

The Daily surveyed those insurance companies that, according to the insurance division of Minnesota Department of Commerce, were the state's seven largest auto insurers in 1977. The companies surveyed were State Farm Insurance, Farmers Insurance Group, American Family Insurance, Allstate Insurance, Mutual Service Insurance, Milbank Mutual Insurance and Sentry Insurance.

Insurance agents for these companies were asked to quote six-month rates for 21-year-old single male and female students who have a clean driving record, less than a B average, drive a six-cylinder Chevrolet Nova eight miles to school and back each day and put about 10,000 miles on the car each year. Rates were to include minimum coverage allowed by Minnesota law, collision coverage with \$100 deductible and comprehensive coverage with a \$50 deductible.

Allstate Insurance had the lowest prices for men's rates, while Sentry had the lowest women's rates. Milbank Mutual Insurance had the highest rates for both sexes.

The differences between highest and lowest rates were surprisingly high—\$182 for males and \$76 for females.

Insurance rates depend not only on sex and age, but on several other factors as well:

- the year and make of the car you drive;
- number of miles you commute every day to school or work;



- how much you drive;
- where you live;
- your driving record;
- your grade average (good grades can get you up to a 25-percent rate discount); and
- the extent of your insurance coverage.

Some companies add other qualifications that influence rates. For example, Farmers Insurance Group has a special package for nonsmokers.

The minimum amount of coverage allowed under Minnesota law consists of liability insurance and no-fault insurance.

Liability insurance covers you in case you injure someone. The minimum coverage includes \$25,000 for personal injury, \$50,000 for accident damage and \$10,000 for property damage.

No-fault insurance is designed to protect you while you are lying helplessly in the hospital emergency room and the insurance companies are feuding over who to blame for the accident.

Minimum coverage required by Minnesota is \$20,000 for your medical bills and \$10,000 for loss of wages no matter whose fault the accident was.

It's up to you whether to buy collision and comprehensive coverage. Collision coverage pays for accidental damages to your car, while comprehensive coverage pays for fire, theft or vandalism damages.

Rates on these types of coverage depend on the insurance deductible. Such a deductible determines how much money the insured will have to pay for repair of damages. For example, a \$50 deductible means that you have to pay the first \$50 of repair costs and prevents the consumer from filing any claims smaller than the deductible.

If you feel your insurance company is trying to rip you off, either by terminating your policy or by not reimbursing you adequately, you can file a complaint with the state Commerce Department's insurance division.

The division has the authority to prevent a company from unfairly terminating your policy, according to investigator Anne Farrington.

Farrington said although the division has no authority to order a company to adjust the amount of a claim, the investigator will discuss the claim with a company if he or she thinks the company is acting unfairly.

If you cannot afford to take a dispute with your insurance company to court, "it's worth the effort to file a complaint," Farrington said. She added that the consumer should provide substantive documentation to support an allegation of unfairness.

Four major parties vie in upcoming student elections

By MARY MALONE

It's party time and the occasion is next week's student government general elections.

Although many candidates are running as independents, four major parties have emerged, generally consisting of people already involved in student government.

It's probably no coincidence that the parties seem to appear around each spring's elections and fade away shortly thereafter.

"Parties are important as a vehicle to get elected," said Sue Gjemse, a student body presidential candidate running with the Independent Students for Action (ISA) party. ISA is one of few parties that has remained visibly active since last spring's elections.

Two other presidential candi-

dates—Jim Clark and write-in hopeful Dick Cooke—also have formed parties; a fourth has been formed by several candidates for the Minnesota Public Interest Research Group (MPIRG) local board.

But while two parties, Clark's No More Mickey Mouse (NMMM) and Gjemse's ISA are trying to get as many people as possible to join, Cooke's Human Rights Party (HRP) and MPIRG's local Public Interest Party (PIP) are more selective in their memberships.

"Most of the parties in the past were just a bunch of people who knew each other trying to get themselves elected," Cooke contends.

Cooke said about 14 candidates belong to the HRP. All have a "past of strong student activism," he said, and "are running on our

platform, not on someone's coat-tails."

Jim Wheaton, this year's MPIRG state board chairman and a candidate for the local board, is one of several people running for that position with the PIP. Twenty-five seats are up for election.

"Actually, we don't like the idea of parties," he said, "but apparently there was a lot of fear of student government people running for the board."

The party "is an effort to get candidates who have a clear, strong public interest philosophy," Wheaton added.

Nearly all of the 18 PIP candidates have been active in MPIRG projects, he said, but none are involved in student government.

PIP is unique in that almost all

of its members are running for just local MPIRG board seats, whereas the three other parties all have candidates running for several student government positions.

Clark said about 47 candidates are running on the NMMM platform, and estimates about two-thirds of them have been involved in student government in the past.

Gjemse has 20 people running on the ISA platform, and said most of them are people she knows or has worked with in the past.

"We called some of the other candidates but most of them are pretty tentative; they don't know me or the ISA platform," she said.

Both Clark and Gjemse attested to the importance of adding candidate strength to their parties—the more the better. "You stick out of

the mass of names" on the ballot, Clark said.

But Cooke, with the decided disadvantage of being a write-in candidate, believes that the other two are giving up strong platforms in favor of getting strong numbers.

"There's no way that all those candidates (affiliated with the ISA or NMMM) are in parties because of the platforms," he said.

But Clark said that there is not that much difference between candidates and their platforms.

The platforms for the four major parties address divergent student interests.

The ISA, Gjemse said, is consumer/service oriented and is pushing for a bookstore on the St. Paul campus, establishing a quarterly

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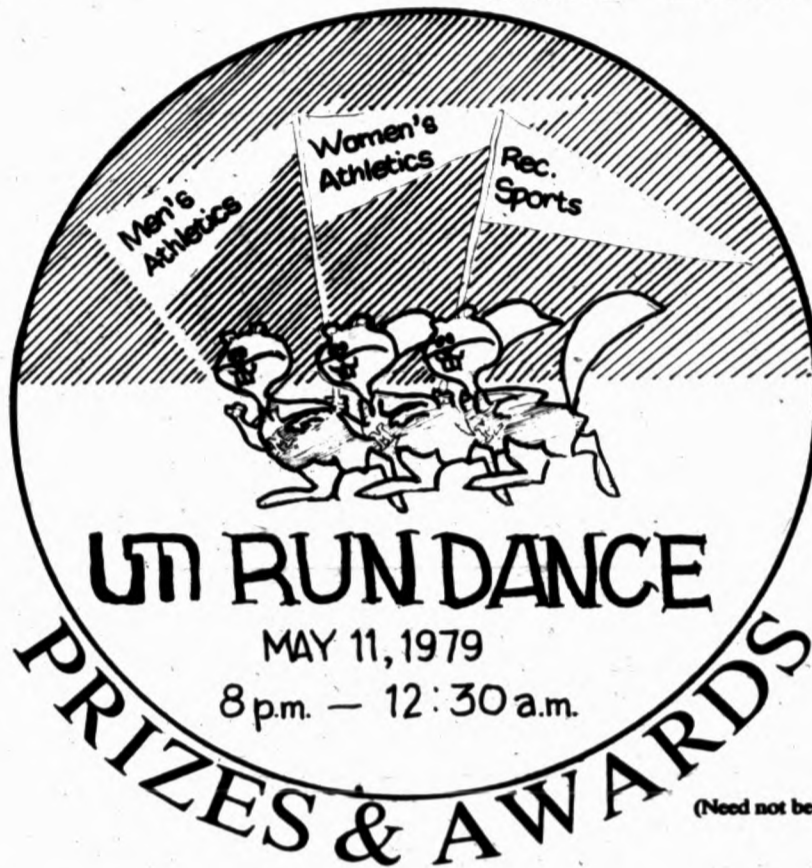
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Parties from 3

bookswap and trying to form a student credit union.

Clark said the important issues of the NMMM party are protecting education programs such as experimental education from budget cuts, developing a state tuition policy and tightening up the budgets of some of the fee-receiving groups, particularly the unions.

The HRP wants to make student government more activist than it is, Cooke said, and is pushing for affirmative action, an end to enrollment limitations and a completely student-controlled teaching evaluation.

PIP supports solar energy and opposes nuclear power, Wheaton said, but beyond that is leaving it up to the MPIRG task forces to work on specific issues, he said.



Student candidate forums set today

Forums for candidates for the student government positions up for election May 17 and 18 will be held today on the St. Paul and Minneapolis campuses. In St. Paul they will be held in the Student Center and in Minneapolis they'll be in front of Coffman Union or in the Coffman basement if the weather is bad. All will be from noon to 1 p.m.

Fees from 1

University Student Legal Service. Services given free money this year who weren't last year were the child care center, the intercollegiate debate and forensics program and the St. Paul Board of Colleges.

The committee also reviewed the operations of student publications on all campuses, but their discussion focused on the Daily. Goldfine said he asked for the review because publication operations hadn't been reviewed by the regents for many years.

He also said he was concerned

about the Daily's power. "Our image at the Capitol is not the image that the regents give, but what the Daily gives," Goldfine said.

Lebedoff cautioned against trying to infringe on press freedom. "The regents can decree that there is no student newspaper, but they certainly can't decree what the newspaper says," he said.

Lebedoff questioned whether the regents' relationship with the Daily was similar to that of a publisher.

Frank Wilderson, vice president for student affairs, said the regents have delegated their publisher role

to the Board of Student Publications.

Correction

A story in the May 10 Daily incorrectly reported which complaints the proposed Twin Cities Collegiate Press Council will hear. The council will only hear complaints against student-run news organizations operating within the seven-county metropolitan area.

Data

Official Daily Bulletin

Vol. 88 May 11, 1979 No. 168
Students and staff 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. Except for certain notices of campus-wide importance, notices will be printed only once.
CLA FACULTY & STUDENTS
Final Exam Time Change
In accordance with faculty regulations, exams must be given as officially scheduled, unless change is approved by dean's office. No exams may be scheduled for study day, June 2.
Conflict in Exam Schedule
Students with conflicts in exam times, or with 3 exams within a 16-hour period, may file request for change at college office (LJH 19, 30, 49, 114, 115, 220, & 225; FOH 206; SocSci 122), by noon May 21.

What's Doing

PUBLIC BUSINESS—MEETINGS
Christian Fellowship Meeting, potluck dinner, fellowship, singing, and sharing from the Bible. Newcomers need not bring food. 6:30 pm Fridays, Children's Gospel Mission (upstairs) 1407 Washington Av. S. (across from Guthrie 2). FREE
WCF—Bible Study with E. Peterson, 12:15-1 today in Chem Eng 54.
INTERNATIONAL HAPPY HOUR—all international students, American students, faculty and administrators are invited to this informal gathering, 4:30-6 pm every Friday, Minn. International Center, 711 E. River Rd.
OVEREATERS ANONYMOUS—non-profit club for dieters. We meet at 8 pm Tuesdays and 10 am Saturdays at the United University Church, 311 17th Av. SE (at 4th St. SE). This is a free and non-denominational help for compulsive eaters.
LECTURES
THIRD CENTURY POETRY & PROSE: A recital of Ancient Greek Poetry, Fri. May 11, 3:30 pm by Stephen G. Daitz. West Bank Union Gallery (lower

concourse of Willey Hall).
Opportunity to learn about Resort Management while working in service areas of Crested Butte Mountain Lodge in Colorado. For more info. call: OSLO, B-18 Johnston Hall, 373-7596.

An open discussion on China with Dr. C.N. Yang, a Nobel laureate and professor at the State Univ. of New York at Stony Brook. Slides will be shown. 1:15 pm today, Murphy Hall Aud. 105. Free. Sponsored by the Chinese Student Service Center.

"Planning, Engineering & Manufacturing Heart Exchangers at Ford Motor Company," by Mr. J.J. Paulsen, 2:15 pm today in Aero 225. (Coffee in Aero 227 at 3:15 pm.)
Medicine Pathology Conference: 12 noon, Todd Amph.

School of Nursing Journal Club: "A description of an Observation Skills Test used in Group Therapy," 12-1 pm today, Powell Hall 2309.

"Prospects for Heavy-Ion Reactions at Intermediate Energies," by Prof. G. Bertsch, Michigan State University, 2:15 in 435 Physics.

"Condensed Matter Research Using Pulsed Spallation Neutron Sources," by John M. Carpenter, Argonne National Lab. 3:15 pm in 236A Physics.

Meditation & Social Action—a lecture on meditation and its potential for human society, 3:15 today CMU old arcade.

U of M AFS returnees are sponsoring a one day seminar on how to share an intercultural experience with one's contemporaries. The program begins at 1 pm Sat., May 12, in CMU TLH. RSVP required. Call Bennett Horn 521-6883 or Carol Inghesad, 379-9221.

ART—MEDIA

Punchinello Players performance of "LUV" by Murray Schisgal, directed by Thomas B. Williams. Fri. & Sat. at 8 pm, North Hall theater, 2005 Buford Av. St. Paul campus. \$2.50-public, \$2-students (runs thru May 18).

Duo Pianists Martha Hilley & Gwen Perun will perform in concert at Scott Hall Aud. Sat., May 12, 8 pm.

"Amphitryon," by Plautus, will again be presented by the University Theatre. TFS—8 pm, Sun.—3 pm, Arena Theatre, Rarig Center U of M west bank. \$4-public, \$2-seniors. Tickets at Rarig Center, Dayton's & Donaldson's. (runs thru May 13).

TURKISH FOLK DANCING & MUSIC, 7:40-9:30 pm, Norris Gym. Free to student with ID & free statement. Other \$1.

Folk Music from Scotland (by Ross Sutter) and from the Emerald Isle (Irish Band FFAIRHILL) at John Henry's Coffeehouse tonight, 9-midnight, The Newman Center (theatre), 1701 University Av. SE.

WHOLE COFFEEHOUSE: Mike Elliot concert, May 11, 12 at 8 pm. \$1.50 & \$2.
WEEKEND FILM SERIES: "The Eyes of Laura Mars," 7:30 & 9:45 pm, May 11 & 12, CMU theatre. \$1.50 & \$2.

NOON CONCERT: American Indian Awareness—Arlo Onesho, CMU terrace at noon today. Currently on view at the University Gallery: Con-

temporary Artists on Art****A Minnesota Depression Scrapbook****Accomplishments: Minnesota Art During the Depression Years. The Gallery is located on the 3rd & 4th fls. of Northrop Auditorium.

ART RUN: 3 mile Art Run will be held May 18 at 6 p.m. (registration at 5 pm). The purpose of the race is to help raise money for the Art Student Scholarships. It is sponsored by the Dept. of Studio Arts in conjunction with the 9th Annual Minnesota Iron Pour. Entry fee \$2, or \$3 late fee (which will be charged after 12 p.m. day of race). Call 373-3863 for information.

OJIBWE ART EXPO '79—features 60 works by amateur and professional American Indian artists. Coffman Union Gallery, thru May 16.

INFORMATION

DISCO-BALLROOM DANCE. Sponsored by the U of M Ballroom Dance Club, featuring MOONGLOW, 7:30 pm-12:30 am, Sat. May 19, Curtis Hotel, east room, 10th St. & 3rd Av. S. Mpls. \$4-advance labv. at MSA, Too!, \$4.50 at the door.

22nd Annual Palestine Week sponsored by the Arab American Club with concerts, guest speakers, filmstrips & dinner. May 13-19th in CMU and Murphy Hall during the noon hour. Watch for it!

LATIN-AMERICAN NIGHT—featuring Latin American Potluck picnic, refreshments, music and dancing, national costumes, slides & displays, May 12, 6 pm, Minnesota International Center, 711 E. River Road. Free but donations are welcome.

Summer Field Learning: paid positions with Center for Community Action, a non-profit organization specializing in youth employment and environmental improvement. Inquire in OSLO, B-18 Johnston Hall.

SCHOOL FOR THE HEALING ARTS—sponsored by the Association for Humanistic Psychology and Metro-Community College. Meetings will be held for three consecutive weekends at Metropolitan Community College, the school is the fifth annual regional event of the AHP. May 12-13, Health Across Cultures. For information call 374-3649, Tripta Rowe or Peggy Frank.

RADIO

BUFF ME TENDERLY the radio show that's just for fun, will air tonight from 9-midnight on AM 73 WMMR. Win albums while you listen in and hear about the fun side of gas rationing, The Centennial Hall disaster movie and other weird stuff. Join host Dennis Newman with special guest host Marcel Marceau along with the regulars Kunta M-Kinte, Laurie, The Men from the Planet Zot, Gregg, Eric, the Clods, Pick, Dave, Dan, all of the candidates for student body president (including some you don't know about) Jeff, Pat and Maybe the Reverend Don Stacom if he isn't raising money for the Minority Defense Fund. Listening to the radio can be more fun than a poke in the eye with a sharp stick. Remember comedy & music tonight on AM 73.

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Student positions available on the Board of Directors of the International Study and Travel Association.

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Pass the SALT

Like the red-baiting that swept Joe McCarthy and Richard Nixon into national prominence, the charge that a leader is "too soft on the Russians" has always been a devastating weapon for the politically ambitious.

It's ironic that President Carter—who beat Gerald Ford in the 1976 debates because of Ford's gaffe of claiming that Poland was not under Soviet domination—has been all but called a traitor for "selling out" America with the Strategic Arms Limitation Treaty (SALT II).

It's tempting to let treaty critics tar Carter with his own brush. But the SALT agreement, tentatively concluded late Tuesday, and awaiting Carter's signature at a summit with Soviet Communist Party Chief Leonid Brezhnev in about a month, is too important for that. SALT II must be signed and ratified by the Senate.

Not that the treaty is flawless. In some ways it is simply a gentleman's agreement to continue the arms race.

Paranoid strategists, unwilling to forego new weapons, have forced absurd exclusions: America's cruise missile, the proposed MX system, the Trident submarine and the neutron bomb, as well as the Soviet Backfire bomber and SS-20 and SS-21 missiles, are not covered. The treaty does initially limit each side to a total of 2,400 bombers and missiles and to 2,250 from the end of 1981 until the treaty expires in 1985. But both sides can spend billions improving and developing weapons of war.

Yet without SALT II, the arms race will have no rules. No rules means no spending limits on arms, more social service cut-backs to give charity to a bloated defense industry. Compliance with the rules of SALT II can be verified by spy satellites and foreign listening posts. Rejecting the rules is inviting a repeat of the fictitious "secret studies" that told of bomber and missile "gaps" in the 1950s and 1960s. As before, strategic ignorance would be used to spur defense spending and line the pockets of arms merchants.

There is the logical contradiction, for example, between opposing SALT II and supporting the "shell-game" of shifting the new MX missile randomly among many missile silos (the-

oretically to guard against a Soviet first strike: If the SALT II warhead limits are blocked, the Soviets could simply send enough warheads to hit all the missile launchers. Other MX schemes include such boondoggles as a perpetual merry-go-round of missiles on trucks, underground trains, jets or barges. All such proposals to guard our land-based missiles seem misguided; the risk of retaliation from other strategic forces, and from the existing missiles themselves before a mythical first strike, will continue to deter Soviet suicide at a much lower cost.

Beyond these considerations, SALT II does not go far enough. As foreign policy expert Richard Barnet argues in the current issue of Foreign Affairs, a comprehensive demilitarization pact would actually be much easier to negotiate than limited technical agreements such as SALT II. Essential to disarmament is a complete moratorium on weapons development; during such a respite, strategic and conventional military reductions could be worked out.

Barnet argues persuasively for a "no first use" agreement regarding nuclear weapons, and a reduction of American bases in exchange for the phased elimination of nuclear weapons targeted for Europe. Above all, the current practice of separating talks about nuclear and conventional war complicates rather than simplifies our dealings with the U.S.S.R.

But what are they up to anyway? Shouldn't we take a stand against Soviet imperialism around the world? Such questions are based on the erroneous, though understandable, assumption that the world still asks "how high" when Yankees or Russians say "jump." As American and Soviet gains and losses multiply confusingly—as in Iran, Afghanistan, Somalia or Egypt—the East-West view of international politics must pass away. Getting tough, as Congress tried with the 1974 Jackson-Vanick amendment tying U.S.-U.S.S.R. trade to emigration visas for Soviet Jews, can backfire; in response to that amendment, Jewish emigration visas were cut back drastically.

American attempts to influence Soviet behavior, or vice versa, will succeed when the compelling factor is self-interest, not threats. SALT II, manifestly advantageous to both sides, is urgently needed to keep U.S. foreign policy on a sane track.

Letters Relations

I wish to address two points. The first is to correct a misquote in an otherwise fine article by Paul Choitz on the use and abuse of butyl nitrite. In speaking with Paul, I stressed my position against the control of the drug. Unfortunately, I was quoted as being in support of controls. I believe prohibition, if anything, enhances a drug's use and abuse.

Secondly, in reference to the News Digest article on mass murderer John Gacy, it was stated that Gacy allegedly had "homosexual relations" with his victims. I question your use of the words "homosexual relations." Would you refer to the St. Paul campus assaults and rapes as "Man has heterosexual relations with women students"? No, it was a violent crime—physical/sexual assault. So Gacy's torture, rape and mutilation of his victims is "homosexual relations" like Jack the Ripper's assault-disembowments were "heterosexual relations."

I suggest the Daily examine its heterosexism.

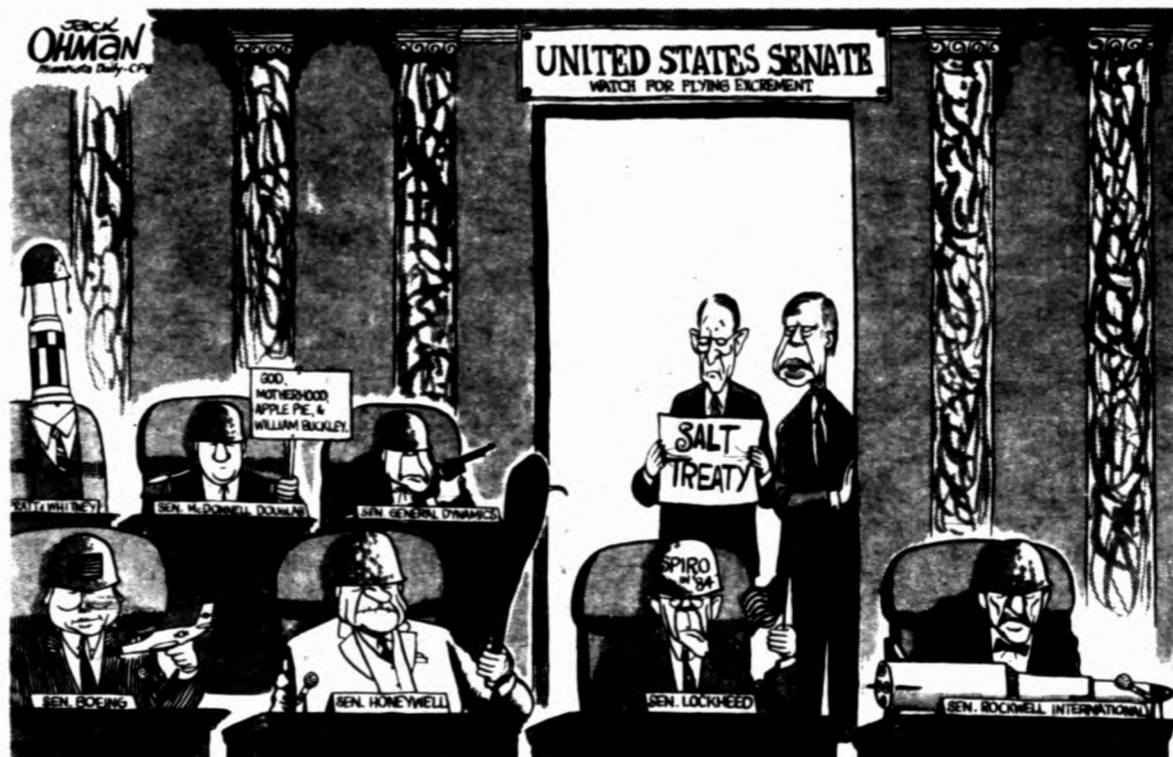
Peter Olson

Editor's note: The Daily regrets the misinterpretation.

Enforcement

In the April 24th Daily, a Mr. Ken Bergstrom expresses his concerns about the indifference shown toward the enforcement of the Minnesota Clean Air Act. I can assure Mr. Bergstrom that this department is concerned and has been enforcing this law since its enactment. Formal citations are being given to offenders who come to the attention of an officer. All members of this department are under orders not to ignore violations and to take action when appropriate.

Enforcement of any law depends primarily on compliance by the general public, and the Clean Air



"THIS IS GOING TO BE MORE DIFFICULT THAN I THOUGHT."

Act is no exception. At the present time the fine for violating this act has been set, by the courts of Hennepin County, at \$5.00. Perhaps this amount should be increased.

Another positive step, I believe, would be to ban all smoking in government-owned or operated buildings, or in business places operating under a license provided by a governmental agency or in places operating under other federal, state, or local regulations.

To reiterate, this department is concerned and we do respond to calls complaining of violations of this law, and will take action when the facts support such action.

Gene Wilson
University Chief of Police

Bovine

Next time I see a "Portrait" in the Daily, I am going to toss the paper across the room before subjecting myself to the predictable

non-specific frustration and nausea your previous offerings have produced. With the exception of your unflattering portrait of Mama D's sister as a loud bovine character, the other offerings I've chanced to read (which are, interestingly, almost always written by young women on older men) have been following a questionnaire format that has got to go. To say nothing of the shimmering glowing aura the final piece exudes... can you at least move the ever-present quote

from the Mrs. to a different spot in the sketch?

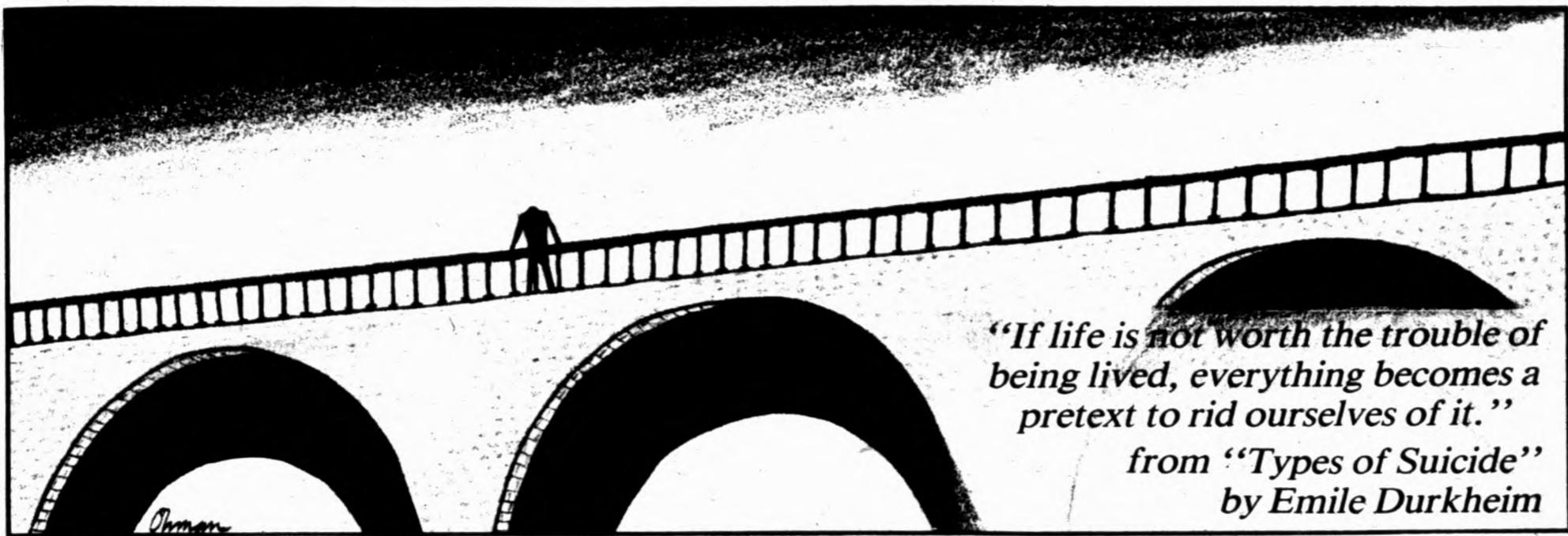
I was also delighted to see your old-faithful "Intercampus bus leaves out of order" scandal story hit the pages once again. I thought I'd just seen it, but then remembered that it's now spring quarter and time to print it anew. Or again, anyway. You folks are very amusing.

Jane Spurgat
Mortuary Science junior

Letters Policy

The Daily welcomes expressions of all viewpoints from readers. Letters should be kept as brief as possible and are subject to condensation. They must include signature, valid mailing address and telephone number and the writer's year in school or occupation. Pseudonyms and initials will not be used unless approved by the editor-in-chief. Because of the volume of mail received, unpublished individual letters cannot be acknowledged. If you have any questions regarding letters to the editor, call the Daily at 373-3381 or stop in at 11 Murphy Hall, University of Minnesota, Minneapolis, MN., 55455.

Opinions



The malignant memory of a suicide

By DEBORAH GREENE

The cold, black water crashes upon the retaining walls and chunks of debris dislodged by the coming of spring. A shiver runs down my spine as the bridge is shaken by the turbulence 175 feet

Deborah Greene is a pseudonym for the author, who wishes to protect her family from further grief.

beneath me. The crying gray sky is poised on my shoulders as the bridge feels as if it will soon disappear from beneath me.

Spring after spring I stand on this bridge and watch the Mississippi rage and wrench from this earth everything that was weakened by the relentless winter. And, for the last 10 years, I have returned to the same place. I count my steps carefully to make sure I am at the light

post. Once I am at the right spot, I survey the expanse of the bridge to see if anyone is watching me.

Moving closer to the rail, I bend over as far as I dare (which isn't very far) and watch my spit as it drifts and is tossed until hitting the cold, frothy mess with a splat!

Is that how her body cut the air's steel gray pallor . . . with a drift and a toss?

Is that how her body sounded as

it hit the rough, cold, black surface?

To this day I do not understand why she did it. I do not understand why the friends who were with her that day did not sense her mood. And why, when they saw her balanced on the rail, left hand grasping the light post as she bent her body out and over, as a beaten and broken willow branch bends, why didn't they stop her? I do not understand any of this.

What I do understand is how her moment of flight changed my life and how my family died with her on that cold day in April. Flight . . . for her it was a way to free herself, to liberate herself from some pain and anguish that only she knew. Flight . . . for the family it was a tragedy: She was gone and the family crashed in flames.

I cannot forget the two policemen, two grown men, at the door stammering between sobs, "daughter . . . jumped . . . fell . . . off the Washington Avenue Bridge . . . can't . . . can't . . . find the body. We're sorry! Oh God!"

I cannot forget the tears of my younger brothers and sisters as they returned from school the next day. It is true, small children do say cruel things to each other.

For days, which turned into weeks, I saw my parents drift in and out of the present. So great was their own personal grief that they could not reach out to console each other. They were my two continents drifting apart, eventually splitting permanently . . .

Friends, relatives, family—all were waiting under our roof. Each person in the vigil party found a corner, a chair, a piece of the wall to blend into as we waited. Two weeks we waited. At last her body was found . . . almost unrecognizable in six inches of Mississippi silt. Shattered were the hopes that she might have survived the fall and was roaming the city with amnesia. At last we knew she was dead.

Dead and buried, end of story, right? Not quite. Guilt begins to fill in the emotional cracks. Who said what to push her over? You did!

No, it was you. You didn't telephone her when you were on campus. Was it me? She hurt me by accident and I wasn't getting any better. Was it me?

Guilt is like bacteria. It grows very well under the right conditions. And, when the colony is large enough, it kills people mentally and spiritually. My father eases his guilt and cauterizes his wounds with alcohol. He sees my sister's death and all of the other family problems as my mother's fault. He has left her.

My mother is working for the first time in 38 years. She is trying to face life as honestly as she can. To help her cope and to better understand her feelings she is receiving counseling at least once a week. Now more than ever she fears growing old, not having enough money to live comfortably on and being forgotten by her children.

The children have scattered like the four winds with only a gossamer thread of family loyalty strung among them. Each of us bears our death scar differently: One who laughed and loved life now finds life difficult and watches it pass before her with eyes filled with pain; another is a loner; another places friends first; the two youngest suffer from a poor self image: one hides in the books and the other trusts and confides in only her pets.

I think of my sister on nights like tonight. The cold spring rain pelts my face and penetrates my clothing like long thin needles probing for the raw nerve. As the chill settles deep within me, I think of her body (or perhaps I should say what's left of it) in that harsh, dull bronze case. The dampness that crawls in through the cracks can be no less hospitable than the elements those of us left here on earth must face daily. Life is tough, but it is made much tougher when a person we care for decides to selfishly and violently remove herself, permanently, from our presence. If my sister had only thought twice she might have seen that I wouldn't, her family and friends wouldn't, be all right.

How fair were the Rhodesian elections?

By REGINALD MAJOR
Pacific News Service

The one-white two-vote system in Rhodesia has elected 28 whites and 72 blacks to a Parliament, and also selected Bishop Abel Muzorewa as the first black prime minister in what is to be renamed Zimbabwe-Rhodesia.

Rhodesia's whites-only vote selected the bloc of 28 white members of Parliament who, voting together, can veto any law that is proposed and supported by the black majority. The white bloc will also control the country's army, police and courts. Whites then joined their black fellow citizens in the selection of black representatives.

While nearly half the white population of 230,000 voted in the elections, only 1.8 million of Rhodesia's 6.7 million blacks (64 percent of the black eligible voters) cast votes. The elections were held while more than 90 percent of the country was under martial law. One out of seven blacks live in heavily patrolled "protected hamlets" where villagers are corralled behind high wire fences for 22 hours a day.

Perhaps the most remarkable aspect of the elections is that the results will affect no more than 50 percent of the Rhodesian land area.

According to Justin Nyoka, a 44-year-old BBC correspondent who has been a reporter in his native Rhodesia since 1963, the Patriotic Front guerrillas clearly control 50 percent of the country. Another 30 percent is contested territory into which the Smith regime still sends ground troops.

The Patriotic Front, consisting of the Zimbabwe African National Union (ZANU) and the Zimbabwe African People's Union (ZAPU), officially claims "85 percent of rural Zimbabwe, 40 percent of urban areas and 15 percent of European-owned lands," according to ZANU United Nations representa-

Reginald Major is a black author and journalist who travels frequently in Africa.

tative Edson Shiriburur.

Nyoka recently spent three months in areas where there is a concentration of protected hamlets. In an interview in San Francisco, he said that the territory outside the fences is controlled by the Patriotic Front.

He walked hundreds of miles, tracing and retracing his route over the eastern half of Rhodesia, north to the Zambian border, south to the area where South African troops are operating and east to the tribal trust lands that border Mozambique.

Nyoka saw enough of the country, he said, to convince himself that ZANU forces no longer operate from Mozambique, but are all stationed inside Rhodesia. At one point, he said, he walked through a section of ZANU-controlled territory in daylight in the company of a heavily-armed column of more than 170 men.

A ZANU administrative network has replaced Salisbury rule in such areas, the journalist said. Taxes are collected by ZANU appointees instead of Smith's civil service.

Some white farmers within these areas continue to farm, he said, choosing to avoid the conflict. At one ZANU meeting he met two white farmers who were members of the party. Nyoka claimed it is not unusual for guerrillas to set up camp on a farmer's territory, herding cattle for food and hanging their clothing on lines to dry.

However, so many farmers are among the 2,000 whites who leave Rhodesia each month that Rhodesian parliament member Henry Elsworth predicts that 80 percent of them will be gone within four years if the trend continues.

Of the two groups that comprise the Patriotic Front, ZANU and ZAPU, it is ZANU that controls the territory and does most of the fighting, Nyoka said, confirming other reports.

ZANU is composed mainly of Mashona tribesmen, while ZAPU forces are Matabele. The two groups have managed to maintain a united front in negotiations with the West, but otherwise go separate

ways, according to Nyoka. The war has blurred the previous distinctions where ZANU was supplied and backed by China and ZAPU by the Soviet Union. ZANU sources say that the Soviet Union has been providing it with increasing amounts of arms, while continuing to be ZAPU's primary supplier.

Nyoka feels that civil war could erupt in the wake of the elections—not between the guerrilla organizations, but between the three Mashona candidates for prime minister.

Bishop Abel Muzorewa, who won the election, has his own armed forces, as do the Reverend Ndabaningi Sithole and Chief Jeremiah Chirau. Muzorewa and Sithole have the largest private armies.

"Muzorewa talks quite openly about arming every able-bodied black man and woman," Nyoka said, not to fight the Patriotic Front but to fight Sithole, while Sithole is doing likewise.

Despite the new parliamentary elections and growing support for the internal settlement abroad, the Rhodesian economy is in a shambles and events in Rhodesia are largely out of control, according to Nyoka.

The pressure for change forced by the guerrilla war leaves Smith with few alternatives. He must accede to genuine majority rule, be toppled by the Patriotic Front, or create conditions where chaos reigns and no one is really in charge.

Smith may hope that the confusions would so polarize the various factions that the West, specifically the United States, would send men and materiel to save Rhodesia from falling into the "communist" camp.

From Nyoka's perspective, the settled area of Zimbabwe, the places where there is relative calm, are the tribal trust lands and the rural areas where ZANU controls the territory.

"The cities are surrounded, unstable and unhealthy for everyone," he said.

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Data from 5

I-M Slate

MAY 11
LAW LEAGUE SOFTBALL

BIERMAN 5

Reasonable Sheep vs Easy Outs... 4:30
Reasonable Sheep vs Blue Suede Shoes... 5:45
Sniveling Shots vs Pop Tarts... 7:00
Sniveling Shots vs Wild & Innocent... 8:15

BIERMAN 6

Campus Copy Shoppe vs Wild & Inn... 7:00
Campus Copy Shoppe vs Pop Tarts... 8:15

BIERMAN 7

Dipsomaniacs vs Texas Leaguers... 4:30
Dipsomaniacs vs Big Ten... 5:45
Foul Cabal vs Mom's Bar & Grill... 7:00
Foul Cabal vs Tilted Per Se... 8:15

BIERMAN 8

Big Ten vs We've Got Runs... 4:30
Archie Delancey vs We've Got Runs... 5:45
Tilted Per Se vs Wild Bunch... 7:00
Last Chance vs Wild Bunch... 8:15

BIERMAN 9

Archie Delancey vs Joint & Sev. TF... 4:30
Texas Leaguers vs Joint & Sev. TF... 5:45
Last Chance vs Hammers... 7:00
Mom's Bar & Grill vs Hammers... 8:15

BIERMAN 10

Sultans of Swing vs Blue Suede Shoes... 4:30
Sultans of Swing vs Easy Outs... 5:45

WEST BANK 1

Dr. Q (Ask Your Mama) vs Faculty... 4:30
Unfair Comp. vs Suspect Class... 5:45

WEST BANK 2

B.A. Stick vs Last Pitcher Show... 4:30
B.A. Stick vs Ask Your Mama... 5:45

WEST BANK 3

Unfair Comp. vs Sliders... 4:30
Last Pitcher Show vs Sliders... 5:45

COMO 1

Cobbers vs Packers Packers... 7:00
Coneheads/2 vs Packers Packers... 8:15

COMO 2

Artful Dodgers vs Bad News Beers... 7:00
Artful Dodgers vs Cobbers... 8:15

COMO 3

Coneheads/2 vs Max's Mob... 7:00
Max's Mob vs Bad News Beers... 8:15

MAY 12
SOFTBALL

BIERMAN 7

Roster vs Best Fishes... 10:30
Dregs of Society vs Ayatulla So... 12:00
Pi Tau Sigma (co-rec) vs South Stars... 1:30
The Shiners (co-rec) vs AIESEC... 2:45
Diamonds & Rust (co-rec) vs 7th Inning Stretch... 4:00
Inc's, Unc's, Irs vs Burns... 5:15

BIERMAN 8

Ayatollah So vs Max's Mob... 10:30
Max's Mob vs Wild & Inn. Also... 12:00
Hard to Please (co-rec) vs Prime Involvement... 1:30

BIERMAN 9

Jane's Pink Flam. vs Wild & Inn. Also... 10:30

WEST BANK 1

Power Hitters vs Studio I Softballers... 9:30
Win: Power Hit/Studio I vs Degidios... 10:45
Your Sisters vs Golden Gophers... 12:00
Win: Your Sis/Gold Goph vs Garboons... 1:15
Brooks vs Pythons... 2:30
Win: Brooks/Typhons vs Acacia Recycled... 3:45
Alamo vs History Heroes... 5:00

WEST BANK 2

Los: Power Hit/Studio I vs Bongers... 10:45
BMR vs Tangle Town Tigers... 12:00
Los: Your Sis/Gold Goph vs Lunch With Casey... 1:15
Processed Cheese & WPP vs Henn. Cty. Hs Staff... 2:30
Los: Brooks/Pythons vs Campus Crusade For Christ... 3:45
Imperial (co-rec) vs Who Cares... 5:00

WEST BANK 3

Wakurs (co-rec) vs Bandits... 12:00
Outstanding in Our Field (co-rec) vs Speed N' Spirits... 1:15
It Doesn't Matter (co-rec) vs Anne's Fannies... 2:30
Los: It Doesn't Mat/Anns Fans vs Stadedebbas... 3:45
Bambi's Blitzhackers (co-rec) vs Co-Habitation... 5:00

VOLLEYBALL

NORRIS 191 CT 1

Spikeless Six vs CSA I... 12:00
Serving Seven vs CSA I... 12:45
CSA II vs CSA I... 1:30

NORRIS 191 CT 2

Militants vs CSSC... 12:00
Militants vs Spikeless Six... 12:45
CSSC vs Serving Seven... 1:30

MEN'S SOCCER

ST. PAUL CAMPUS

ST. PAUL FIELD

WEST FIELD

Bailey Hall F.C. vs UMCJA... 9:00
Bong Bros. vs Team Herme... 10:00
Mighty Men of Valor vs Random Shots... 12:00
Hong Kong League vs Libya... 3:00
Astragal vs Phi Psi Q.S... 4:00
O.D.S. vs Nussell's Nuts... 5:00
Fuss Ball Ltd. vs The Hackers... 6:00

EAST FIELD

Odds & Ends vs Territorial House 2 Impalers... 10:00
Nolo Contendere vs Vicent United... 11:00
Beaver Cleavers vs Terrace Terrors... 12:00
Troblers vs Cuden... 1:00
Rangers Into vs Flamingos... 2:00
Super Team vs Subliminal Fringe... 3:00
Monarch F.C. vs Blitzkrieg 2... 4:00

CO-REC SOCCER

ST. PAUL CAMPUS

ST. PAUL FIELD

WEST FIELD

Ralph's Rabbits vs SAE Lions & Minerva... 11:00
AMBW vs Bonchance... 1:00
LaMachine vs Horosho... 2:00

MAY 13
BASEBALL

VARSITY DIAMOND

Hardballers vs Habitual Violators... 5:30
N.E. Necrophiliacs vs Family Dog... 7:00

VARSITY RESERVE DIAMOND

Garboon's vs Minn. Mustangs... 3:15
Mel's Angels vs The Family Dog... 4:45

SOFTBALL

SANFORD

Slaughterhouse 5 (women) vs A.W.P.E.M... 4:30
Ten Little Mitts (women) vs They Sure Look Good... 5:45
Valli Vees (women) vs Win: They Sure/10 Mitts... 7:00

BIERMAN 5

Yes We Do IV (co-rec) vs Dudley's Do Rights... 6:15
Theta Chi Goatsopers vs Win: Phi Sig 118/A Deit Stars... 7:30
Balls & Belles (co-rec) vs Reefers Raiders... 8:45
Evans Sch. Die-Nasty vs Phi Delta Theta Blue... 10:00
Hebe-Dane Inc. (co-rec) vs Sluggo's Sluggers... 11:15

BIERMAN 6

Morning Star (co-rec) vs Cent. V... 3:45
AM 73 Request (co-rec) vs Killer K's... 5:00
Phi Delt/DG's (co-rec) vs Balls in Gloves... 6:15
Farmhouse Plus (co-rec) vs Bouncing Balls... 7:30
Matt's Rats (co-rec) vs Whatever... 8:45

BIERMAN 7

Sunday AC Drivers (co-rec) vs Holy Gloves... 5:00
Co-Individuals (co-rec) vs Alp Kap Psi Switch hit... 6:15
Phi Psi Hosebags vs Sigma Chi Dogs... 7:30
Win: Phi Psi H.H./Sigma Chi D's vs Win: Del Tau Del D/K Sig Reds... 8:45
Theta Chi Nads vs DEKE SS... 10:00

BIERMAN 8

Kappa Sig CR's vs DU Sit On My Base... 6:15
Del Tau Del Ducks vs Kappa Sig Reds... 7:30
ATO Brewers vs Fiji Islanders... 8:45
Win: ATO/Fiji vs Win: Zeta Psi/Phi Psi DRE's... 10:00

BIERMAN 9

Ward vs Pieces of Eight... 3:45
Garlic Loons Breath (co-rec) vs Wringbits... 5:00
Willie Norwoods G.G. vs BIOYA... 6:15
I.S.A. (co-rec) vs OMC... 7:30
Zeta Psi Jabberwocks vs Phi Psi DRE's... 8:45
10 to 12 Club vs Past Prime... 10:00

BIERMAN 10

Ragtime vs Bang Gang... 3:45
Little Big Men vs Scrunt Hunters... 5:00
Box Scores (co-rec) vs Moose... 6:15



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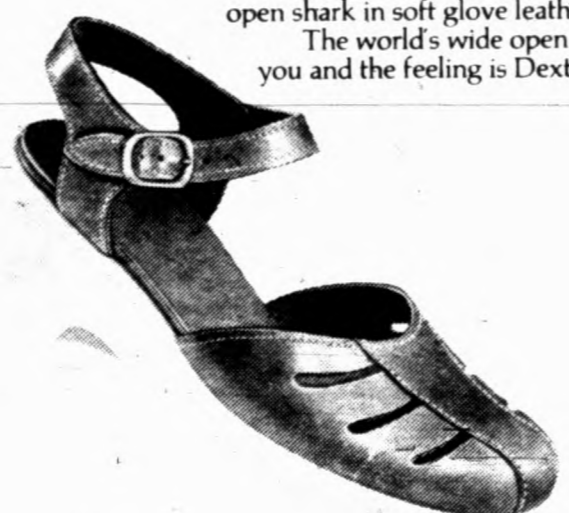
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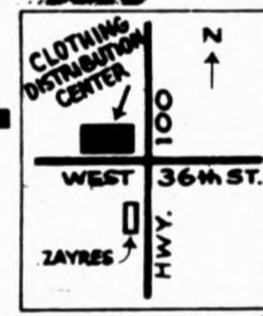
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Sports

U net teams favored in meets this weekend

By IRWIN CURTIN

How do you like your team's chances this weekend, coach?

"If we play well, we're No. 2. If we play great, we're No. 1," said Jerry Noyce. He coaches the Gopher men's tennis team, which is at Ohio State today, Saturday and Sunday for the Big Ten tournament.

"I'm expecting our players to end up playing themselves in the finals, and I'm expecting us to win the state title," said Ellie Peden. She coaches Minnesota's women's tennis team, which plays host as defending champion to Mankato State and St. Cloud State today and Saturday in the state AIAW Championships at the 4th St. and Bierman courts. Matches both days start at 9 a.m., with singles and doubles finals at 1 p.m. and 3 p.m. Saturday.

Noyce's educated guess takes into consideration one significant variable: Michigan. The Wolverines have won 11 straight Big Ten team titles, and this season went 9-0 in conference play and 16-2 overall. And, according to the most recent Michelob Light Collegiate Tennis Standings, three of the top 50 players in the country are Wolverines—Jeff Etterbeek (No. 16), Matt Horwitch (No. 42) and Michael Leach (No. 44).

"Judging by the season's results, we've got the best chance of beating them," said Noyce. The Gophers, who finished in a second-place tie with Ohio State and Wisconsin at 7-2, lost 6-3 to Michigan April 13. Noyce said most of the Wolverine's other conference victories were by 8-1 or 7-2 scores. He also said the Gophers will have to win five singles or doubles titles to win the team title.

That is not entirely impossible, because Minnesota has two of its

three doubles pairs and either three or four of its six singles players seeded into the quarterfinal round.

In doubles Minnesota's first team of Mike Trautner and Jim Woyahn is seeded third and its second team of Hakan Almstrom and Ted Kauffmann is seeded second.

In singles the Gophers' highest-seeded player is Mark Wheaton, who is seeded No. 1 at sixth singles. Woyahn is seeded No. 3 at second singles, Kauffmann is No. 4 at third and Greg Wicklund was in a three-way tie for No. 3 seed at fifth singles. A coin toss Thursday night was to decide if Wicklund would be seeded third, fourth or not at all.

Behind Michigan in last year's team standings were Wisconsin, Iowa and, in a fourth place tie, Minnesota and Ohio State.

Minnesota's women should have an easier weekend. Earlier this season Peden rested several of her top players in dual meets with St. Cloud and Mankato, and still the Gophers beat both teams with junior varsity players.

Singles and doubles will be played in an open draw. Players who reach the semifinals in singles and the finals in doubles qualify for the AIAW Region 6 Championship May 24-26 at the University of Missouri.

"That's why our goal is to have our players playing against each other in the later rounds," Peden said with a laugh. And that goal seems achievable, since the Gophers, (who are 20-5 in dual meets since last fall) have the top four seeds in singles (Marnie Wheaton, Meg Horan, JeNelle Johnson and Leslie Larm) and the top three seeds in doubles (Julie Ruder-Peg Chutich, Horan-Wheaton and Larm-Kari Sandvig). Minnesota's regular first singles player—Patty Moran—is still sidelined with a knee injury.

Gophers to close tight Big 10 baseball season at home

By JULIE JENSEN

Now is the time for all Big Ten baseball coaches to turn to their calculators and try to determine a winner.

Going into the final two weeks of the conference title race, six teams, including Minnesota, have a chance, mathematical or realistic, to win the Big Ten title.

But for the Gophers, a four-game sweep of visiting Ohio State (noon Saturday) and Indiana (1 p.m. Sunday) is essential to maintaining a shot at the No. 1 or No. 2 spots.

And even that might not do it.

The Gophers are sixth in the conference with a 9-5 record. A four-game sweep would make that 13-5, in addition to dropping fifth-place Ohio State down a couple of notches.

But if leader Michigan State (8-3) should win four this weekend (against Iowa and Northwestern) and split with fourth-place Michigan the following weekend... well, you understand.

Although the conference race often is determined in the closing gasps of the spring season, rarely have so many had so many opportunities.

"Mathematically we can make it to first if the chips fall the right way," Gopher coach George Thomas said Wednesday. A first-place finish would give the Gophers a berth in the NCAA Regional tournament.

"Realistically," he added, "we have a better shot at second, and second place goes somewhere too," meaning that the second-place team also receives a tournament bid.

Minnesota leads the Big Ten in team batting, boosted by center-fielder Tom Hall's .396 (fourth in the conference), third baseman Dave Francour's .364 (seventh) and Kevin Busch's .356 (10th).

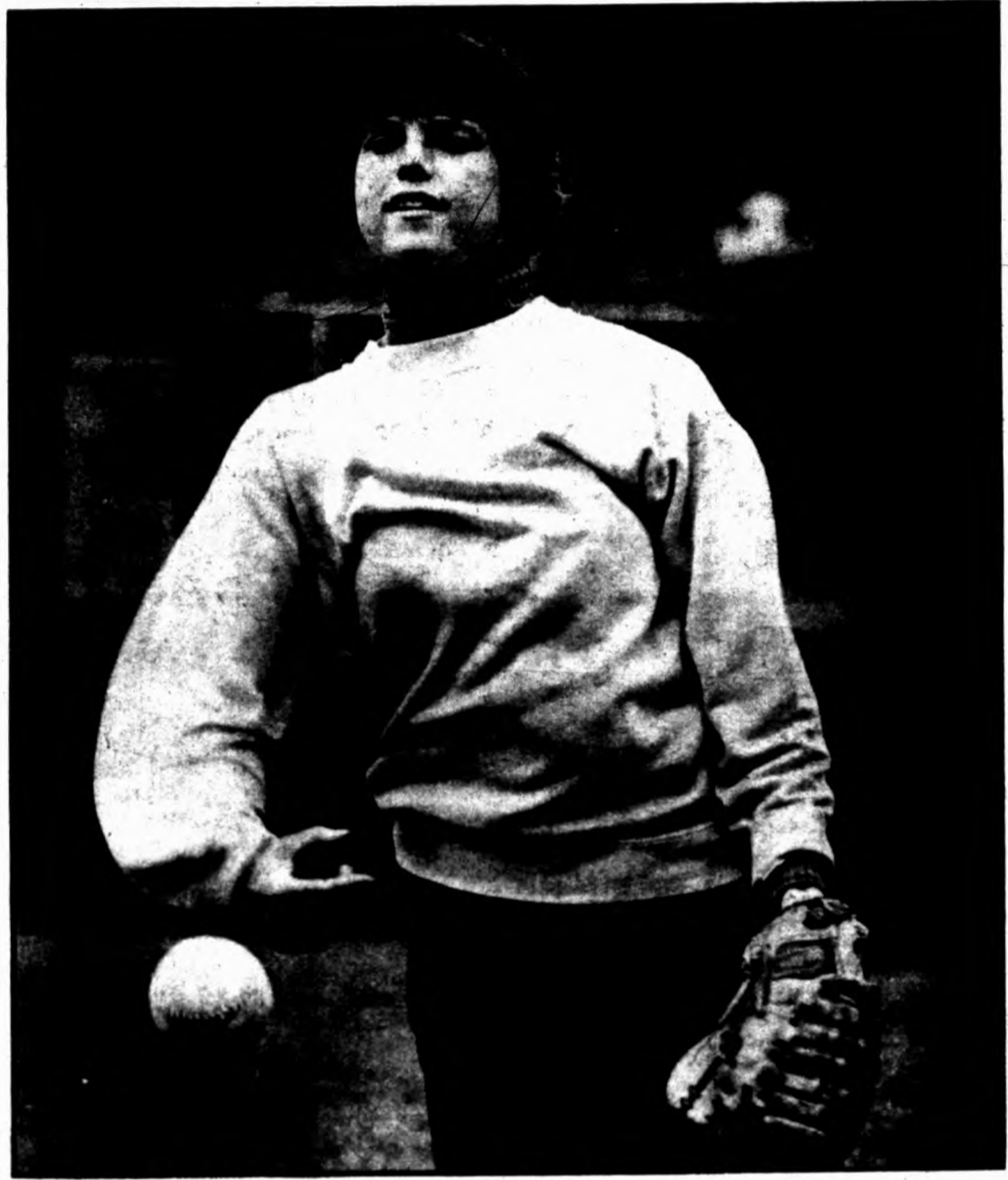
The Buckeyes, 6-3, have an act in the person of pitcher Mark Dempsey. Dempsey, seventh in the conference, has a 3-0 record and a 2.82 ERA with a tally of 18 strikeouts.

"We'll go with our best pitcher in the first game and then go from there," Buckeye coach Richard Finn said. "We'll go with Dempsey; he's our best pitcher."

"We're going to just try and win the first game against Minnesota and go on from there," Finn said. "You can do a lot of strategy planning and then you get rain. The most important thing for the top six teams is to win as many games as possible as fast as possible."

Saturday's doubleheader at Siebert Field has been rescheduled to begin at noon rather than 1 p.m. as previously scheduled. Ohio State requested the change to ease airplane flight connections, messed up by the United Airlines strike.

Sunday's doubleheader with Indiana, 0-8, is scheduled to begin at 1 p.m.



Barb Lewandowski

U advances in softball regionals

By LISA HARRIS

Gopher softball coach Linda Wells has not had things how she'd like them at the Region 6 tournament in Kansas, but so far she's gotten what she wants—victory (Wednesday's, at the expense of South Dakota, 3-1).

Should Minnesota finish no lower than its second-place pre-tournament ranking, the Gophers will qualify for the college World Series May 24-26. So the stakes were high enough for Wells to plan some pretournament strategy.

And it was mainly intended for Southwest Missouri State, the region's top seed and possessor of Penny Clayton, a formidable rise-ball pitcher.

Figuring that Clayton's teammates bat against her a lot, Wells said Thursday that "chances are they've seen a lot of rise-balls," and planned her pitching rotation so that Minnesota's own rise-ball pitcher, Dani Ortler, would not face Southwest Missouri.

But just when shortstop Judy Knight's recovery from mono-

nucleosis signaled a totally healthy line-up, Ortler developed strep throat, upsetting Wells' plans.

Ortler at least will be able to pitch, but possibly not until the Southwest Missouri game (providing Minnesota gets to face them in the double-elimination tournament—Wells admits she's looking down the road a bit) when Gopher drop-ball specialist Cindy Vadnais will already have filled in for Ortler in today's game against Emporia State (Ka.).

And Barb Lewandowski, boasting a 7-0 record, went the distance for the Gophers Thursday, giving up four hits and holding South Dakota to one run in a game that Wells said wasn't offensively executed as well as she would have liked.

"Barb did a nice job on the mound for us," Wells said. "We were a little slow; it was mostly a problem with concentration, a matter of being more aggressive at the plate. We'll have time to talk about it before we play Emporia."

The Gopher defense satisfied Wells, particularly in the second

inning when catcher Lee Biersdorf threw to first baseman Mary Owen for a pick-off, and when Biersdorf's throw to Knight, covering second, caught the runner trying to steal in the fourth inning.

And one inning later, Minnesota's offense came through with the winning runs when Owen tripled in Cindy Storm (pinch runner for Ortler who'd walked) and Knight, who had singled before both runners advanced on a passed ball.

Thus, Minnesota entered the winners' bracket, along with Southwest Missouri, winners over North Dakota State by 12-2, Emporia State, which beat Drake 3-2, and the winner of the Kansas-Nebraska game.

Of those, the Gophers have faced only Nebraska, which they beat twice on their spring trip. But Wells has seen enough in this tournament to respect Emporia's defense. In fact, because Emporia's pitching isn't as strong as Drake's, Wells was surprised that Emporia's defense more than compensated for the pitching.

And by so doing, became the Gophers' next challenge.

Big Ten Standings

Michigan State 8-3
Iowa 10-4
Wisconsin 10-4
Michigan 7-3
Ohio State 6-3
Minnesota 9-5
Northwestern 5-9
Purdue 4-10
Illinois 2-12
Indiana 0-8

Big Ten Schedule

Saturday
Ohio State at Minnesota
Indiana at Wisconsin
Iowa at Michigan State
Northwestern at Michigan
Sunday
Indiana at Minnesota
Ohio State at Wisconsin
Northwestern at Michigan State
Iowa at Michigan

Sports Shorts

Spring football game Saturday

The Gopher football team will hold its annual spring game at

1:30 p.m. Saturday in Memorial Stadium. Tickets sold today at the Bierman Building are \$1.50 for adults and \$1 for children under 18; Saturday, tickets will cost \$2 for adults, \$1.50 for children.

Shallows, shorelines hot spots for walleye opener

By DAVID GREER and MARK STRAND

What happens when three fishermen get together and compare tackle boxes? Each one has his own idea. But when one of those fishermen is Ron Schara, outdoor writer for the Minneapolis Tribune, the other two listen.

Schara talked walleye fishing Thursday on the St. Paul Campus.

Lots of people listened, most of 'em hot for Saturday's season opener.

This year's late spring means the fishes' seasonal periods are a bit behind normal. Many walleyes will be in the pre-spawn period that would normally be in the spawn or post-spawn or even pre-summer by now, and... well, keep it simple:

Pick a shallow lake and cast along the shoreline. It's easy and leaves your map hand free to hold a beer.

In spring, shallow "bowl-type" lakes (lacking deep holes and sunken islands) are your best bet for walleyes. The shallow water lakes warm up faster, and the lack of underwater structure concentrates the spawning fish along the sand and gravel portions of the shoreline.

"Yes, you will find walleyes in shallow water," Schara said. "And

don't worry about a bright sun either. That spawning urge is pretty strong... that's where the warmer water will be, and the baitfish will be in there, so the walleyes that want to eat at all will have to be in the shallows."

Water temperature plays an important part in locating the fish. Optimum walleye temperature is 60 degrees Fahrenheit, but a range of 55 to 65 is acceptable. However, Schara said water warmer than 50 degrees will be hard to find. So just fish the warmest water you find.

And weather. With the past week of rain, the threat of a clearing trend—and the dreaded cold front—is imminent. A cold front usually wrecks the fishing, but its effect is more pronounced in summer than spring.

So just work the shore—rain, shine, cold or warm water.

to that guy with the marble eyes. And just when you'll be in the prime of your annual run.

This weekend may be gangbusters for steelhead fishing on the North Shore. The recent rains have raised the level of the streams, and as of midweek, steelhead were just starting to make their upstream trips in any sort of numbers.

Schara predicts that it should be a great weekend for lake trout fishing. (Lake trout are found in many of the more northern lakes in the state, most of which are ice-free by now, according to Schara.)

Schara suggested using white jigs or crankbaits for taking lake trout. The lakers are close to the shore feeding on smaller fish now, but will soon leave for deep cold water as the edges warm this spring. Some of the best lake trout fishing is right now, and a good bet is Snowbank Lake near Ely.

However, it takes a big bill to fill a gas tank these days and if that's a problem there are some excellent fishing spots within an hour's drive of the Twin Cities.

Lake Minnetonka has been heavily stocked with walleyes in the past few years, but gets most of its pressure from bass and panfishermen. Give Browns Bay a try.

Mille Lacs Lake is about 90 minutes from the Twin Cities and is rated "X" for walleyes. It is one of the top three natural walleye lakes in the world. People new to the Mille Lacs scene might be intimidated by the number of boats and bodies. Fear not, there's plenty of fish for everyone. And don't waste time trolling in boat-free water—its fish-free too. Elbow in on the floating communities; the regulars know where to fish.

Lake Harriet has walleyes in the pound to pound and a half category, but using a motor on the lake must be cleared first with the Minneapolis Park Department.

River fishing can be very good and some nice walleyes have already been taken this year in the Mississippi. The Rum and St. Croix Rivers are also good choices to start the season.

DISABILITY AWARENESS SEMINAR

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"To below, or not two below, that is the question. Weather is nobler..."

Read Elmo Daily

Neglected fish

Too bad, steelhead. You'll likely be neglected this weekend when most fishermen turn their attention

U track team may face last meet

By CINDY DICKISON

Only one Gopher, Rocky Racette in the 5,000 meters, has qualified for the AIAW national track meet. Three others—and a relay team—have a good shot at qualifying this weekend.

But for most of the Gopher women's track team, the AIAW Region 6 meet, held today and Saturday in Wichita, Ks., is the last chance to run the time or throw the distance or jump the height that may qualify them for the national meet May 24-26 in East Lansing, Mi. Twenty-four Gophers have met the region standards.

Coach Mike Lawless said sprinter Tara Kazemba, 3,000-meter runner Mary Peninger and 800-meter runner CeCe Cox, plus the 1,600-meter relay team, are the Gophers' best hopes.

Kazemba's future looks the brightest. She needs to cut about a second off her best quarter-mile time (:56.2). Qualifying time is

:55.1 by handheld stopwatch and :55.34 with an accurack timing device. (Stopwatches are less accurate and tend to clock runners at faster times).

The mile relay team of Kathy Omodt, Peggy Cayemberg, Cox and Kazemba would have to run a 3:48.0 (its best time is 3:52.77).

Peninger must clock a time of 9:56.0 in the 3,000, but would have to cut 12 seconds off her fastest time.

That's not to discount the chances of other Gopher qualifiers. They include Jean Anderson, Deb Hines, Beth Johnson, Kathy Miller, Colleen Murn and Laurie Orness in the distance races; Kimman Harmon and Tammy McGrane in the middle distances; Kathy Rosow in the dashes; Nancy Broughton, Lisa Hansen, Rene Johnson, Eileen Nelson and Barb Shella in the hurdles; Cindy Robb in the shot put; and Vicky Peterson in the high jump and the 800 medley and 3,200-meter relays.

A number of athletes have qualified in more than one event (for instance, Racette, Terrie Wegner and Mary Mielke have qualified in the 1,500, 3,000, 5,000 and 10,000). But Lawless will enter athletes in the races that offer the best chance for success.

"I make the decision based on their best races and what they want," Lawless said, "but of course, their best race is usually what they want to run."

Minnesota finished third in this meet last year behind Nebraska and Iowa. If Iowa State travels to the meet this year, Lawless considers the Cyclones the favorite.

But because the meet primarily is a vehicle for national individual qualifications (which many of Iowa State's athletes have already achieved), some teams skip the meet. Such strong contenders as Nebraska, Missouri, Kansas State and Kansas may well pass it up. If those five don't show, Lawless considers Iowa the favorite.

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Data from 8

Del Tau Del Tunas vs ATO Astros	7:30
Guirata's Durillas (co-rec) vs 5th & 5th	8:45
Buddha's Bangers vs Green Mill	10:00
WEST BANK 1	
Sid's Sport's Heroes vs Poon Tangers	3:45
In The Big Inning (co-rec) vs Masterbatters	5:00
Wethacks vs We Never Win	8:15
APBA All Stars vs Come From Behind	7:30
Green Ducks vs Red Devils	8:45
Feasted Smigma Poop vs Leisure Bros.	10:00
WEST BANK 2	
Lead Sox (co-rec) vs Bryan's Batters	4:30

Base Desires vs Jimmy's	5:45
Loads Unlimited (co-rec) vs Running On Empty	7:00
WEST BANK 3	
Fudpuckers vs M.P.I.	4:30
Significant Others (co-rec) vs Spring Fever	7:00
COMO 1	
Saints vs Burn Em & Root	3:45
Lupus vs Joe's Hogs	5:00
Yukon Jacks vs Benny & The Jets	8:15
Zip Foilettes (co-rec) vs DU Jones	7:30
Flaming Pchugos vs Way Out West	8:45
COMO 2	
We Paid 10 (co-rec) vs Castaways	3:45
Somewhat Lazy (co-rec) vs Special X's	5:00
Flatulence vs Capit'n Keva	8:15

Subliminal Hematomas (co-rec) vs Homer's Runners	7:30
Boys of Bop vs Ill Eagles	8:45
COMO 3	
Chicano Express vs Mona Stats	3:45
Mud Chicks (co-rec) vs Hot Shots	5:00
Tuna (co-rec) vs Delta Clovers	6:15
Nine Plus One vs Graphic Illustrations	7:30
Squat Thrusters vs Peons	8:45
MEN'S SOCCER	
ST. PAUL CAMPUS	
ST. PAUL FIELD	
We Never Win vs New Directions	9:00
Nazgul vs Arasmus I	10:00

Pele's Protege vs Pink Wrinkles	11:00
Sahut vs Just For Kicks	12:00
Mean Machine vs Northern Lights	8:00
EAST FIELD	
Dynamos-sa vs D.U. Landsharks	11:00
Texas Tigers vs Tigers	12:00
New Hope Rowdies vs SAE Lions	1:00
ATO Armadillos vs SC Locomotive 79	2:00
Seekers I vs Kappa Sigma Reds	3:00
ATO Anteaters vs Celtics	4:00
Misa vs Dum-Dums	5:00
Melt Downs vs Eigen	6:00
Sanford 6 vs Anglo-Saxon Muns	7:00
BIERMAN FIELD	
Schepel's Boys vs Team Co-op	2:00

Dark Horse vs Big Pink	3:00
Dream Gervand vs Terry E Puds	4:00
CO-REC SOCCER	
ST. PAUL CAMPUS	
ST. PAUL FIELD	
Good Time Charley vs Seekers II	1:00
This Year's Champ vs We Don't Have One II	2:00
Zig Zag Zig Zap vs Unknowns	3:00
Last Chance Nads vs Hematomas	4:00
WOMEN'S SOCCER	
ST. PAUL CAMPUS	
ST. PAUL FIELD	
WEST FIELD	
AOP-DDD vs Pro Toes	5:00

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1 M/F to shr nice 2Br apt w/2M nr CHATEAU. Own rm, crpt, Indry, pkg, \$88, avail June 1. Bob 331-1007

M/F to shr lrg 2BR dplx w/hard wd flr, w & d, garage, nr bus, avail now. Pref neat grad. 824-2910, 331-9339

IF to shr 2BR w/3F Cedar N. Pool, sauna, laundry. \$108 incl utl. Anita or Kathy, eves. 339-7024

F to shr 2BR apt w/3F, walk to U, may busines, pool, sauna, garage, a/c, dishwasher \$82.50/mo 341-4572

IF Christian to shr 2BR 1 1/2 blk. U bus. \$100pl utl 6/1 645-7526

IF to shr 3BR w/2F 1blk Dky-twn. Nsmkr avbl 6/1 331-3656 aft 5

IF shr 2BR w/1F wk StP campus. AC 16 bus Indry 6/7-9/79 \$112 644-9078

Avl 6/1, 1 nsmkr, F, shr 3BR w/2 same, \$83 inc utl, wk to U. 378-2997

M/F or cpl shr 3BR hse w/2 nr Lakes. \$100-\$133. 823-2786 aft 5

M/F to shr 3BR apt w/2. Avail imm. Super place! 374-1140/222-1003

F25, nsmkr, shr dup w/2F on bus. Avl imm. 374-9271

1 Nsmkr to shr 2BR dplx w/1M S. Mpls \$97.50/mo 824-9235

1 f to shr 3BR duplex in NE Mpls, furn. \$96 a mo, 6/1 or 7/1 789-4470

lor2F needed to shr 3BR dplx w/same, NS pref, \$130, 6/1 291-8929

2F to shr 2bd apt w/1F. Dinkytown \$95/mo. 379-1244

F to shr furn lrg apt nr Lk Isles. Own BR, for summer, \$5 nec. 871-9116

2F to share 4BR dplx, 1323 8th St \$80 331-5046 available 6/1, 6/15

1038 19th Ave SE. Man furn incl kitchen, \$95. 379-0571 after 5pm

F 21 pls shr 3BR dup nr Lks w/2F. Frplc, wshr/dryr, \$130, 6/1. 789-3687

Gay woman share house in N. Mpls with same. \$120. 529-3715 eve

M/F for coop hse of 5. Big & beaut. \$115/mo pls 6/1 or 7/1. 374-9258

2F to shr 2BR w/2F Riverview Apt. Furn, ac \$109 inc utl. 375-1648

IF to shr 3BR house in Stad Vil, avail now, \$90 plus utls. 331-7579, aft 6pm

F shr lrg hse w/3. Clean, friendly, quiet. No pets yrd Jeanette 825-7152

Rooms

Spacious, & airy rooms in 1886 Brick Mansion. Ride your bike to U. Grad students preferred. Showing T or W 4-6. Call Beverly 338-0213 M-P 8to5

Rm avail to sublet for summer, Jy 14-Spt 8, 2 bks from Dktytn, nice hse, \$103/mo, terms neg. Laurie 331-8612 before 9:30am

1312 SEVENTH ST SE Furn Co-ed room w/club kitchen. Share bath. Laundry. Utl inc. Pat 331-5423, 378-2311

2nd floor room w/balcony, \$100. 1st floor room, large closet, \$98. Nice house. Call Al at 378-2159

2 rooms from 9 June thru 1 Sept. Stadium Village. 5 min to U. \$120 per, utl inc. 331-7376

Sleeping rm, 1F, shr lounge & bath w/1. Lndy, bus, no kit. \$80 inc utls. 6/1. Call 331-8584 eves

5th St SE. Walk to U. Eff. private kit, shr bath w/1. Utl pd. Free Indry, avail immdd. \$150. 331-9124

Furn, single room. Walk to Mpls or St. Paul campus. \$70, \$110, \$120 inc utl. 644-2225 or 644-2999

6th Str SE. Clean rm w/kitchen, modern appliances, shower fac, Indry, pkg. \$95-120. 378-0633 or 331-2829

AKK Medical Frat \$75 monthly. Meals available. Parking 378-9657

Single room 1319 7th St SE, all utls pd. Avail immdd. Call 331-8050

2 rooms in house, share expenses. Reasonable. 871-7162

Room avail immdd, 1318 7th Str SE, furn, utl incl. Greg 331-4944

Misc For Rent

Artist Studio. No live-in. Call 339-4636

Homes For Sale

N. St. Anthony Park 1520 Grantham

OPEN 1-3 SUNDAY

This charming 3BR home 4 bks from St. Paul Campus features beautiful nat w/dwk & flrs, leaded glass built in, tastefully remodeled BR's, 100 amp elec, super storage, lg kit, very nice gardens & landscaping, fenced yd, PLUS a separate 800 sq ft studio suitable for living/creative space. Priced in 80's. By Owner See today or call 646-5736

WHY RENT?

I have the perfect house for owner occupant with income potential or for shared ownership. Three stories, 6 plus BR, 2 1/2 bath, 2 kitchens, lots of natural woodwork, garage with loft, 1 block to Powderhorn Park. 3052 10th Av S, \$62,900. Call me today for your private showing: Pat Olson 331-9124 EDINA REALTY 636-3760

MPLS MONEY

3BR, 2 baths, home near University, 100 AMP wiring, much updating. Hurry while Mpls money lasts. \$39.5. Bill Folwick 934-3510, Dick Gurska 537-9417 724-5446

BY OWNERS

3BR ramp in Roseville nr St P campus, att gar, 2 ipk, carpeting 1st fl, rec rm, appliaecs. Priced in 60's. Call aft 6 pm wkdays or weekends. Shown by appt. 646-4996

4BR rambler. Living rm/frplc, dining rm, kitchen w/eating area, lrg family rm, rec rm w/frplc, Roseville schools, close to MTC. Call 644-8132

Prospect Park Charming 3BR plus finished 3rd flr, frplc, beautiful oak w/dwk, much more. Owner 378-2287

Gardners cottage, seaward blt 1884 ideal for 2. CD 43,500 292-1285

3BR, 2bath, frplc, 1m to St. Paul campus-on 13 bus 644-2821 aft 7pm

2300 WILSON STR NE Beautiful, low maint, 3 pls BR, 2 bath home w/central AC, alum siding, new roof, family rm, finished basement, many built-ins. Exc for entertaining. Gd family nighbhd w/other faculty nearby. 3mi to campus, close to U & downtown buslines. Low 80's w/CD possible. Stephen Rosenthal owner/agent. Call for showing, 789-7364

ONE of a Kind TOWNHOUSE 3 levels of tasteful contemp house living. Easy access to Mpls, St Paul & freeways. Exc quality, superb decor & in mint cond. The professional single or couple will appreciate all it has to offer. \$74,900. For further information call Brooks or Sharon 920-5605 or 922-6286

Renovated duplex-822 Dayton-nr Univ bus. Each unit contains lge LR, DR, sunrm, 2 plus BR, kitch w/new appliances. Also, old world amenities such as h/dwd flrs, natl w/dwk, French doors & lge rms. All terms except no CD. Barbara McGrath 631-1865. Award Realty 631-3100

ROSEVILLE 3BR brk rmlbr, fam rm, 2 frpl, C air, 1 1/2 baths, fncd bkdy, 15x20 grdn, cnv loc, to 70's. OPEN HOUSE May 6, 12, 13, 19, 1-4pm. 2171 Midlothian, bwn Snelling & Fairview, Co B. Call for appt. 633-7256

Help Wanted

ACTIVISTS IN MENTAL HEALTH Grass roots Mental Health Advocates Coalition needs 2 U students for FT, paid organizing & research. Get in on ground floor reforms of MN mental health care system. Call Yvette Oldendorf at University Yr for Action 376-2514 by May 15

AD TAKERS THE MINNESOTA DAILY is looking for an ad-taker to begin immediately. Summer work a possibility, work definitely in the Fall. Must type 45 wpm, have good grammatical skills, and enjoy meeting the public. Proofreading experience helpful. Work 10-25 hrs/wk, around your class schedule. \$2.70/hr plus commission. Must be registered minimum 6 credits at the U. Call 376-5585 or 376-5550 for interview

Aid-Reliable, friendly, live-in. Pvt rm, bath, TV, on lk, 2 kids-8 & 9, hskp, must drive & swim. Avbl sun, gd salary, ref req. 522-8972 aft 6

LOCKER ROOM ATTENDANT Immediate PT opening at Downtown Mpls YMCA. 371-8765

Attendant. For downtown parking lot. PT or FT. \$3.30/hr. 332-8405

PT ATTENDANT for 2 hrs/morning, 7 days/wk. Interested? 874-8807

SEASONAL WORK HUSTLER BUILD SWIMMING POOLS Mechanically inclined individual with good power and pickup truck needed. Good pay for a fast worker. Year-end bonus. 571-1120 Ask for Pool Dept. EMSCO

COOK Esteban's Mexican Restaurant We now have full & part time night positions available, \$4/hr to start, paid training, 1 month review, good summer job. Contact Jeff 338-3383

Fry cook needed, PT, \$2.95-6.00/hr. Mooney's Pub, N Mpls. Call 529-9990 between 9-10 morns.

Cooks, full and part-time, WB area, experience preferred. Phone 333-4803

General camp counselors small coed residential camp in Northern WI, 6/18-8/10. Minimum 1yr college. Call 781-6011 or 781-3091

Equal Opp Empl Do you like working with people? Counselors needed. Home for retarded adults in Eagan PT 15 or 31 hrs/wk. Teach Community orientation & academic skills 454-8501

Waterfront director, campcraft specialists, counselors for day camp of St Paul JCC. Ken Weintraub 698-0751

COUNSELOR-Weekend relief resident counselors in group home for teenagers. Call 537-8028

Counselor FT to work in residential home with retarded adults. 488-0275

COUNTER HELP in equipment rental store. Waiting on customers, answering phones & cashier. PT now, FT summer. Must work Saturdays. \$3.50/hr. Call 647-0059

NOW HIRING FOR 1979 SEASON: Crew work aboard Mississippi River boats JONATHAN PADEL FORD & JOSIAH SNEILING. Must be over 19, start \$2.75. Apply in person, at Yellow Barge, St. Paul Yacht Club Landing, Harriet Island, St. Paul (no phone calls.)

NIGHT CUSTODIAN 2-3 nights per week. General restaurant cleaning. Excellent benefits and pay. Magic Pan, Ridgedale, 545-5690

Daycare in Brooklyn Park has immed opening for a qualified Assistant Teacher. Please call 561-0456 or 561-7070

DELIVER FLIERS DOOR TO DOOR. S & W Mpls. Shifts of 4 hrs or more, \$3.25/hr. 823-0373

Deliver light items to auto dealers, 4hrs per wk/day, am or pm. Salary & mileage allowance. 784-5780, Keith

DEPENDABLE WORKERS needed to do final cleaning in luxury apt complexes in Edina & Bloomington \$3.50/hr start. Own transportation. Flexible hours. 339-4260

HENNEPIN HAS IT!! Part time openings at Brookdale & Southdale licensing centers for cashier clerks. Minimum 25 hrs/wk, 3:30-9pm with every other Saturday. \$3.67/hr starting. Benefits and excellent promotional opportunities!! Call 548-5583 for more information or apply at HENNEPIN COUNTY PERSONNEL, A-3 Government Center, Mpls. An Affirmative Action Employer

CASHIER FT position with Professional Retail Organization, specializing in outdoor recreational activities. Exp and good math aptitude, benefits are excellent. Call for appointment at 339-9477. Eddie Bauer

Cashier and stock, Mika Mills Liquor. PT, hrs flex. 938-9595

Need 2 part-time Experienced Cashiers Hours to fit your schedule. \$3.90/hour Apply Hellers Market 1521 E Franklin

CASHIERS/USHERS PT positions. Apply in person after 7pm. Varsity Theater. 1308 SE 4th St.

CASHIERS/USHERS PT positions. Apply in person after 7pm. Campus Theater. 309 SE Oak.

Child care. Work around school schedule. Rm & bd pl sal. Happy, casual atmos. Lovely hse. 929-7275

Help needed May 12, 13, and/or eves thru May 19 for hse fix-up & cleanup. We're in the process of remodeling & nd help w/painting, staining, removal of sawdust, etc. \$4-4.50/hr, on bus. Call 871-6300 days or 374-4212 eves

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COMPENSATION CLERK Part-Time Flexible day hours. This position is responsible for statistical gathering as well as clerical functions in support of the Compensation Department.

A qualified person must possess: 1 year office related experience typing 45 wpm good figure aptitude good communication skills.

Northwest Computer Services offers its employees excellent salary and a complete benefit package. Parking and public transportation are easily accessible.

Contact Mary Dallmann. 372-8167 for an interview. Northwest Computer Services Lincoln Bank Building, Minneapolis

SUMMER JOBS Olsten Services needs many people with office skills & other for select temporary jobs throughout the Twin Cities. Apply immediately for first consideration.

Olsten Temporary Services 512 Nicollet Mall, Mpls. 339-1234 457 North Snelling, St. P. 646-7983 173 Metro Square, St. P. 298-1111 6465 Lyndale South, Mpls. 866-3150

CLERK Immed PT position for indiv who types 35wpm. 15 hrs per wk (days) to be arranged. Salary is \$3.45/hr. Call Mary at 347-5954 or 9:30am

Mpls. Medical Research CONSTRUCTION SEASONAL WORK HUSTLER BUILD SWIMMING POOLS Mechanically inclined individual with good power and pickup truck needed. Good pay for a fast worker. Year-end bonus. 571-1120 Ask for Pool Dept. EMSCO

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Child care. Work around school schedule. Rm & bd pl sal. Happy, casual atmos. Lovely hse. 929-7275

Dishwasher, day & night part-time help needed. West Bank area. Free meal 333-4803

Dishwashers needed immediately, FT or PT, day hrs, apply in person. Oscar B. Lykes, 1822 Riverside

DOMEST

**Heeeyyyy, You Muthers!!
(Mother's Day is Coming)**

How long you been getting your mom flowers or candy for Mother's day? The last ten years? Why don't you be cool this year and surprise your mom with an easy chair or something. You can find just about brand new furniture at the Used Furniture Mart. Your mom will be happy and you won't have to spend a bundle. Whataya mean "What's my mom gonna do with a chair?" Sit on it.



THE USED FURNITURE MART
Corner of 22nd & Central N.E., Mpls.
Open 7 days a week • 781-6631

NURSING ASSISTANT

Experienced aid needed for summer work. Reimbursement for certification test avail. Private duty & staffing. Call 338-8668

PAINTER

35 hrs/wk. Kenwood area. \$4.00/hr. 373-2719/374-5005
PAINTER: Exper., exterior & interior painting. Non-union, hard workers only. Must have car. 823-0373.
Painters-FT or PT & wkends. Good wages, experienced. Trans nec. 789-8358 before 8am

NOW AVAILABLE

morning or evening hrs from our Midway office. Earn the best PT income in town by contacting Mr. Ryan at 1586 University Ave, rm number 105 or calling 644-1178

Part-time jobs available. Top line. Flex scheduling. \$3.25/hr. Call:
Upstairs Downstairs
328 East Hennepin, 379-0400

\$6 per hour, PT

Flexible schedule. Call 870-4055 now
PT TV HOST OR HOSTESS
U of M Hospital. Call Thursday, Friday or Sat morning. 374-9300

PT sales-Rush's Bridal Shop hiring now for summer. 927 Nicolet Mall

Phlebotomy assistant, FT position. Start immed, \$3.35/hr. Prepare donor for phlebotomy. Exc benefits, close to campus. If interested, call Guy at 331-9180 or come in & fill out an applic at 1026 Washington Ave SE. Phone room help needed. Our business requires an active phonerom. Demands of job are few but important. The position offers gd pay & a pleasant environment. Please call for more complete info. Deanne 920-7035

Intelligent Talkers

Earn BIG part time money introducing Time Life Books by telephone to people in this area.

We are looking for people with a strong voice, enthusiasm and quick thinking. our good reps earn up to \$6 or more per hour (Base hourly bonus). We also include health and life insurance, vacation and holiday pay after 6 month employment.

For Pre-Interview Screening Call 335-2202
TIME LIFE LIBRARIES, INC.
equal opportunity employer

PHONE WORK

Excellent opportunity for students, etc. to learn to work with the public. No selling involved. Work part time and make full time wages. Salary plus great incentive program. Morning or evening hours. Near U & on busline. For interview call Cathy 378-3623.

Photographer

& Graphic Designer, undergraduate research assistant. \$3.74/hr. Starts immediately. Prepare materials for experimenters, lectures & publications. Apply Student Employment Service C7-16985
Picture framing position. Hrs flex. Dwnwn St. Paul \$3.00/hr 227-1297
Program Instructor PT Sm residential facility for dev disabled adults, St. Paul loc. Emphasis on rehab. Participate in dev. & implementation of residents comprehensive program plans. 10-23 hr/wk. Am or pm hrs. Sal.com w/ed bkgrnd. Moliy M-F 10am-2pm, 488-2561

PT clerk/stock. Downtown Mpls liquor store. Hrs flex. 332-2424

PT SECURITY PERSON needed for Downtown office bldg. 4pm-8pm, M-F. Some light maintenance. \$4.50/hr 341-2680

PT-Use our car for afternoon route within Twin Cities. Located close to U of M. Call 379-3400

Receptionist/Switchboard Permanent PT Immediate opening for people oriented person to run our switchboard from 3:30pm-6:00pm M-F. Experience helpful. Salary commensurate w/exp. For appointment call 933-4200, ext 164

Scientific Computers
10101 Bren Rd East Minnetonka (3 mi W of Southdale) An Equal Opportunity Employer

RESTAURANT
KFC
DeLaria's Kentucky Fried Chicken now hiring full or part time cooks, kit, ass't, counter help. We are promotion minded! Eager to develop managers, ass't mgrs. & catering specialists. Call store mgr. nearest you for application & info.
2500 Hennepin 377-3130
4323 E. Lake St. 721-5544
Columbia Heights 571-9618
Wayzata 473-0207

OPPORTUNITY

Now hiring FT & PT Waiters, Waitresses & Cook. All hrs avail. Exc. benefits & tips at the best restaurant on Univ Ave. John or Lois 645-0265
Midway Embers
1664 University Ave.

RETAIL SALES Downtown Area Monday-Friday
We need a student who must work while attending college. We can give you full time work in the summers & vacation breaks IF you can work afternoons 1pm-5pm during the school year. Students not filling these requirements need not apply. By appt only. Katie, 335-8100.

RN's & LPN's
Full or Part-Time. Excellent orientation. New graduates welcome. Call Mrs. Anderson 866-3095. Willows South Convalescent Center Equal Opportunity Employer

Campus Rep
Campus Rep to sell trophies and awards on commission for '78-'79 school year. Will fly to Indianapolis for training. Contact Tom Wendorf at 373-4257.

Outdoor Equip. Sales
Part time. Knowledge of canoeing, backpacking, camping. Call for appt. Holubar Mountaineering 920-7320
PT sales help wanted. 15 hrs/wk. Abigail Uniforms 645-5809

SECRETARY
To \$800/month
Fast paced used computer co. is seeking a responsible person to assist in our sales dept. Good typing skills nec. No shhd. Variety of duties which include typing, some phone work & training on a word processing OS. Friendly people w/good benefits. Call Diane 544-0335
Dataerv Equipment 9901 Wayzata Blvd

SECRETARY PT
Small import comp requires a good secretary to work 20 hrs/wk. Flex hrs, must type 60 wpm accurately & be able to work independently. 631-8915/8916/8917

Secretary/bookkeeper, part-time, hours flexible, 4 hrs/day, -Butler Square Bldg. Salary depending on qualifications. Call 339-8047
SECRETARY PT: SE Mpls church. 10 hrs/wk. \$3.00/hr. Light typing, mimeo, general office skills needed. Call Mrs. Willand 378-9697

PT secretary for small law firm needed for summer. Salary & hours commensurate with exp. 224-3309

PART & FULL TIME NITES & WEEKENDS

IF YOU ARE OVER 18, HAVE A CAR, AND NEED WORK - CALL BURNS INTERNATIONAL SECURITY. DUE TO NEW BUSINESS, WE NEED GOOD QUALITY PEOPLE AS SOON AS POSSIBLE. MANY SHIFTS IDEAL FOR STUDENTS OR AS SECOND JOB.
Apply at 5001 W. 80th St. Bloomington, Suite 999. (Junction 494 & 100) or call 831-3526.

IMMEDIATE OPENINGS

• Day help—full & part time
• Night & weekends—part time
Apply in person or call 888-7701

Target-Bloomington
2555 W. 79th Street
Equal Opportunity Employer

SECURITY OFFICERS
Part or Full Time

We need dependable people for Mpls. & St. Paul downtown & suburban areas. Uniforms & training provided. Must be 21 yrs. of age. No criminal record. Vets bring DD-214. Call for appt daily or Sat am at 333-2512.
GUARDSMARK INC.

Security Guards
Permanent Full and Part Time positions open in Minneapolis. 336-4908
Call Busch Inc.

PERMANENT PARTTIME
Security guard evs. Sun-Thurs, 5hrs/night, some light cleaning, luxury apts. 6400 Barrie Rd 925-1040

SENIOR ACCOUNTANT
Our accounting dept is looking for the right person to prepare financial statements, expense reports & analysis & a variety of other interesting functions. The right person will possess a BA in acctg. Great opp for the new grad to learn the accounting function of an exciting international firm. Exc salary & benefits. Please call Katie at 932-4003 for appt K-tel International, 11311 K-tel Drive Minnetonka, MN 55343

SOCIAL SERVICE

PT coordinator for Medical Temp. Office, downtown location. Lots of phone & people contact, interviewing and lt. typing required. Afternoons Mon-Fri. Start now & work thru summer. Call Barb at 338-8668
Social work majors or students in related fields - FT night (sleep in) position at group home for adolescent boys in S Mpls. Applicant must be Male, have completed at least 2yrs of college, & preferably be exp. in youth work. \$7600 annual.
Call Kathleen Murphy 871-1991

Soc. Service Interns

Community Social Service Agency offers year long 35 hr/wk internships in: community research/planning, soc. serv. eval., community health educ. \$3000 plus fringe. Contact Univ. Year for Action 376-2514 by May 15
Softball officials wanted \$9/game-2/evening. Areas played Wayzata, Hopkins, N & S Mpls (June-July) Call Tom Tepper 724-8205

JOBS FOR YOU!!!

Temporary clerical jobs. Available now. Experienced or not. We have work for you! Willingness and responsibility count. Jobs vary from one day to several months. Top pay. Come in today and work tomorrow.

Selective Services

1900 Hennepin Ave. So. Mpls. Mn. 874-9774

Special Opportunity

In Rural housing & community development. A great chance to learn specific skills through a year long internship. \$3000 stipend plus expenses for mileage, supplies, & rent assistance. Contact: University Year for Action 376-2514 by May 11

STOCK
PT evs and weekends. Chicago-Lake Liquors. 825 E Lake St. 825-4401
Certified preschool teacher, PT. 12:30-5:00 M-F, plus sub AM. 1 year contract starting July. Send resume: Community Child Care Center 1250 Fifield, St. Paul 55108

THINKING OF SALES?

\$500-\$900 PER WEEK COMMISSION
National Co. Expanding Local Sales Team
Take 5 minutes to get all details by phone of one of the greatest opportunities available today.
Call Scott Thiele evenings or weekends • 473-3108

Student Advocate

New student service to help students in disciplinary and grievance procedures. 3 positions approx 10 hrs/wk for 79-80. Training Spring quarter. \$400/quarter, 79-80. Applications in 102 Johnson Hall. Deadline May 14.

Summer Camp Jobs

Mound, Mn
June 11- Aug 17 (10 wks)
1. Waterfront Director, WSI required, \$650-\$700
2. Riding Instructor, Exp w/horses, sensitivity to children, \$650-\$700
3. Camp Counselor, \$500-\$600
4. Hand Cook, \$1100
5. Asst Cook, \$650
Room & Board provided
Call Jim, 522-3636

Start your summer job now Help wanted: days and/or nights Apply in person
Zantigo Restaurant
1931 Minnehaha

MINNESOTA DAILY CLASSIFIED ADVERTISING REPRESENTATIVE

The Minnesota Daily classified department is currently accepting applications for fall quarter sales positions. All applicants must be University of Minnesota students and be available twenty-five hours per week. Car helpful. For further information, apply in person at 720 Washington Ave. S.E., Room 349 or call for appointment at 376-5550.
The Minnesota Daily is an AFFIRMATIVE ACTION EQUAL OPPORTUNITY EMPLOYER

Teaching Assistant or aid positions; Glendale Child Development Center, 92 St Mary's Ave SE. PT & Substitute help needed, flex hrs. \$3.07 or \$3.37/hr. Call 331-7700 for interview.

PART-TIME PHONE WORK HEY YOU WITH THE MACHO/SEXY VOICE

Mellow voices needed now to help our customers on office order desk 10-2 or 4-8, Mon-Fri. \$3-\$7.50/hr & bonus. 377-7965.

MESSENGER PT

This position will be responsible for picking up and delivering work between our facilities and various downtown locations. Company car will be provided
The hours are 12 midnight - 6:30 am Mon-Fri. We offer top salary, a 10% night shift differential and excellent employee benefits. Contact Mary Dallmann at 372-8167. Northwest Computer Service, Lincoln Bank Building, Minneapolis.

TV ATTENDANT

Position with direct patient contact. Duties include setting up, turning on & billing for TV service in patient rms. Hrs are 4-8pm, 7 days in a 2 wk period. To arrange for an interview call: Abbott Northwestern Hospital Personnel Department 874-5034
Harriet Walker Building Chicago Avenue at 26th Street, Mpls Equal Opportunity Employer

PT typewriters (experience on Computer preferred), typists and keyifiers. Call 331-3350 for appointment
Van driver 25-30hrs/wk Class B license must be obtained, Gd driving record for more info Terry 827-5401

Guadalupe HARRY's is looking for a FT & PT busperson, nights. Waiter/Waitress assistant. Good pay, good people. Dependable people only need apply. Call Lesa to make an appt 378-2233

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PART TIME, FULL TIME
Shifts: 10:30am-7pm, 7pm-1am
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Waitress Full & PT, no exp nec. Patrick's Lounge 1318 Larp, St. Paul Call 489-0444

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WATERFRONT DIRECTOR. Cass Lake Episcopal Camp, near Bemidji, 6/9 to 8/31. \$55/wk plus rm & brd. WSI req. Camp exp pref. Call Charlene Peterson 6-4335 or 636-6942

FT waterproofer apprentice. Union shop, \$7.10/hr. Hard, dirty work. Call 934-3832 after 5.

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Best professional haircuts with our training designers only. THE RED CARPET - 925 Nicollet 333-0311.

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Across from the Football Stadium. 604 Wash Ave SE. Styles men & women. RK Rden Jhirmack Prod. 379-2851
Now open Mon-Fri 8-5:30, Sat 8-5.

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Hundreds of others have. Consultation, editing, or full workup. \$15-40 & up. 377-6919

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Top quality - free est. 722-1314
House painting, references available. Call Tom 374-4642

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STADIUM BARBERS
Now open Mon-Fri 8:30-5:30, Sat 8-5 Precision styling & haircutting for men & women. Walk in or appt 331-6579. 308 Oak across from Campus Theatre.

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LAND FOR SALE

Spend your summers in the great North Woods. Over 50 properties are available in the Superior National Forest within 15 miles of Ely for a log cabin, summer home, or just to camp on. Buy up to 320 acres; \$1500 to \$75,000. Fantastic opportunity to own land near one of America's largest & most unique wilderness areas.
Roger Rom (612) 339-6694.
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Something for everyone-furn, Oriental rug, silver, pottery, antiques, books, records, bearskin blanket, stuffed pheasant, plants.
Sat & Sun 11-6 3048 13th Ave S

BANKS

SELLING FOR THE ACCOUNT OF THE INSURANCE CO

SALE STARTS TODAY
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\$70,000 stock of

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Misc sales

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- toys
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615 1st Ave. N.E.
Open Mon-Sat
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John Coiner Pottery Semi-Annual Second Sale. Pottery sold by the pound. May 11-12, 10am-6pm
New location-behind West Bank Trading Co. 419 Cedar Ave

HUGE MOVING SALE!

Everything from A-Z! Fri, 5-9pm; Sat, 10-4pm
909 W Franklin Ave
Garage Sale: House furn of all kinds. Everything must go cheap! Sunday, May 13th 9-5
2101 11th Ave S (1 blk off Franklin)

1940 FIRETRUCK

GMC tanker, 1500 gal. \$2000. "Driven only to fires" evs 690-1460

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Heart Standard skis, San marco B15 size 8, lock bindings, Like new \$150
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TWIN SIZE \$10 ea piece
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233 Park Avenue
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MATTRESS OR BOX SPRINGS

Twin size, prev. \$39\$29
Full size, prev. \$79\$49
Queen size, prev. \$99\$59
Sofa beds, sleeps 2\$98
Chest of drawers\$29
Wood dining table\$59
Sofa & chair\$149
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ALSO
Trade-in & Rental Return.
Furniture at low, low prices

Sofas as low as\$39
Chairs & rockers\$19
Headboards, all sizes\$9
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4 poster, double bed complete, plants, misc. 827-6840
Cute German Shepherd/Malemute pups, beautiful parents \$15 929-7415
Dble mattress w/platform. 2 sets of sheets & pillows. Best off. 379-0470
6-pc solid oak bedroom set, \$500.
Art Deco at \$350. 588-5484 after 2
A Pottery wheel, with 75 lbs of clay, almost new. \$300. 529-5021
Couch, loveseat, rocker, table, lamp. \$125 for all. 823-4146 aft 5
FOR SALE-GOATS: 1 milking doe & 5 goat kids 435-5378
25" Color RCA TV, Good for EE student. \$40, needs work, 823-0305
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3.6 hrsprw Chrysler outboard. 3yrs old-\$150. Call after 6pm 425-9252
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CASSETTE DECKS \$100
SONY SPEAKERS \$50 PR
FREE CAR SPEAKERS WHEN YOU PURCHASE STEREO SYSTEM.
MARANTZ, SANSUI, FISHER, PIONEER, TECHNICS, SONY, JENSEN, SANYO, TOSHIBA, SHARP, NIKKO SALE AND MANY OTHERS
STEREO SPEAKERS, RETAIL \$218, NOW \$100 PR
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STEREO RECEIVERS WITH 40 WATTS RMS PER CHANNEL. REG \$349.95 NOW \$149.
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STEREO SPEAKERS WITH 15" WOOFER, 2 TWEETERS, MID-RANGE SPEAKER IN BEAUTIFUL CABINETS, REG \$299 NOW \$150 PR.
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Piano Tuning & Repair 825-9093

Minnesota Blue Grass Festival & State Championship Pickin' & Fiddlin' Contest. May 18, 19, 20. Student tickets \$8 in advance. \$16 at the door. 3 days of contests, workshops & concerts. Featuring New Grass Revival and Hot Rize at the State Fairgrounds, Belleville, 338-5130
Dulcimers fr \$66, Kits fr \$26.25. Also, mandolins, mt banjos, records, books. Wood scraps for carving, picture frames etc. Mention this ad for 5 percent discount. Limit-1. Here Inc. 29 SE Main St, Mpls. 379-4646

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Indiv and gp lessons for 3-8 year old beginning students in cello, piano and violin. Qualified Suzuki program.
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729-2278 822-1987 738-2586
Fender Stratocaster electric guitar. White w/maple neck. Thunder case both in exc cond. \$480 cash. Steve 429-1849
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Speakers Technics SB7000 \$475 pr. Sansui receiver 9090 110watts per/ch \$300 Joe Byrd 823-2594
New LesPaul copy \$80 must sell Jeff 926-3324
Maya 230 SL guitar. Asking \$150. Ron, days 296-3602, eves 292-0855
Guitar and various audio equip. 822-1349

Pioneer super tuner, 8track tape deck, exc cond, 3mo old. \$100, 377-4775
Upright piano, Conover, w/bench, gd cond, exc tone, \$375. 529-5021
Flutes: Artley, open-hole, \$200. Armstrong student model, \$100. 224-3035
Cello for sale. 331-6287
Tapco 6200A stereo mixer, 6 Ch. \$255, like new. Biff, eves 378-1620
Getzen Severinsen trumpet w/mutes. 373-5233 days, 373-6379 eves
A pair of DLK 1 speakers for sale. New cond, only \$45 each. 341-3174

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A Bridal or Portrait Image by **LOT ONE IMAGES** 646-2153
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Pentax MX blk, 50mm, 1.7, Decent filters, \$280. New this year! 451-9461
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As low as \$100. 729-2420, Ken
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SAVE \$25 OPEN EVENINGS
Peugeot U08 \$174.95
Schwinn, Raleigh, Peugeot, 100 reconditioned bikes. Clothing, Shoes, Parts, Accessories. 15 minutes from campus. Open 9-9, Saturday 9-6, (Sunday 12-4, Richfield store only). PENN CYCLE I & II
6824 Penn Avenue South & 3916 West Old Shakopee Road
Kabuki Bicycles from \$137
Expert repairs and wheel building

GRAND CYCLE
1681 Grand Avenue 698-5350
NEW & USED BICYCLES
Expert Repair Service
SPOKE OF LUCK
822 Como Avenue 489-2930
I am planning to bicycle to Oregon early this summer and would like company. If interested at all please call Gary at 378-1994
Windsor Carrera, custom built, pro parts, 22 1/2 inch frame. 331-7075 eves
21" Corso 10 sp. (Ital). New wheels & derr. Good cond. \$95. 724-7624
All repairs & parts discounted. Complete tune-up \$8.50. 724-6583 12-6pm
10 speed Fuji, 25" Eves, \$125. 870-8997
25" Peugeot. Needs parts & repair. Best offer. 929-2208
Schwinn Vista-men's 10-sp. 631-3248 aft 5.
Women's Raleigh Sports. 19 1/2in frame, 3 spd, exc cond. 335-4849
1 yr old Fuji 10 speed 22" new \$235 now \$138 Exc cond 646-6712 eve

Wanted
\$50 CASH REBATE
STATE OF MINN DEALER license no D2081
TURN IN YOUR JUNKER
Free Towing 784-8620
Seeking biking companions for a tour around Lake Superior. Begin around 6/10. Average 60-70 miles/day while camping along the way. Martha Reed 644-6187 home, 690-5436 work

WANTED 1BR APT
\$185 to \$225 Max
PLEASE HELP! Do you know of an apt. that allows people w/pets? My sister is moving back into town 5/13. She would like 1w/in the above price range. Preferably (but not necessarily) in St Paul or Lk Nokomis area. I'm tired of getting answer Sorry, No Pets! The damn beagle IS potty trained Call Cheri 378-3179 aft. 5
Responsible young couple, students willing to housesit. Care, young children, pets and gardens. References available. Call 926-7178
Photographer looking for PT summer model to model lingerie & swimwear. Prefer 18-25, single, willing to travel. \$35/hr. 227-3873

Wanted: Apartment for Summer
Student wants cheap apt starting June 1. Send info: T. Tracey, 5207 Twana Dr. Des Moines Iowa 50310.
WANTED ticket to Don Pasquale Bonnie 373-7929 or 835-5184
Room wanted for male 25yrs, nsmkr, nondrinker, walk to U. Call 722-2905
Used men's bicycle. Will pay \$10-20. John 724-6930 Keep trying
Wanted: Steel-string acoustical guitar \$150-\$200 range 770-5046

Autos For Sale
68 Belair Wagon V8 327 & 73 Dart Swinger 6cyl. Start/run well 341-2473
65 Buick Wildcat. AC, good cond. Needs some work. \$190 331-2873
1977 Buick Skylark-V6, 31M, AC. New batt, htr. \$3595. 529-5121
70 Camaro 307 V8 PS, 3sp. \$1100 or best offer. 631-8313

CASH FOR CARS
JUNK OR REPAIRABLE
588-0349 378-1351
60 Chev 6cyl. O-Drive needs front end & some body work '61 Chev 6cyl. Good parts car \$225 or offer for both 529-1632
66 Chev C10 panel, PS, AT, HD springs, runs great, some rust, many new parts. \$600. 871-1081
76 Chev Malibu Classic Pb, PS, AT Landeau am/fm 38M \$3100 888-0570
68 Coronet 2D. 383 AT PS new radials. 55mi. Runs great \$1000. 786-4821
72 Datsun 510. 40M, good cond, AT. \$1200 or best offer. 644-3806
72 Datsun 510 4sp, AM-FM, good cond \$600. Denny 824-9804
76 Datsun HB, 4spd. Needs a good home. Exc cond, gd on gas. 721-2122
73 Dodge Wagon. No rust. PB, PS. 522-9264
72 Dodge Wgn-reliable engine, AT, PB, PS, best offer. 633-7554
74 Fiat 124. Runs great-dependable. 44M, AM/Fm Cass, \$1600. 27MPG. 690-0237, 690-1098
74 Fiat 128. 2dr, FW drive, 55M, 35 mpg. Best offer over \$700. 370-0793
75 Ford Granada Ghia, 4DR, Auto, Defogger, Air Cond, Immaculate, Velour seats, 78M Must sell, 925-5290
69 Ford Gal. 72m, exc cond, PS, PB, AC, gd tires. \$600. 331-4118
75 Ford Granada 2Dr, AT, PS, 6cyl, fm/tape Brn Best offer 871-5628
72 Gremlin 48mi. Eng B1; Body C-. Book value \$800, asking \$500. 331-8901 days 331-7179/378-1648 eve
71 AMC Hornet Wag. 6cyl. Sun roof exc runner. Clean \$675 722-8695
69 Javelin V-8. Eng runs gd, needs body work. Call 822-4230
72 Javelin. 69 miles, AM/FM, no rust. Call 378-0091
73 Maverick, good condition, 78M highway miles. 698-6533
71 Mazda Wagon 30mpg. \$495. 874-8494
68 Mercury Monterey. Rebuilt eng. 3 000mi 390V-8. Auto, PS, PB, gd body & int. 600/off. Bonnie 373-7207
72 MGB-GT exc cond. Low mi, gd gas mi. Must sell! \$2000. 646-3762
69 Nova. New brakes, tires, some rust. \$45-9417. \$450. Good runner
70 Nova 307 V8. \$825 or best offer. 6. 70 Olds Cutlass 67M. Exc mech cond. \$575 339-3156
74 Pinto sedan. 4sp, 41M, turbo-charged, 30MPG highway, exc cond, radials. Must sell! \$1600. 377-8116
69 Ply. \$275. 870-8997 AM/FM radio
75 Pont Bonn. 2 dr hrdtp, vinyl top, PS, PB, AT, AC, am/fm stereo, rally wheels, 2 new snow tires, cruise, pwr dr lcks.
'61 Rambler, convert, restorable, gd body & top. 927-9356, Steve
69 Rambler. Trusty car. \$450 479-2933 morn & eves
1979 SAAB 99GL
Brown 4 spd reg eas 26-36mpg Stereo Low miles Perf 426-5184
67 Station wagon for parts. Offer. Michelle. 332-5181 ext 672
73 Super Beetle, blue, exc running cond, \$1400 or offer. 426-4748
69 Volvo P1800. 4spd w/O.D. Maintained, gd cond
Serious calls only-427-4807 eves
66 Chev C10 Panel PS, AT, HD Springs, runs great, some rust, many new parts. \$600. 871-1081

Auto Repair
RIVERSIDE SICELLY
Foreign & Dom. Car Repair.
Brakes/Tune-ups/Overhauls
1919 Riverside Ave S. 332-7712
The West Bank's BEST!!
Certified Imp Amer car service.
10% parts & lab disc w/U-ID til 9 pm.
Intertown Shell, Wash & 35W. 333-8900.

Motorcycles
75 Kawasaki 500 low miles, helmet, exc cond. Goes to 1st reas. bid Pat 827-3615 ext 30 or 571-1714 aft. 5:30
76 Triumph Bonne. 750cc, \$1300. Excellent shape
331-8901 day, 331-7179/378-1648 eve
77 650 Yamaha. 3500 miles, sissy bar & luggage rack. Exc cond, \$1300.
786-0811 aft 5, 786-0811 aft 5 T-W-F

Motorcycle Package
Insurance-new!! Mid-America 631-2199
75 Yamaha 350, 5000 miles, Good shape. \$600. Mark 331-4127
1974 Honda MT-250, DT/RD, great cond. Call Gary 331-1134
77 Yamaha 750 w/fairing. Exc cond. 861-6906
75 850 Norton. Low miles \$1600 Call 739-8752 aft 4

Rides/Passengers
Riders needed for S.F./Berkley area, share gas & exp. Call Patty 823-5145
Moving to San Francisco? 18' truck leaving 5/30. (storage opt) 825-4074

Lost and Found
REWARD- Blue Spiral notebk, 9 1/2 X 6, family vac diary. Lost on main campus or WB. 488-1664/426-4960
Lost Male Irish Setter. Answers to Reilly REWARD please call 646-4983

Announcements
ELECTIONS
There will be forums on May 10 & 11 on both campuses. St. Paul campus: 11:00-1:00pm in Student Center. Mpls Campus: 12:00-1pm in front of Coffman Union & 1pm-2pm at the Gopher Mound in Coffman. All candidates are welcome to present their views.

LATIN-AMERICAN NIGHT
MAY 12 6 PM
Displays
Slides
Food
Costumes
Music, Dance
Refreshments
Minn. International Center
711 E. River Rd. Mpls.

Write For your Life
Professional Freelance writer teaches practical writing skills for school, business, or personal enhancement. Audio Visual scripting to zymology, & more. Individual & small group sessions. For info, call 377-6919
Applications now being taken for 3 at-large student positions on the University Student Legal Service Board of Directors. Forms may be picked up at the SUIS office. 720 Washington Ave, Suite 203. Deadline May 25.
Spring Orientation Fair May 15, 9am-3pm, Burton Hall Commons. All Elementary Education students planning to student teach 1979-1980 must attend.

ATTENTION STUDENT ORGANIZATIONS
Announce your mtgs and activities in the classifieds. Call Sharon 376-5383.
Low Cost Airfares
Europe, Orient, So Pacific & Charters
The Travel Company 379-9000
Lesbian/Gay Contact
Info, referral, someone to talk to. 376-2722 7-10 pm, Mon-Fri. We care
Gurdjeff-Ouspensky Center
Now accepting students. 835-4879.

Things To Do
E-Z PAINLESS STUDY
Results guaranteed. Call 721-6458.
NOW!!!!!!!!!!!!
SAILING
Needed: a crew for sailboat (L. Sloop) racing. Large time commitment, will train. Call 944-6368

Dudley-Riggs
*HALF PRICE
*Special Student Rate
Fridays at 10:30 p.m. at Dudley-Riggs ETC theatre at 7 corners. Call 377-2120 for reservations. I.D. Req.

Ted Kennedy in 1980
Those interested in this effort Call Cooke or Goltzman 373-2414
Scuba instruction. See our ad elsewhere in the Daily. 789-2575

Campus Activities
SIGMA DELTA TAU'S ANNUAL OPEN HOUSE (except for last year) Saturday May 12 8pm FREE BEER DISCO 1121 University Ave EVERYONE WELCOME!!! \$2.00

ALL YOU CAN BOWL SATURDAY SPECIAL
8-11 a.m. \$1.75/person
11-3 p.m. \$2.75/person
3-6 p.m. \$2.25/person
With current I.D. & paid fee statement. Subject to availability of lanes.
recreation/outings center in the basement Coffman Union 373-2412

Alpha Kappa Alpha Sorority Inc Presents a dance "BUSTIN' LOOSE" DOME CITY 15th UNIVERSITY SE Sat May 12 11:00 pm Cost: \$1.50

UM RUN Dance
May 11 - 8:00 p.m. \$2.00
Great Hall, Coffman Union
Music: The New Cortez Generation
Door Prizes: (including a 10-speed bike)

EYES
FRIDAY and SATURDAY
MAY 11 and 12
7:30 and 9:45 p.m.
Coffman Union Theater
\$1.50 U of M Students, \$2.00 all others

GAY/LESBIAN GET-TOGETHER
Each Wednesday 7:30 pm, SocSci 850
Personals
Ross Levin, Here's to matching drinks! Have a great birthday weekend!! Patty
Priscilla, Hope to see you at HILLET'S Casino party May 19 9pm Love, Elvis
Meet your Knight in shining Armor at the UM Run Dance. Tonight Great Hall Coffman 8-12:30 Looking for Mr. Goodbar? Well, here he is--at the UM Run Dance, tonight, Great Hall, Coffman Union.
DAVID STOLTENBERG How've you been?
JUST CURIOUS
If you're a dancing fool, be at the UM Run Dance tonight, Great Hall, Coffman, 8-12:30
John are you "WOOK" From a fellow Acacian
Gamma Phi Call Girl: Your beef is always top choice.

To Chris and Mike of ATO: The night is right, the lights are low
It's time for you to get ready and set
For a wonderful night you won't forget
Love your Pi Phi Dates

ADPi & BETA
One Hot Barbecue!!
We'll really sizzle tonite!
HEY K.K.
Did you hear about the party Saturday?
HEY K.K.
Did you hear about the party Saturday?

TEASE A TARD TODAY
cuz it's PATTY MURRAY'S birthday.
Theta love & ours, Bucky & George
I have been asked so often that I have to make an announcement: DAN MUNSON is a Darling SPD, a Delectable KFP and a Delicious EMB! Thank you for such a special evening! XO Me

There once was a red head named Trish, from the couple they call Trish 'n' Bish. Her 1st personal she gets, as a spring party guest, of a zero with hugs and a "Kish."
BUGS: A teddy bear from afar is a-waitin' down the street... Just come as you are, in your truck or car. Cuz you two just gotta meet. George
Roy-To the King Connoisseur on the Hill, you get an "A" for creating an appetite, Happy B-Day
From Down in the Valley
Surprise your friends with a picture personal. It's an unforgettable way to greet your friends. \$9.25 per inch. Call our Classified Display Dept 376-5585 2:30pm deadline
To JFK: Here is just a short line to wish you a very happy B-day today. Love L.M.W. PS I hope Bugs is feeling better

HAPPY BIRTHDAY YOO MI
Good-luk on bolpen hunt ti year. Love, Mi Kyong
Why is it Mark, Steve, Mark, Greg and Rick have a frat house and the rest of us don't? ACACIA PRES


STRUM!
Friday, 5:00. Brat Shoppe. Beer. Life is short. Be there!
So Stoa and Ko Eldevick Two whole months and Going strong!
Geoffrey, Would ya ever wama celebrate my birthday and make it two weekends in a row?? pnc
To the best pledge in the world: Congratulations Rhonda!!!
Tonight you become a Chi O sister! Luv, your big sis Marcy

BEAUTIFUL BLOND
Met you at DT Dayton's running shoes Wed 5/9. I have to see you again. Pls call me 926-5960
BETH NORMAN
Thank you for everything Love P.J.
HOPPER- How about going for the Rookies Award? Remember, no swearing, spitting, or whatever on the beach. Streech

JEAN LUND
HAPPY MOM'S DAY!
-from all your kids
POOR, POOR PADDY MURPHY!
JANA
HAPPY BIRTHDAY MAY 12 GUESS WHO
EXTRAVAGANZA II
MAY 18
HEY COKE!!
Happy 19th Birthday tomorrow!!
From your DARLING sister
BASS (FOX),
HAPPY BIRTHDAY
Maybe you'll get a NECK. Love Ben
BRYAN SORENSEN
You owe us one!! Happy Birthday!
Beach Doubles- Gopher Bo, he's too cocky. STS

G Y A O A V !
Look-out-Ross Levin is 20 & giving away free kisses all day!!-Hey let's go Happy Birthday to my big brother Steve. Have a good one!
Happy Birthday Sandy! We're going to miss you next year.
Happy Mother's Day Mom, whoever and wherever-Thanks for life!!

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U Film Society — Bell Museum
 Wed., Thurs. 7:30, 9:15 p.m.
Naked Civil Servant

 Here is the famous, little-seen film about Quentin Crisp (left), subject of this three-time Emmy-award winning, British-made film adapted from Crisp's notorious autobiography, "The Naked Civil Servant." Crisp personally introduces the work, based on his life as intermittently a journalist, a commercial artist, life-studies model and poet and playwright. He has also been an overt homosexual in London since the 1920s. "Phyllis Diller in drag, wearing a Carnaby Street hair shirt. That's about as close as I can get to giving you the flavor of this book," which the film captures, said a New York Times reviewer. "Life is a funny thing that happened to Quentin Crisp on his way to the grave." Crisp's flamboyance only underlines the one-man Theater of the Absurd, which this film is, and Crisp's courage in asserting his true being. John Hurt (Midnight Express) plays Crisp in the film itself. Adm. \$2. (373-5387)
'Naked Civil Servant' fully clothed

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Cecil Taylor: Jazz Talk

by Tom Surowicz

When you hear Cecil Taylor play the piano, it makes you wonder if all those other folks who've mounted the little black bench have been messin' with the same instrument. He's that unique. Twin Cities jazz fans were treated to a live demonstration of Cecil Taylor music last Thursday, and it confirmed that his records are not isolated cases of mastery, that his occasional supporting musicians (the Unit) are not essential, and that the eight extra bass keys on the Boesendorfer are mere icing on the cake. Twenty years ago Taylor's playing was different, stunning, advanced, revolutionary. Today Taylor's playing is similar, yet still stunning, and at the forefront of free improvisational music.

At the Children's Theatre concert Taylor seemed to be in rather romantic mood. He attacked the keyboard as strenuously as ever at some points—karate-chopping a section of notes at both ends of the spectrum simultaneously, cross-armedly picking with near-locked fingers around middle C, his hands looking like the Mouse King and his troops in the *Nutcracker*, and fiercely elbowing customarily warm bass notes. Yet for all the cathartic fury, which longtime fans have come to expect, much of the concert was marked by tenderness.

Both sets began and ended with a series of statements, or motifs, not tunes, *per se*, since often only four

or five notes were involved. These statements were warm without being flowery, Taylor's touch here was tender, yet still percussive. These ruminative motifs were reiterated many times during the main body of the improvisations. They gave focus to the proceedings, a certain internal logic, and offered release at the end of a particularly thunderous barrage of notes, rather like the releases after certain jazz-rock high-decibel crescendos (Santana comes to mind) or the pause after an Art Blakey drum solo. One of the right hand motifs in the first set directly suggested Blakey and other hard boppers, and made it clear that Cecil's music is in the Black American (read blues and gospel) tradition.

...

I had the pleasure of interviewing Mr. Taylor on the afternoon of the Children's Theatre show. Contrary to advance reports about Taylor being a bear to interviewers, the pianist was the soul of charm. He had good things to say about nearly everyone and everything discussed, with the exception of Keith Jarrett, a "bad actor" and "good businessman" with whom "nothing much has happened musically in the last seven or eight years." Along the way I learned the following: that he had "no idea" where Black music is heading, but thought the Art Ensemble of Chicago's work is

evidence that it is changing; that he heard a record by Bootsy Collins recently and it "sounded pretty good"; that if Thelonious Monk "wanted to come back and play just one note all night, whatever," he was ready to listen; and that, among pop performers, Marvin Gaye was "the one for me. He gets better the more I listen to him, a very moving artist."

Cecil also had words of praise for many other pianists, among them Anthony Davis ("very interesting"), Hilton Ruiz, Horace Silver, Billy Taylor ("who's kept a high level of piano playing for years") and Mary Lou Williams ("Nobody plays piano like Miss Williams, nobody gets those kinds of sounds"). What follows, then, is a severe abridgement of a very long, very fruitful interview.

Surowicz: I was wondering about your recent duet with Tony Williams. Did you know you'd wind up on the same record with George Benson, Jan Hammer and those people, are you satisfied with the results, and why is it called *Morgan's Motion*?
Taylor: It's called *Morgan's Motion* because there's a man in New York who has been following this music for at least as long as I've been playing and I had a long talk with him about the possibility of doing this record with Tony and he convinced me that I should do it. I had certain reservations about it. I'm glad that I did it. I more or less

knew the other people who would be on it.

S: Do you think there's a chance this might expose you to a larger audience, say jazz-rock fans or young people?

T: (laughing) That's sort of a seductive mythology, you know, it doesn't work out that way. It seems to me whatever gains exposure on a large scale is not accidental, it's pretty much determined either by a kind of musical niche that you fit in, or the power of the people in the business who are producing you. I haven't heard the piece, I think they've excised about three or four minutes from that take, but it's still about seven or eight minutes long, and I've heard one jockey say he can't play it because it's too long. (pause)

Tony's very interesting. To me at that time he was a very interesting study. Here's a man who had if not noble abilities in the early '60s certainly very promising ones, and he's made certain musical choices in the last 15 years. I don't feel that musically the years have been very kind to him. He's obviously still capable, but the music that's come forth from the drums in those 15 years may be interesting music, but I don't think he's really aware.

S: What about your controversial duet with Mary Lou Williams?

T: (laughter) Mary Lou Williams is to me one of the most important figures in the history of this music, and the record of her work

substantiates that. I thought she played very well at that concert. She might not have played with an attitude that she thought best; she was perhaps a little upset.

S: Upset?

T: Well, Miss Williams has definite ideas about the way things should proceed. She envisioned the concert as a by rote encapsulation of all the periods (in jazz) that she felt were important and that meant the stylistic duplication of the literature of that period, which I think is one way to do it. But I'm of the opinion that if you truly love the music, each of us, whether we know it or not, have assimilated a lot of what the previous masters have said; and my point was that you do not create music by presupposing anything. What you do is look inward and try to find out what it is you have learned and then, with the frame that you are, you try to make a comment on all of that.

S: I'd like to hit you with a quote, especially since we're here in Walker Art Center. The last time I saw you was in New York in Central Park and the program read "presented by Joseph Papp," and then at the bottom, "in cooperation with Mayor Koch and the City of New York, etc., etc." A fellow named Francis Newton wrote in the '50s, "There's a wholly disastrous desire to intellectualize jazz, to make it academically respectable and at ease among the

Taylor to 8

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like a little squirrel

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Curtain Call

• *The Act Itself* by Jim Stowell; Palace Theater, 324 5th Ave. So., Mpls., 375-0343. Reviewed this issue. Opens tonight and runs through May 28.

• *Amphitruon* by Plautus; University Theater, Rarig Center, 375-2337. Little of the comic genius of Plautus is apparent in this plodding production. To succeed, the play needs lots of energy and vitality, commodities all too lacking in director Barbara Wiener's lack-luster production. Among her cast, only Leon Burnet, in the role of Mercury, has any feel for this type of comedy, but he can't carry the show by himself. It all adds up to a comedy devoid of laughter. Runs through May 13. —RHC

• *Another Part of the Forest* by Lillian Hellman; Theatre in the Round, 245 Cedar Ave., Mpls. 338-9123.

Excellent staging of Lillian Hellman's sequel to *The Little Foxes*. Though not as good a play, an extremely talented cast, and the assured direction of Charles Note combine for a top-grade production. Runs through May 13. —MP

• *Camelot* by Lerner and Lowe; Chanhassen Dinner Theater, Chanhassen, 934-1525. King Arthur and his knights come to life in a full blown musical production.

• *Domino Courts* by William Hauptman; At Random, Walker Community Church, 3104 18th Ave. So., Mpls. 646-2134. Area premiere of Obie Award winning play set in the Oklahoma Dyst Bowl of the 1930's. The play deals with American dreams and fears as four people probe each other's past. Runs May 10-27.

• *How Jones Goes Down for Anybody*; Dudley Riggs' Etc. Theater, 1430 Washington Ave. So., Mpls. 377-2120. Latest Riggs' revue lampoons corporate chicanery, congressional skulduggery, and wayward Think Tanks.

• *A Flea in Her Ear* by Georges Feydeau; Chimera Theater, 30 East Tenth St., St. Paul, 227-7058. Farcical romp through a respectable home and the Pretty Pussy Inn, an anything-but-respectable hotel for amorous adults. Opens tonight and runs through June 3.

• *The Glass Menagerie* by Tennessee Williams; Park Square Theater, 400 Sibley St., St. Paul, 291-7005. This play requires a delicate touch if its great potential is to be realized; a touch this group doesn't possess. The acting is, for the most part, rough and the directing uneven. Runs through May 12. —GA

• *The Honeymoon is Over*; The Acting Company Musical Theater, 3736 Chicago Ave. So., Mpls. 377-9742. A new musical revue about the dreams of a much married couple. Runs through May 12.

• *I Do, I Do* by Tom Jones and Harvey Schmidt; Chanhassen Dinner Theater, Chanhassen, 934-1525. Musical exploration of a 50-year-old marriage. Been running for eight years; may never close.

• *A Late Snow* by Jane Chambers; The Out and About Theater Company, 2301 East Franklin, Mpls., 332-7482. Latest offering of this gay oriented theater group. Runs through May 26.

• *The Life* by Martha Roth; At the Foot of the Mountain, West Bank People's Center, 2000 S. 5th St., Mpls., 332-4857. This new play by local poet Martha Roth examines the issue of prostitution in our culture and its ramifications for all women. Roth suggests that all women succumb to prostitution of one sort or another because of the way in which society socializes them. The language of the play is raw and the mood is highly emotionally charged. Though not all of the production's theatrical devices are equally successful, the play generally succeeds in conveying the dehumanizing results of living "the life." Runs through May 20. —GD

• *Luv* by Murray Schiagal; Punchinello Players, North Hall Theater, St. Paul Campus, 373-1570. Reviewed this issue. Runs through May 19.

• *The Mikado* by Gilbert and Sullivan; Orono Ensemble Theater, Maple Plain, Minn., 478-2883. Gilbert and Sullivan's classic operetta set in the imperial court of Japan. Runs through May 27.

• *Murder in the Cathedral* by T.S. Eliot; Cathedral Church of St. Mark, 519 Oak Grove, Mpls., 338-6714. The spiritual, intellectual, emotional and physical struggles of a man's discipleship are explored in Eliot's award winning play based on the life and death of Thomas Becket. Part of the Cathedral's annual festival of the arts. Runs through May 15.

• *Pinochio* adapted by Tim Mason; Children's Theatre Company, 2400 Third Av. So. Mpls. 874-0400. Reviewed this issue. Runs through July 14.

• *The Robber Bridegroom* by Alfred Uhry and Robert Walden; Chanhassen Dinner Theater, Chanhassen, 934-1525. The price and distance you have to travel may be handicaps, but if you make it out to Chanhassen you'll be treated to an evening of lively bluegrass music, good singing and dancing, and generally high spirits. Certainly a painless way to spend the evening. —GD

• *Same Time Next Year* by Bernard Slade; Chanhassen Dinner Theater, Chanhassen, 934-1525. Love story about a once a year affair.

• *Two For the Seesaw* by William Gibson; Theater 1900, 1900 Nicollet Ave., Mpls., 871-9020. Gibson's love story between a staid Nebraska lawyer and a kooky would-be dancer from the Bronx gets another look-see in Theater 1900's final show of the year. Runs through May 20.

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Billboard

Dance steps

Jessica Lockhart and Steve Koesler, members of the Nancy Hauser Dance Company, present a concert of new solo and group works tonight and Saturday (8 p.m.) at the Guild of Performing Arts.

Filmic farewell

On Wednesday, May 16, at 7:30 p.m. in 125 Willey Hall, filmmakers will pay their last respects to the University's moribund film program with a juried show of films by student filmmakers. Try to attend if you're at all interested in saying goodbye to what could have been a grand experiment in University aesthetic development.

Jazz notes

Four big events highlight this week's busy jazz calendar. Tonight and tomorrow night, modern jazz hits the campus as the Mike Elliot Quartet performs at the Whole Coffeehouse. With the excellent Bobby Peterson on piano, this group could as easily be called Natural Life II.



Keith Jarrett

On Sunday the phenomenally popular pianist Keith Jarrett will bring his all-Scandinavian band, Belonging, to the Guthrie for one show. The performance is already a sell-out, despite tickets priced at \$8.50 and \$9.50.

On Monday the Twin Cities Jazz Society will be throwing their second big bash at the Prom Center. The first, a resounding success, drew over 2,000 people. The line-up this time features Irv Williams, the Mouldy Figs, Tommy O'Donnell, the Percy Hughes Quartet, Doris Hines and many others. Tickets are \$4.00 for the general public, \$2.50 for members—not bad for five hours of music.

Finally, on Thursday Orchestra Hall will be presenting the Toshiko Akiyoshi/Lew Tabackin Big Band. Watch for another Peterson, Tom, in the reed section.

Ribs and grass

Remember that good old stick-to-your ribs food Mom used to cook? Well, the musical equivalent will be served up twice this Sunday, as a new, improved version of bluegrass duo Homer and Jethro host two Mother's Day dinner shows at the Carlton Celebrity Room. The original "Homer" (Henry Hayes) died in 1971, and mandolin ace Jethro (nee Kenneth) Burns carried on alone until Kenneth Eidson recently joined as a new guitar-picking sidekick. The shows, starting with the Powdermilk Biscuit Band and Upper Mississippi Bluegrass, are at 1 and 6 p.m.

Glad to be gay

Englishman Tom Robinson presents a political abrasion level almost equivalent to that of the Clash. The music is a lot quieter, and more accessible to American ears, but Tom Robinson pulls no lyrical punches (songs like "Glad to

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Theater festival

This weekend, the Minnesota Theatre Festival of Companies celebrates its second presentation of performances, workshops, and discussions by nine of the area's most adventurous theatrical groups. Running Friday, Saturday, and Sunday at both the Frey Theatre at College of St. Catherine, St. Paul and the Edyth Bush Theatre, St. Paul, the festival bills itself as "the time to see theater breaking new ground, and to examine different methods of creation, rehearsal and production. It does indeed promise to be a stimulating, varied—and blessedly inexpensive—event. All facets of "process and production" will be explored, with daily workshops in addition to the various performances. It's an exceptionally diverse line-up, one

that satisfies every theatrical taste, be it Commedia Dell Arte, feminist, improvisational, or puppetry. The entire weekend of theater (some 50 hours' worth) is \$15, \$10 for students and seniors—a remarkable bargain for those accustomed to paying the same for a night at a dinner theater.

The participating companies include:

The Palace Theatre, performing an original work entitled *The Act Itself*, the story of a theater company's struggle to survive; Sat., 9:15 p.m., Edyth Bush Theatre.

The Illusion Theatre, a music/mime/dance/theater troupe, will present a workshop entitled "Touch"; Sun., 10:30 a.m., Fontbonne Gym, College of St. Catherine.

At the Foot of the Mountain, a "radical women's theatre collec-

tive," will be performing *The Life*, a work examining the explosive issues surrounding prostitution; Sun., 1:00 p.m., Edyth Bush Theatre.

The Performers Ensemble will present a collaborative performance/workshop, "Clowns and Buffoons"; Sat., 2:00 p.m., Frey Theatre.

The touring theater Commedia '79 will perform *Zadig*, a new work based on Voltaire, done in the Commedia Dell Arte style; Fri., 6:30 p.m., Frey Theatre.

Blackthorn Theatre will be presenting *Helen*, an anti-war play of myth and ritual about Helen after the fall of Troy; Sat., 6:30 p.m., Frey Theatre.

Calling itself a "theatre of all means," the Heart of the Beast/Powderhorn Puppet Theatre will combine music, dance, poetry, ritual, pagantry and puppetry in a repertory of "small shows"; Sun., 3:30 p.m., Frey Theatre.

The Minnesota Institute of the Deaf will present their production of "Celebration," performed in sign language with voices, sound, music, and dance; Fri., 9:00 p.m., Edyth Bush Theatre.

Members of the Cherry Creek Performer Troupe will conduct a workshop teaching vocal and physical training techniques used by the Teatro Laboratorio de Bogota; Sat., 11:30 a.m., Fontbonne Gym.

Additional workshops will be held all weekend at Fontbonne Gym, College of St. Catherine. Tickets are available at Walker Arts Center (377-7500).



Gene Hoffman & Doug Maynard

by Tom Surowicz

"When Doug Maynard is on, there's no better singer in the Twin Cities."
—Jon Bream, Mpls. Star

I don't always agree with Jon Bream. Far from it. But then, nobody's perfect. He did hit the nail on the head with Doug Maynard, though.

It's been a good two years or more since Bream's guide to local bands was written. During that time Maynard's gone through some heavy duty changes. The band he then fronted, Troubled Sleep, is long gone. They broke up partly because he was, in those days, a damned difficult person to have as a leader. Afterwards, he admitted to himself that he was chemically dependent and now is a practicing AA member.

Since that Bream piece, Maynard's had, to my knowledge, just one other bit of press exposure. In March the *Musicians Insider* ran an excellent cover story entitled, "Under the Influence: Alcoholism and Musicians." In that article five prominent area musicians spoke frankly about the symbiotic relationship between music-making and drug abuse. It was a story that needed to be told, and Doug was one of the people doing the telling. What was lacking in the piece, however, was any appreciation of the talents of the musicians interviewed. The writer of the feature wasted no time getting to the heart of the matter. Her first question to Maynard was: "Did you do any other drugs besides alcohol and pot?"

It's about time somebody took the time and ink to salute Maynard's vocal abilities. They're far more interesting to me than his capacity for self-destruction, and today they're happily far more vital. So here goes.

One thing that hasn't changed in the last couple years is that when Doug's on, there's nobody around to match him. He started singing at the ripe old age of 15 with a band called Metropolitan Soul, and that's a good description of Maynard's sound to this day. Metro soul: the sound of the city, with action, some hard knocks, and lots of grit built into it. A tough, commanding sound, capable of roaring, projecting like a full horn section.

Yet, Doug can sing pretty for the people, too—tender things, like J.J. Cale's "Magnolia", a holdover from his days with Passage. It's a sound full of soul: as passionate as Joe Cocker; as hard-driving as Frankie Miller; as stately, full-bodied and congenial as Bobby "Blue" Bland. To borrow a phrase from Garrison Keillor, when this man sings a song it *stays sung*.

And the songs he sings are only the best—from little-known classics like Bland's "I Wouldn't Treat A Dog (The Way You Treated Me)" and "Who's Foolin' Who," which now belong to him, to tunes everybody knows and most singers won't attempt, for fear of comparison, such as "Cold Sweat" and "It's Been a Long Time Comin'." When you hear Maynard's version of that hoary David Crosby epic, you'd think it was written by Percy Mayfield, or Curtis Mayfield, or Ray Charles. That metropolitan soul again. And when he sings "Cold Sweat," you break out every time.

Maynard has put together a fine new band called Spaceheater, which cooks like its namesake. They play regularly at Bootlegger Sam's and other venues. One familiar face in the band is sax player Gene Hoffman, a seven-year member of Willie and the Bees. Gene is one of the jazziest and best of Minneapolis' many funky sax men; his sound often calls to mind Willis Jackson, Eddie "Lockjaw" Davis and other tough tenors who rose to prominence with the organ trios of the '50s. After some months on the road with "a band of dreamers, tryin' to make it big without any firm gigs," Gene returned to his home town and hooked up with Spaceheater.

It was a fortunate alliance. Hoffman nightly matches the grit of Maynard's vocals with the honk of his horn. He's a big brick in that wall of sound on "I Wouldn't Treat A Dog," and the warm undertow of the slowly cresting wave that powers "I Shall Be Released." Plus, few musicians are more fun to watch. As he bends back, down and around to wrench out a solo, or throws himself wholly into playing a tambourine, you root for him to hit those high notes and smile at the way he keeps that beat.

Doug and Gene have given bar-hopping Twin Citians a lot of bright moments. They seem ready, and are undoubtedly able, to provide plenty more with Spaceheater. It's great to have them back.

Be Gay" leave nothing to the imagination of concerned mothers everywhere). The Tom Robinson Band makes its Twin Cities debut at the Longhorn this Thursday, May 17.

Greeks bearing gifts

The U Film Society, with the cooperation of the Greek-American Cultural and Educational Society of Minnesota, is showcasing five Greek films tonight through Tuesday, Bell Museum of Natural History. Three of the films, including the opening and closing night selection *Iphigenia* (see "Flickers"), are by the country's best-known director, Michael Cacoyannis; who gained international recognition in 1964 with the Oscar-winning *Zorba the Greek*. Whether he's adapting classical plays to the screen or creating a "personal" cinema-verite documentary on the dictatorship in his homeland of Cyprus (*Attila '74*), Cacoyannis is always deeply concerned with the social and cultural politics of the country and how these affect individual lives. But always the "message" grows out of lively dramatic



Iphigenia: tonight & Tuesday at UFS

situations.

Besides *Iphigenia* (tonight and Tuesday, 7:30 and 9:45 p.m.) and *Attila '74* (Sat., 9 p.m.), Cacoyannis' first international success, *A Matter of Dignity*, which London critics hailed as the Best Film of 1957, will be screened on Sunday at 9:35 p.m. It tells the story of how an impoverished family exploits a daughter to bring money into the home. Other films in the series include *What Did You Do in the War, Thanassi?* (Sat., 7:30

p.m.), Kino. *Katsoouridis'* 1973 satire on war and resistance; Nicos Panyatopoulos' *Colors of the Rainbow*, an unusual drama about the investigation of a man who supposedly commits suicide by walking into the sea after filming a commercial; and *Days of '36* (Mon., 7:30 and 9:30 p.m.), the second film by Theodor Angelopoulos (*The Travelling Players*), in which a prisoner holds a corrupt politician hostage in protest of the Metaxas dictatorship of 1936.

Glitter roots

Rod Stewart is currently in critical disfavor. You can see some of the reasons why tonight and tomorrow night (Willey Hall, 7:30 & 9:00) in a concert film of Stewart and the Faces, shot, astonishingly enough, around the release time of one Sir Rodney's better solo efforts, *Never a Dull Moment* (1972). Stewart primps and prances around like the Scarlet Pimpernel, jiggling his bum while the camera moves in for a close-up. The whole affair—recorded somewhere in England and featuring adoring tartan scarf-waving fans—ends up in a rain of glitter, a portent of Stewart's ultimate demise as a Tinsel Town Rocker. With Ron Wood & guest appearance by Keith Richard.



Rod Stewart



Akiyoshi & Tabackin

Editor: Randy Anderson • Asst. Editor: Peter Picard • Art Director: Mary Gress • Photo Editor: Phil Prowse

Film

The Far Shore

Self-important Import

by Ann Miller

The Far Shore is one Canadian film that should have stayed on its side of the Great Lakes. The film will have little meaning to viewers unless they are students of the socioeconomic climate of post-World War I Canada, or are interested in Canadian art movements of the early 20th century.

Viewers must also be prepared to respect and endure the personal esthetic and private vision of director Joyce Wieland, an artist and experimental film maker of some experience. Wieland asks the audience to tolerate a work of "art" that lacks standard entertainment qualities like narrative pace and timing. *The Far Shore*, released in 1976, was her first feature-length production.

The first scene opens with the camera descending on a pastoral scene in rural Quebec. It is 1919. Enter beautiful heroine Eulalie (Celine Lomez), dressed like a model in a Revlon perfume ad, escorted by Ross (Lawrence Benedict), a Toronto engineer who has all the personality of a body snatchers pod.

Eulalie accepts Ross' offer of marriage, apparently on the rebound. Her identity and context are never really established, as though she has sprung up from the landscape like Venus on the half-shell. Her lack of identity leaves the viewer uneasy from the beginning.

Once the bride is ensconced in a Toronto mansion, she's a stranger in a strange land. Her husband emphasizes her foreign-ness and reveals himself to be a pseudo-English philistine. He hates her

"gloomy" renditions of Debussy on the piano, her only means of expression and consolation in her loneliness.

Ross is a member of the snobby exploitative class; he wants to rape his land like he rapes his wife, without giving a rat's ass about the ecological or emotional consequences.

Ross has a painter friend, Tom (Frank Moore), whose talent he really isn't convinced of. He rejects Tom when an art dealer rejects Tom's work and here copious references to Canadian art history begin to be lost on American audiences.

Eulalie recognizes a soulmate in Tom. "You're in love with a rock, a tree and a piece of sky," she gushes to him in a charming French accent.

He understands her need for artistic gratification. She sympathizes with his tolerance for a society made up of people like her husband.

Just before the film's end, Eulalie becomes Tom's lover after diving into what must have been an ice-cold northern lake, and swimming to a far shore in her perfume-ad getup to meet him. Her aquatic passion provokes laughter, but the affair and the film inevitably end in tragedy.

This synopsis of *The Far Shore* is a lot more exciting than the film. The director seems to forget her audience most of the time; she strains our patience with lengthy and/or useless scenes. *The Far Shore* needs to be edited with a dull ax-blade.

The story contains a couple of



Soulmates: Eulalie (Celine Lomez) & Tom (Frank Moore)

subtle elements that are puzzling without analysis. For instance, the only sex scene is at once romantic and vulgar. The surrounding watery wilderness is beautiful when Tom and Eulalie finally come together, but they jerk and grunt like mating rhinoceroses. The contradiction obviously fascinates and pleases the director, but confuses the audience.

Most non-Canadians will not perceive the symbolic nationalistic conflicts facing most of *The Far Shore's* scenes. There is Anglo-Canadian stiffness versus French Canadian sensitivity, Toronto versus Quebec, business versus art, exploitation versus nature, and so forth.

The best part of Wieland's work is her breathtaking exterior locations, and her knack for composing within the camera frame.

Her feeling for period and atmosphere is good, but it wouldn't satisfy a pedant. The portrayal of time and place is inaccurate; the same story could have been filmed in St. Paul, so little do we see of Toronto, and the costumes are seven years behind the film's setting.

Actress Celine Lomez may follow Genvieve Bujold in Canadian acting exports. When she attempts to act gay and animated, she's mechanical and irritating; but the rest of her work in the film,

mostly reaction bits, is appealing. Her natural beauty, plus a strong supporting role in a recent thriller, *The Silent Partner*, should gain her some American attention soon.

Cedar Theater management should be commended for taking a gamble on a film with an obscure reputation south of the border. The basic concept of *The Far Shore* transcends current movie offerings of remakes, rumbling-screen sci-fi, and slick nostalgias.

Unfortunately *The Far Shore* fails the Cedar because it's boring. It decreases its potential audience by reinforcing the stereotype that non-commercial films provide the experimental viewer with little more than tedium and numb butts.

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Yale & Mary . . .

. . . Mary & Isaac . . .

. . . Isaac & Tracy

Manhattan A New York State of Mind

by Jim Davidson

Midway through *Manhattan*, 17-year-old Tracy and her 42-year-old boyfriend Isaac are tottering on the verge of a breakup. "What will happen to us?" she asks. He frowns and then instantly dredges up a line from *Casablanca*. "We'll always have Paris."

And moviegoers will always have *Manhattan*. Someday, although it's hard to imagine, Woody Allen will probably make a better movie. If he doesn't, then we'll just have to content ourselves with seeing this one over and over again. It's that rich.

As he did with *Interiors*, Allen has again taken some tremendous risks. He stakes the success or failure of *Manhattan* on a May/December romance that may look monstrous or inherently exploitative to different factions in the audience, and he also keeps a fairly tight rein on the wild and woolly brand of comedy that made him famous. Parts of *Manhattan* are a scream, all right, but the humor is even more literate and literary than in most Allen movies. Folks who don't recognize names like August Strindberg and Diane Arbus may wind up scratching their heads a lot.

Allen's *Manhattan* is a strange and exotic planet, a high-rent district inhabited by characters whose favorite gambit is to charm each other with honesty and dazzle each other with brilliance. When they're not meeting for coffee or strolling together through Central Park, they're home working on books that will perfectly express their brilliance, honesty and openness.

Sound snotty? Does it sound like Woody Allen, the long-time foe of pomp and circumstance, has deserted to the enemy?

Rest easy. Allen does romanticize Manhattan to the hilt, using black-and-white photography and a lush George Gershwin score to set the mood—a movie mood, far more intense and climactic than ordinary life. But the movie is more a critique of the New York way of life than a glorification of it. Allen sets up his characters both as special, blessed beings and as selfish oafs who stumble from one broken romance to the next. It goes with the territory.

Yale (Michael Murphy) loves his wife Emily (Anne Byrne), who doesn't know that he's also crazy about Mary (Diane Keaton), who soon tires of the married-man routine and seeks out Yale's best friend Isaac (Allen), who is mildly involved with Tracy (she's deeply involved with him) and deeply annoyed with his ex-wife Jill (Meryl Streep) who now lives with her lesbian lover.

Complex as that all may seem, *Manhattan* isn't a movie dominated by its plot. The shaky alliances and flickering romances are loosely woven into a story whose first inspiration may well have been the Gershwin songs.

With feelings to fit every occasion, the music gives *Manhattan* its emotional resonance. First there's the joy and wonderment of "Rhapsody in Blue," backing cinematographer Gordon Willis' grand visual tour of the city in the opening scenes. Later the movie wells up with a sense of vulnerability and longing as "Someone To Watch Over Me" fills the space around a love affair that's just starting to bloom. At the end, "Strike Up the Band" fades into Gershwin's plaintive show-stopper "But Not For Me," perfectly expressing the heartache up there on the screen. It's a pure, unadulterated movie moment that people will be reliving forever.

From the very beginning of *Manhattan* when Woody Allen's off-screen voice is fumbling around in

search of the proper tone for his "book" about his city ("He adored New York City, he romanticized it all out of proportion" and "It was a metaphor for the decay of contemporary culture," among other tries), the movie picks up and discards an astonishing variety of different moods. Allen acts as the maestro, blending and balancing them so adeptly that we see and hear the bitter with the sweet, the funny stuff with the deadly serious.

It all comes together in Isaac Davis; easily the best character—and the best performance by far—in Allen's career. He's a TV writer who one fine day decides to chuck those moronic scripts and devote himself to writing a book.

Isaac at first seems like another slight variation on Allen's carefully rehearsed *shlick* as the loveable, brainy twerp who jokes about his own sexual frustration, height, self-absorption and general talent for screwing things up. You've seen him across from Spiderman in the morning funny papers: the artist as loser, trying to dispel his own self-doubts by voicing them endlessly and turning himself into the butt of the gags.

That character, however, hasn't been healthy since Allen's *Love and Death* five years ago, and he was already wheezing his last breaths in *Annie Hall*. His replacement still looks and sounds like the Woody Allen of old, but as *Manhattan* unfolds it becomes clear that Isaac on the surface is more confident and secure. What other Allen character could say, quite matter-of-factly, that he never had any trouble meeting women?

Warren Beatty he's not. Isaac stands at a difficult juncture of his life: jobless, twice-divorced and guilty as hell about his relationship with Tracy. "Yeah, but she's 17 years old," he says again and again when people suggest that she seems like the right woman for him. "Awwww. I gotta get out of that," he says, refusing to entertain the possibility that they might walk off into the sunset together.

Of course he's right to retreat, since there is indeed something pathetic and stunted about a 42-year-old who maintains the charade that his 17-year-old lover is his equal. And of course he's also wrong to think about leaving Tracy, since she's patently more honest and open—and therefore more mature—than he is.

Thanks largely to Mariel Hemingway's faultless performance, their romance develops into the tenderest part of a priceless tender movie. If love indeed conquers all in *Manhattan*, then Isaac can be absolved of his guilt over Tracy.

Alas, it doesn't and he can't. One way or another, he can't help but treat her badly, and there lies the dilemma—sad, romantic and insoluble—that keeps *Manhattan* from being a movie in praise of Isaac Davis.

Humor is his saving grace. Here as never before in an

Allen movie, however, the most uproarious moments come in the middle of earnest dramatic scenes. Tracy or Yale or Jill or Mary may be dead serious, but meanwhile Isaac the Flake starts flinging one-liners right and left.

Clearly it's a defensive maneuver, Isaac's way of protecting himself from the feelings of loss and rejection that result from every single one of his friendships and love affairs in Manhattan. It's the old gotta-laugh-to-keep-from-crying routine, but it's a brand-new direction in comedy for Woody Allen. In the past his characters were insecure, but they never were in such deep personal trouble as Isaac.

Diane Keaton's Mary is mired in trouble, too, so perhaps it's not surprising that she and Isaac have nearly all of *Manhattan*'s funniest lines. She's *Annie Hall* with brains, a dithering Radcliffe grad who's vainly trying to talk herself into the idea that she's beautiful and brilliant and therefore worthy to live in Manhattan.

At first she plays a snooty little twit, the arch-foe of "derivative" art and the perpetrator (with Yale) of *The Academy of the Overrated*, a dumping ground for supposed artists like Norman Mailer and Ingmar Bergman. When Keaton strides down the sidewalk, one hand on her hip and the other waving to make a point, she has all the mannerisms and inflections down perfectly. Soon enough, though, she drops the mask and proves that pretentious folks are human, too. It's all hilarious, and Keaton has never been funnier.

The ensemble acting surpasses all expectations. Allen sprinkles "y'know" throughout Isaac's lines, and he often delivers them so haltingly that they sound improvised. Allen's real-life friends, Keaton and Murphy, sound just as natural. During many of *Manhattan*'s most wrenching and dramatically volatile moments, the actors seem to be inventing words to fit a dramatic premise that all of them understand perfectly. "Here's where the scene should go," one can imagine Allen saying, "so let's go through it the way we did last July . . ."

Near the end of the film, Isaac discards his various masks, comic and otherwise, and appears to speak directly to the audience. He talks again about Manhattan, raising the possibility that he and his friends are just dithering around and creating neurotic problems for themselves to pass the time. Then he rips into a Philosophy 1-001 question, "Why Is Life Worth Living?"

No other filmmaker this side of Renoir and Chaplin could be trusted with the question, yet Isaac's answer turns into *Manhattan*'s most heartfelt and touching moment. He lists a dozen or more indispensable things, from Groucho Marx and Willie Mays on up to a certain woman's face.

Not the woman herself, but her face, that thing that excites his sense of the beautiful. At that moment Isaac feels

more deeply moved than in any other scene in *Manhattan*, and for an instant it looks as if Woody Allen has bestowed Isaac with all the highest virtues—honesty, openness and (at long last) a loving heart.

But Isaac is no saint. His momentary joy is again tempered by feelings of pain and longing and loss. In his mind, the "face" is more an art object than a sign of a palpable human being; and art can't possibly heal all his wounds.

"You're too easy on yourself," Isaac tells his good friend Yale late in the movie. The same can't be said about Woody Allen the screenwriter, the movie director and actor. *Manhattan* shows characters who inflict pain without flinching, characters who are hurt by others but who then turn around and—unthinkingly—inflict the same damage on other loved ones. Isaac, the best and the worst of the bunch, is more than just another funny face.



Isaac Davis lists a few of his favorite things

Film

Dawn of the Dead

Get Out Your Shock Absorbers!

by Michael Bliss

It's always nice to see progress in a director's work. After writing and directing *Night of the Living Dead* (1970), George Romero gave us *Martin* (1977), a low-budget film like its predecessor, but with an intelligent script, fine acting and some stunning special effects. Now we have Romero's *Dawn of the Dead*, whose title and action indicate that it's a successor to Romero's earliest work. Unfortunately, the film also makes it clear that Romero is suffering from a bad case of aesthetic regression. Unlike *Night of the Living Dead*, *Dawn* is in color; the acting is on a par with *Martin*.

The story picks up where *Night* left off. The crew of a Pennsylvania television station is slowly going to pieces. Wire service bulletins on areas of the state that are "blacking out" as the living are consumed by the dead flit across the screen. The control room personnel are in turmoil. No one seems to be running things. The cameraman can't keep the television image focused, and the station's sound is distorted and unclear.

One by one, the crew drifts away. Fran (Gaylen Ross) and the station's helicopter pilot, Steven (David Emgee) plan to leave. "We've got to save ourselves," Steven explains. They steal the helicopter and light out for places unclear.

Cut to a scene of parallel action. Some state troopers are laying siege to an apartment house in which the residents are protecting their people—even the walking dead among them—from the onslaught of the police. One big, fat, burly cop is eager to spill some blood. "Look at the apartments those spics and niggers live in. Hell, even I can't afford that. Let's get 'em," he drools, caressing his automatic rifle.

When the order to move in comes through, big boy is ready. He storms the building, blasting people right and left. Slam!—he knocks down a door and blows a black man's head to pieces. Finally, a S.W.A.T. man, Roger (Scott Reininger) has to do in his pal,



Q: Are we not men?

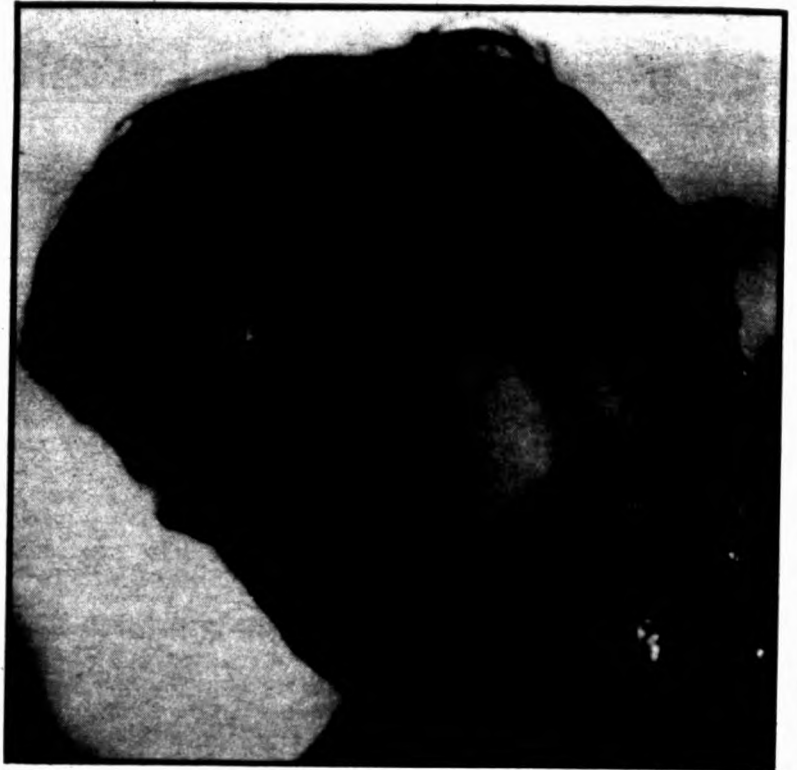
who's clearly out of hand. Yet just when the action promises to subside, a dead male tenant lurches into view, grabs his still-living wife, and bites down right into her shoulder. Romero's camera is there to pick up every grisly detail. We see the man's ghastly, blue-black face in medium close-up; we see his wife's flesh part from the underlying tissue as his teeth rip into her. We see the raw, bleeding flesh, and the pus and blood running down the man's chin before he's dispatched in the only way that the dead can once again be made dead: a bullet through the head.

For the film's first ten minutes, Romero doesn't let up. Gut-wrenching shocks come in peristaltic waves, and you're barely given time to recover from one ghastly incident before another is upon you. Graphic terror doesn't often affect me—I could have taken a nap during *Halloween*—yet *Dawn's* opening scenes made me uneasy. Nor was the impact of these scenes lost on the sneak pre-

view audience. After five minutes, people started leaving the theater, and they weren't walking out because they were bored. Other people did something that I haven't seen in a theater since the horror film kiddie matinees I attended in my adolescence: they sidled over to perfect strangers and sat next to them so they wouldn't be alone in the dark.

The semblance of a plot concerns the activities of Fran and Steven after they team up with Roger and a black policeman, Peter (Ken Foree). All four pile into the helicopter to search for a place to refuge. They eventually hole up in a giant J.C. Penney's shopping center, now peopled exclusively by the walking dead.

"Why are they here?" asks Fran. Steven thinks it's because "they used to like to come here when they were alive." Maybe so. So there they all are, all of these zig-zagging zombies, lurching around corners, groaning as they bump into display windows or trip over



A: We are zombies!

railings. Romero manages to get some fairly effective satirical mileage out of these scenes by intercutting shots of the dead with those of store mannequins. Which look more menacing and unreal is hard to decide.

As our four heroes set up camp in the shopping center, and start randomly picking off the dead just for fun, you begin to wonder who the real dead are: the zombies, or these moral deadheads who are looting stores, acting stupid and shooting people for no reason.

Romero has demonstrated his penchant for dark humor before, and it's again in evidence in *Dawn*. When Peter and Roger turn the shopping center's escalators and Muzak back on, the dead trip and stumble along, looking like comic dancers swaying to a mindless music. Later, when the dead finally gain access to one of the department stores, and start blundering down its aisles—alternately fingering and tripping over the merchandise—they bear a striking resemblance to the live, glassy-eyed compulsive shoppers who can be seen in any large shopping complex.

Dawn has its moments, and it's certainly successful in disturbing the viewer, yet the film is really rather insignificant. For one thing,

although *Dawn* is more technically accomplished than Romero's previous work (there are at least three production credits for explosives units), it lacks *Night's* silly soul or *Martin's* intelligence. After a while, the special effects wear thin. As for the plot, the film virtually has none; it's a string of desultory incidents tied together by periodic shock scenes.

What little social commentary Romero has included in the film is amateurish, the type of critiquing of materialism and inhumanity that most of us were capable of at 15. Sure, the film is well-edited, but so what? The filmmaker expects this type of accomplished artistry in any film worth seeing at all. As for the color cinematography, *Dawn* looks unintentionally washed out, as though cinematographer Michael Gornick didn't know how to properly expose his filmstock.

All that's left to recommend *Dawn* is its cruel, shocking bloodiness—dead people eating live people shown in close-up, grisly detail. *Dawn's* appeal is neither intellectual nor emotional, it's visceral—aiming at the part of our sensibility that shudders at the sight of well-rendered dismember-

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The Innocent

Visconti's Grand Finale

Editor's note: Luchino Visconti's *The Innocent* receives its local premier Wednesday at Walker Art Center where it will show only once (at 8 p.m.) before its regular theatrical engagement at the Edina Theater beginning May 25.

by Tom Baglien

Luchino Visconti's last film *The Innocent*, an adaptation of the 1892 novel by Gabriele D'Annunzio, is at first glance a curious farewell from a director who was a born aristocrat, a practicing Catholic and, oddly enough, a committed Marxist. Curious because D'Annunzio—a flamboyant adventurer and a notorious ladies' man as well as an early apostle of Fascism and a Byronic Hemingway of Italian letters—wrote his melodramatic novel as a glorification of a Nietzschean Superman who, thinking himself above conventional petite-bourgeois morality, lives by his own atheist laws and kills as he pleases.

Although Visconti claimed to admire D'Annunzio's skill as both a poet and a novelist while deploring his politics, he has subverted the book's tone and intent to serve his particular purposes. The incidents of the story are faithfully reproduced, but Visconti has completely changed the ending (because "belief in supermen has been killed by extermination camps") and his amused detachment places the book's hero, the foolishly arrogant Tullio, in an ironic light. This Superman is here unmasked as a Supersexist.

The "new" Tullio (Giancarlo Giannini) is a strutting, preening peacock of a dilettante and a self-absorbed seducer, a freethinker only insofar as his modernist ideas justify his carefree pleasure-seeking. He tortures his diffident, country-mouse of a Catholic wife—the ravishing Giuliana (Laura Antonelli)—with tales of his affair with the fiery Countess Teresa (played by the American actress Jennifer O'Neill). All of Tullio's passion is reserved for this mistress while he looks upon his wife, fondly, as a sister, telling her that "We're two friends, we're two free people." Giuliana—who looks like a cross

between the Madonna and Venus—reacts with typical hysteria: fainting, taking to her sick bed and walking around in mourning.

Tullio remains indifferent to his wife's protestations of love as long as she's suffering and pliant. But when he (rightly) suspects that Giuliana is sexually involved in a liaison with a handsome younger man (Marc Porel), a famous writer of pulp romances that he abhors, Tullio's vanity is wounded, his jealousy inflamed and he again falls madly in love with her. The double standard is swiftly invoked and Tullio "forgives" Giuliana only after her lover dies—all too conveniently—from a tropical disease while traipsing around Africa.

Whisking her off to the beautiful, sun-drenched country villa owned by his dowager mother (Rina Morelli), a reclusive bedrock of Christian godliness who's equally blind to her son's atheism and debauched philandering, Tullio newly idolizes his wife as a physical object to be devoured. The couple are seemingly reconciled and make one last stab at playing "family." In a scene of breathtaking eroticism—lushly photographed (by Pasqualino de Santis) against a still background of white Italian sun and billowing curtains made voluptuous by the summer breeze—Tullio makes love to Giuliana, whose suddenly reawakened sensuality causes her naked body to heave in excitement like a storm-tossed sea. The carnal splendor of Giuliana's flesh is contrasted with the cultural splendor of the couple's surroundings, setting up a fatal dialectic between bodily passion and civilization.

The final twist of fate is that Giuliana is pregnant by her lover. Tullio begs her to have an abortion, but Giuliana refuses because it would be a crime in the eyes of the Church. Obsessed by the child, who Tullio sees as both a mockery of his male pride and an accusation of his own callous passion, this man who thought he knew himself so well is driven to despair, murder and suicide.

Visconti's later movies (*The Damned*, *Death in Venice*, *Ludwig* and especially *Conversation Piece*) have often had an under-



Tullio (Giannini) reserves his passion for the Countess (O'Neill)

current of silliness (though the solemn pacing kept audiences respectful); this time, the silliness is so close to the surface that we can almost see Tullio as a character in a comic opera. Much of the first part of *The Innocent* seems a delicately mocking comedy on the corrupting power of shallow passion—even though Visconti plays the drama in utter seriousness, which makes Tullio's preposterous situation more of a joke and funnier to witness.

Don't get me wrong. It's not that we laugh at the movie but that we laugh along with the melodramatic spectacle Tullio makes of his life through his self-centeredness and moral blindness. Neither as deadeningly solemn and preachy as *The Damned* nor as fussy and ludicrously frenzied as *Conversation Piece*, *The Innocent*, despite its superficially quaint railings against such supposedly "dead issues" as marital infidelity, the tyranny of Catholicism and abortion, is a deliberately slow-paced and carefully thought out meditation on modern society.

What probably attracted Visconti to the material were precisely its implications for today's world. At heart, *The Innocent* is about the

self-destructiveness of a society that's grown so indifferent to humanity that it can callously "destroy"—quite literally—its own innocence. The magisterial evocation of turn-of-the-century Italy shows us a world choking on its affluence and greed as the camera moves through settings drowned in patterned silk couches, tapestries, carpeting, heavy draperies and chandeliers, a world in which even the women's tight clothing suggests psychological constraints to freedom. Most of all, the film is "modern" in its concern with widespread egotism, a *fin de siècle* Me-Generation, that holds sexual conquest to be of more importance than either moral or spiritual beliefs.

But there's also something of the stern moralist about Visconti; everybody pays for their sins. Perhaps this is the only way the director can prove that his "decadent" tastes and Marxist politics aren't really contradictory. But his moralism, his view of people damned in a seeming paradise, takes its toll on the film. The last 30 minutes or so pass like sand through an hour glass—grain by grain. Visconti, suffering from the effects of a stroke, directed *The Innocent*

from a wheelchair. But the movie doesn't feel confining—formal, yes, but not claustrophobic. Shortly after its completion in 1976, Visconti died and the editing was accomplished by notes he left behind. This, perhaps, could account for the rigorously languid pacing of the final quarter, but, I think, the real problem is Visconti's need to spell out every twist and turn of the plot, no matter how obvious.

The switch from playful romantic nihilism to tragic romantic nihilism also takes its toll on Giancarlo Giannini's Tullio. Giannini is best in physical situations, when he's selling pure energy. As he darts about parading his empty, narcissistic charms in the first half of the picture, he's amusingly sly and intense and sexy, and we see how his spidery allure could entrap women. But when Giannini tries to be serious, he's glum. In the last half of the movie, the actor negates himself in the role—as if by not using any physical energy and by moving slowly, with a long face and a smouldering expression, he could impersonate a thinker. Even

Innocent to 8

U Film Society—Bell Museum

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Naked Civil Servant

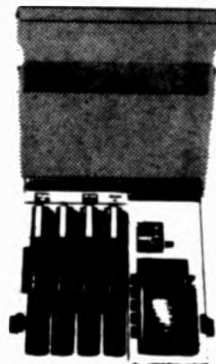
Here is the famous, little-known film about Quentin Crisp (left), subject of this three-time Emmy-award winning, British-made film adapted from Crisp's notorious autobiography, "The Naked Civil Servant." Crisp personally introduces the work, based on his life as intermittently a journalist, a commercial artist, life-studies model and poet and playwright. He has also been an overt homosexual in London since the 1950s. "Phyllis Diller in drag, wearing a Carnaby Street hair shirt. That's about as close as I can get to giving you the flavor of this book," which the film captures, said a New York Times reviewer. "Life is a funny thing that happened to Quentin Crisp on his way to the grave." Crisp's flamboyance only underlines the one-man theater of the absurd, which this film is, and Crisp's courage in asserting his true being. John Hurt (Midnight Express) plays Crisp in the film itself. Adm. \$2. (373-5387)



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Taylor from 1

conservatories, summer schools, and biennales. Respectability is the death of a music which exists because it is a protest against artistic and social orthodoxy and which operates in a way wholly different from *straight* music." How do you feel about that statement? Are you ever worried that you're too accepted by certain sections of the public, and that that's a way of filing you away?

T: Well, we've already been filed away. (smiling) That's interesting

what that's about. We could get into that much more deeply. The issue is specifically the history of the way certain groups of people have made music. Orthodoxy usually is involved with what took place in Europe at a certain time. But we know Europeans didn't create music. The world is there, and all cultures make music.

What one is aware of is, that as a person in the world, you can receive the information or the genius of any inspiration, and then you begin to see that perhaps there is a tradition, an expression that comes

closest to your own personal ideal. And then you incorporate all the varying types of knowledge and put it into a framework, and you move this knowledge around on the basis of a special traditional approach, or a special attitude that you have towards life, in spite of Mayor Koch.

S: While we're on frameworks, I read in a liner note that you got advice on the blues from "Hot Lips" Page. Is that true?

T: Yes, that's right.

S: Did the two of you ever play together?

T: Sure.

S: How did that work out?

T: It was fine. It was good learning.

S: Again, while we're on tradition, have you ever considered playing synthesizer, or any other keyboard instrument besides piano?

T: Well, I think about it, but when you're confronted with a Boesendorfer, that in itself is a life's work.

S: I'd like to hit you with one more quote, this one from the poet and critic Imamu Baraka.

T: Oh, *Leroi*.

S: He says, "Cecil's is perhaps the most European sounding of the New Music, but his music is moving because he is still Black, still has imposed an emotional sensibility on the music that knows of actual beauty beyond 'what is given.'" What do you make of that statement?

T: Well, from one who speaks German, and had an audience with Pound and Mary McCarthy, I can understand his prejudices about

these things, but I don't think he knows too much about the music itself.

Dead from 6

ment. This hardly adds up to much of a motion picture, even though, when it comes for shocks, it does make every horror film produced in the last five years look like a kindergarten production.

Dawn of the Dead is a regrettable step backwards for director Romero, who's shown that he is capable of better things. Come on, George, this is stupid stuff.

Innocent from 7

those magnetic blue eyes look dead.

The women suffer less. Laura Antonelli (who previously made a career of starring in Italian soft-core porno) doesn't give much indication of whether she can really act or not, but the contrast between her chaste, yearning beauty and sumptuously naughty body are enough to keep us fascinated.

However, Jennifer O'Neill (the young widow in *Summer of '42*) is a revelation. Her voice has been dubbed by an Italian actress (Valeria Moriconi), but physically—in look and gesture—she at once conveys the world-weary intelligence and haughty scorn than can devastate men, and though gorgeous to watch, she possesses the reptilian glitter of a spoiled woman who would crunch your heart to clean a pore.

Interview

Sherill Milnes



Milnes as Rodrigo

Editor's note: Sherrill Milnes, the world's greatest Verdi baritone, will be starring in two productions in the Metropolitan Opera's spring visit next week.

by Robert H. Collins

Sherrill Milnes grew up on a dairy farm in Downers Grove, Illinois. But that doesn't mean that Milnes was not surrounded by music. His father was a minister and his mother not only directed the church choir but also encouraged her son's interest in the violin and church music. To have a choir of his own was Milnes' goal in life.

"I didn't know anything about opera," says Milnes. "There was no moment in my life when I listened to an opera singer and thought to myself 'Someday I'd like to do that.' I was going to teach music and have a church choir."

Well, a funny thing happened on the way to a career as a choir leader. Milnes became not only a lead singer with the Metropolitan Opera, but a singer recognized as the finest Verdi baritone in the world today. Milnes made no conscious decision to concentrate on the works of Verdi but, like many a baritone before him, was quite naturally drawn to the Italian master's works. The roles, quite simply, are there.

"Verdi is, operatically speaking, about 80 percent of my career right now. Since last January, for example, I have done *Luisa Miller*, *Don Carlo* and *Otello*, and I am rehearsing *Nabucco*, which I will be doing in Paris right after the Met's tour. That's probably 40 to 50 performances of Verdi."

Next week at Northrop, Milnes will get a chance to showcase his considerable singing-acting talents as Iago in *Otello* and Rodrigo in *Don Carlo*, two roles that are at the opposite ends of a spectrum.

"Iago is the biggest bad guy in all of literature," says Milnes, "while Rodrigo is the good guy of all time. And the two operas are completely different musically as well. In *Don Carlo* Verdi was using set pieces, a formula for writing operas employed by Verdi and many others before him. But he conceived *Otello* so that none of the music, or almost none of it, stops. It's written so that the orchestral music continues right on after the arias; scenes dovetail into one another. The singing actor in *Otello* cannot think to himself 'Ah, that's the end of the aria'; he must continue thinking and reacting to the other characters."

The Met's production of *Otello* was originally staged by Franco Zeffirelli, and the Iago conceived by Zeffirelli and Milnes is not your typical Iago.

"In the past," explains Milnes, "Iago has been portrayed as too

Milnes to 15

Minnesota Daily

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TOM SUROWICZ

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The Commandos Commit Suicide
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 • The Brains
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 • Joe "King" Carrasco & El Molino
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RANDY ANDERSON

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 • The Only Ones
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 • The Suicide Commandos
Commandos Commit Suicide
Dance Concert (Twin Tone)
 • Sparks
Number One in Heaven (Elektra)
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Editor's note: A star means that the album is an old release or a reissue.

A&E Picks

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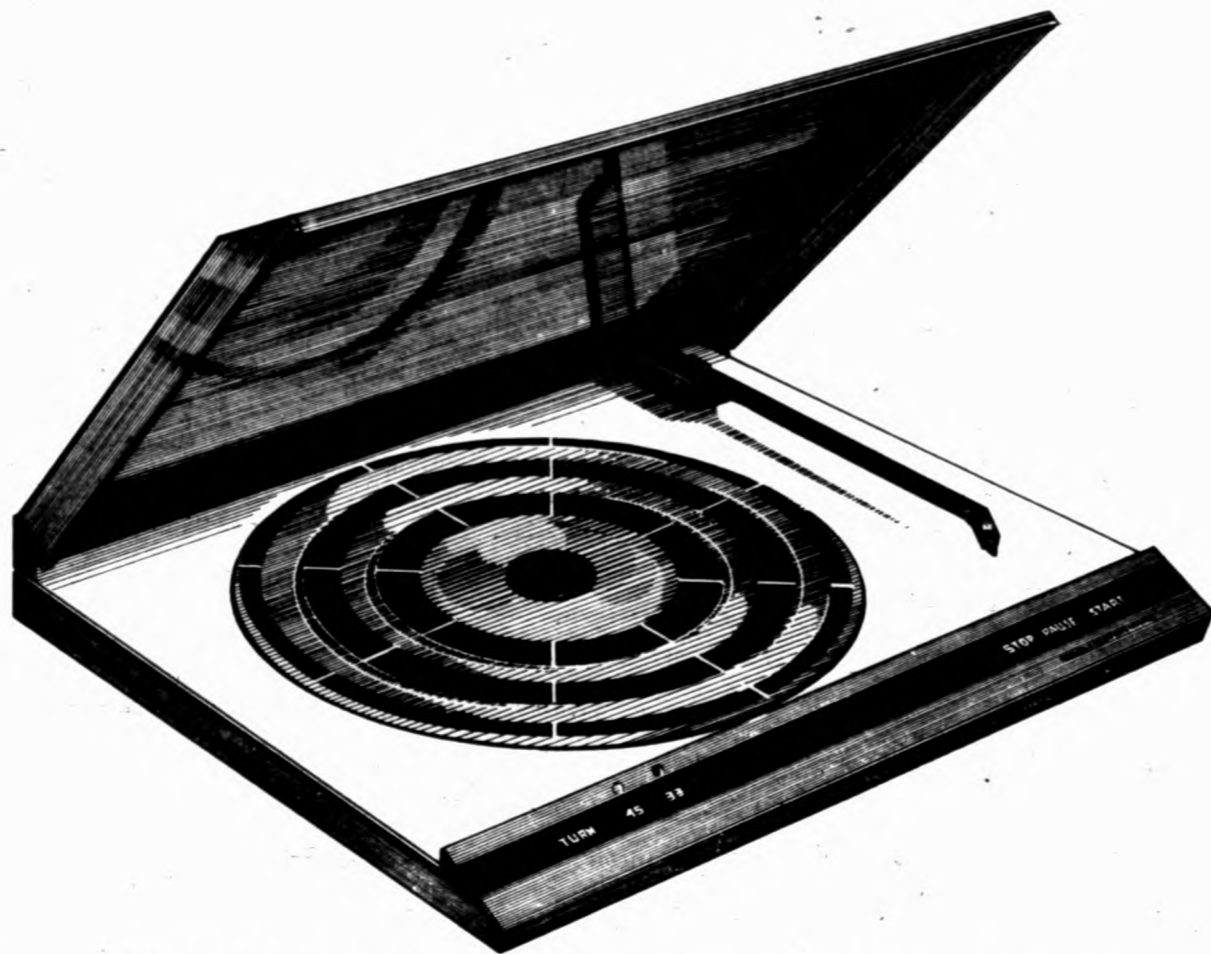
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Classic Currents



Members of Concentus Musicus

Photo/Jack Rendulich

Renewing the Renaissance

by Susan H. Shreve

Dial a Renaissance dinner from Concentus Musicus. Sound fun? . . . but stop. A bit of clarification is called for. Concentus Musicus is *not* in the catering business and in fact it doesn't actually list a "dial-a-Renaissance-dinner" service in its brochures. But the organization can suggest appropriate Renaissance menus, advise on period dress and provide authentic music and dance for entertainment.

When Concentus Musicus founders Arthur Maud and William Pohl first started a Renaissance vocal group in 1966 ("If you'll find some tenors, I'll bring the basses"), they probably didn't envision the scope and variety of today's activities: three performing ensembles, educational projects and research services. "It was like Topsy, it just grew and grew," says Arthur Maud, director of the Minneapolis group.

Initially Concentus Musicus was simply a small vocal ensemble which was augmented by the addition of instrumentalists in 1969. In 1970 a 16-voice a cappella group was added, Concentus Cantorum. Then the Renaissance Dance Ensemble was formed in 1971. From a few singers who loved to sing, eat, drink and be merry has emerged an organization employing two full-time and four part-time staff members and requiring supplies, papers, and props enough to overflow two rooms at the office in Gethsemane Episcopal Church.

What is there about Renaissance music that inspires such energy and devotion? The quiet, English-born director replies that although he has worked with all kinds of music he is "most attracted" by Renaissance music because it is "so forthright and honest." Ann Maud, one of the organization's full-time staff members and Arthur's wife, adds that the vocal music of the period is

a "singer's delight." Arthur elaborates: "In Renaissance music, all the parts have most interesting and fulfilling melodic material. Other kinds of music frequently have fun soprano parts or occasionally a good tenor part, but altos are most often restricted to a very few notes and the basses do a lot of oompas, oompas. Other types of music are not as lyrically eloquent."

One should know too that there's no one kind of Renaissance music. Arthur Maud mentions the contrast between English and Flemish Renaissance music, explaining that the English music is "extravagant, rich and complex"; the Flemish, "more direct, patterned, more to the point." In its nearly 13 seasons, Concentus Musicus ensembles have performed English, Flemish, Italian, German, French, Spanish and Polish music.

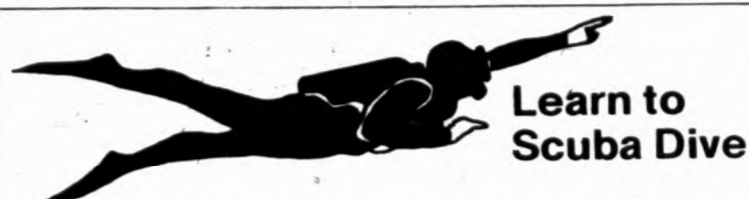
No matter what nationality of music is being performed, the Mauds find they need to "modernize" the singers, instrumentalists and dancers. While teaching the dancers, Ann says she is always finding pointed toes, a very un-Renaissance-like gesture. Arthur adds that although the Renaissance cornett and sackbut are ancestors of the modern trumpet and trombone and can be played by musicians trained on contemporary instruments, they must be played in quite a different style. The cornett and sackbut were "intended as small chamber instruments" and hence must be played with more "lightness and buoyancy" than the brilliancy and clearer articulation of modern brass music. And singers must strive for a "more legato, unbroken thread of sound" than they are often accustomed to making.

To develop the appropriate style and technique for the Renaissance music, the groups rehearse once a week. Some highly trained musicians are in the groups, but many of the performers have other pro-

fessions and businesses. Currently the groups include a physician, an electronic technician, a butcher, a coin dealer and a consultant in rural housing, to name a few of the nonmusical jobs represented.

More than beautiful music has resulted from all this dedication to Renaissance music. A tremendous amount of research takes place to discover and guarantee authenticity. The information garnered by Concentus Musicus staff in such areas as musicology and history of language, dance, religion, costumes and instruments of the Renaissance and Medieval times is shared with other people and groups. This commitment to sharing expertise has led Concentus Musicus staff to participate in public school arts programs, to present Renaissance fashion shows, to teach dance steps to Girl Scouts and to serve as consultants to groups planning some sort of Renaissance festivity.

The heart of Concentus Musicus is the performing ensembles, which this year have presented about 30 concerts. If you haven't heard them yet, you have a golden opportunity soon. Tuesday, May 15, the vocal and instrumental ensemble will perform a program entitled "Masques, Mimes, and Miracles" at the University Episcopal Center, 317 17th Ave. S.E. at 8 p.m. Arthur Maud describes it as a program of "music for stage, screen and radio of the 15th and 16th centuries, i.e. music connected with dramatic productions of some kind." After the performance, Professor Howard Mayer Brown of the University of Chicago will be giving a colloquy on "The Theatre of Life." President of the American Musicology Society, Brown is an expert on Renaissance music. The same program will be presented Thursday, May 17, at St. Clement's Church, 901 Portland Avenue, St. Paul, also at 8 p.m.



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Dance

Trisha Brown's Expansive Dancing

by Allen Robertson

Trisha Brown is dancing. That might seem like the most obvious statement anyone could make about one of the best known contemporary choreographers, but it isn't. For years Brown, who is one of the most creative of the New York breed, has been much more interested in dances than in dancing.

If that's too fine a distinction, I can only say that Brown is a conceptual artist: her ideas have been the true focus of her pieces. You didn't look at *how* they were being performed so much as *why* they had been created.

Now it appears that Brown is set on altering her image of a brainy, sometimes too clinical artist whose work can be appreciated by only a coterie. She's letting loose some of her self-imposed restrictions, relaxing the bonds that have kept tight rein on her previous movement concepts.

The result is *Glacial Decoy* which had its world premier at the Children's Theatre Monday evening. This less-than-15-minute quartet is the danceiest dancing that Brown has ever created and comes complete with costumes and Visual Presentation by artist Robert Rauschenberg, no less.

Behind the dancing, Rauschenberg has created a panorama of four large adjacent screens over which a series of black and white photographs travel in sequence from left to right. You see each of the 220 photos four times:

- 1,2,3,4
- 5,1,2,3
- 6,5,1,2
- 7,6,5,1
- 8,7,6,5, etc.

Rauschenberg's costumes (to my knowledge the first designed garments that Brown has used) are done in shiny but pale, icy blues with some earthy browns here and there. They cascade down the women's bodies in big blousy tiers—bell sleeves, floppy "maternity" tops, full skirts. They're put together in patchwork pieces and some of the individual swatches aren't satin but see-through fabric—a large rectangle that reveals (sort of) a thigh, or a stripe down the middle of a sleeve that helps to show what the women's elbows are doing inside all that fabric.

There's also a funny finishing touch. Rauschenberg has taken leg warmers—the current dance designer craze—and converted them into dark blue and brown satin leggings. They're intricately detailed with fringed tucks and loops that turn the rumpled wrinkling of current chic into elegant design as complex as Renaissance high fashion.

Glacial Decoy begins with an extended unison duet for Lisa Kraus and Nina Lundborg. The movement is fast and complex, but much more fluid than Brown's usually Spartan, partitioned-off style. The pattern is leggy—arabesques, some big jumps, even some high extensions—and constantly changing direction.



Trisha Brown

What strikes me first is the openness, the generosity of the movement, the juicy bounce and spring of it all—as if the bodies' weight were a wonderful gift, like a shiny new rubber ball given to a six-year-old for her birthday.

The opening combination closes with both women posing with their backs scooped over their bent knees, their arms out at the side like wings about to fold into rest. But almost immediately, they're off and flying again. Only this time they start playing with the steps. One of the women turns around so we have a brief mirror image of the movement; at one point the movement works itself backward through one of the bodies, shifts itself into an out-of-sync delay at another point, comes together and then is off on yet another variation.

All the while the Rauschenberg photos are sliding across the back of the stage. There's a shattered car window that looks like cracking ice, various parts of a cool white marble statue—lots of images which, thanks to the title, conjure up fleeting cold associations. And since all of these photos were taken on Captiva, Rauschenberg's island off Florida, there's an added kick in filtering the playful winter wonderland mind-set of the photos

through Sunshine State reality. It is only midway through the dance, when it moves beyond the duet to its quartet form, that the structural connection between the movement and the design becomes self-evident.

The onstage duo takes a big scooping swing toward the side and, as they circle back toward center, there is Elizabeth Garron coming out of the wings, picking up the pattern, joining in, carrying it on. The next arc in this stage-wide oval drops Garron back offstage to the audience's right and almost simultaneously picks up Brown from the left.

The remainder of *Glacial Decoy* sashays back and forth with this add, drop, add pattern. At one point I notice that Garron is dancing along in the wings even when the majority of the audience can't possibly see her; and I suddenly wonder where Mona Sulzman (the company's fifth member) is. I can imagine her doing the whole dance totally offstage, unseen by anyone.

To extend this thought, one can imagine the photographs stretching from their visible quad image into a freight train-length continuum extending into infinity over both horizons. Then it's not just the unseen Sulzman, but dozens, maybe hundreds of dancers dancing

along, far away where we can't see them. And—surprise—Trisha Brown's beautiful new look is looping around and arriving back at the beginning of the decade to her *Roof Piece* where dancers stationed atop buildings all over lower Manhattan smoke-signaled movement across half-a-mile of sky.

For me at least, *Glacial Decoy* is Brown's biggest dance. It isn't just as huge as an island, it's as expansive as your mind cares to make it.

• • •

Eight days before the *Glacial Decoy* premier, Brown began her Walker Art Center-sponsored residency by pulling one of her early pieces out of mothballs. On Friday, April 30, she staged her *Rummage Sale and Floor of the Forest* in Coffman Union. This is an event—more happening than dance. It dates from Brown's late-'60s/early-'70s preoccupation with doing the impossible, or at least the unorthodox.

For example, a whole series of her dances from that period involved walking down walls. The performers were strapped into harnesses and cantilevered out perpendicular to the ground and then they started walking—down the sides of apartment buildings, around the walls of museums or, as they did in



Glacial Decoy is Brown's biggest, danceiest dance

"And, over it all, hovered Brown's serene intensity. She's like a Zen master secretly plotting the takeover of the entire world."



Trisha Brown & dancers in *Line-Up*

Loring Park in 1975, spiraling down around tree trunks.

The *Rummage Sale* was exactly what it said it was. CMU's *Lost & Found* had been put up for grabs. (I got a slightly out-of-date Schwann catalog and a paperback mystery for only 10¢ each, and someone else I know bought a padded rubber neck brace which, for the life of me, I can't figure out how anyone lost in the first place.)

Floor of the Forest occurred just above the sale tables where a metal square interlaced with ropes and all sorts of Ragstock-type garments had been suspended. The crisscrossing ropes laced through the arms and legs of the clothes, spreading them out like a hastily tossed together, makeshift canopy.

As the sale started Elizabeth Garron and Bruce Drake, in shorts and tee-shirts, climbed up a ladder and nestled into the center of the canopy. For about the next half-hour they methodically put on and took off the clothes that were hanging there.

That sounds a lot simpler than it was. There was plenty of agonizing wriggling and tricky maneuvering as they worked their way in and out of the legs and sleeves of overalls, bathing suits, shirts, jeans and blouses. Zippers seemed especially problematic.

But the strain did come with its own reward. Once Garron and Drake had a particular garment on securely they could simply let go and relax. The ropes through the legs and arms of the clothes held them up there in a sort of suspended animation.

There was one especially beautiful moment when Garron, who had climbed into a tank top while facing downwards, let herself slip through the "floor" of the grid and hang down over the tables as if she were Spanish moss—or an angel from a Baroque ceiling.

From the balcony you could get a completely different perspective. When I went up there it finally became clear why the piece is called *Floor of the Forest*. In order to function on that grid the dancers had to scuttle around in crouching positions that made them look like furry little creatures maneuvering in and out of fallen leaves.

Almost everybody who was watching seemed to want to give the grid a try for themselves, but Garron told me later that it's a lot more difficult and physically demanding than it appears. So I guess the church down the street had better abandon its plans to ask two nuns to . . .

Rummage Sale and Floor of the Forest was only part of what turned out to be a mini-retrospective of Brown's works. Also on the Children's Theatre program were her signature *Accumulation* and a 1977 work called *Line-Up* which contains bits and pieces of other dances Brown has choreographed over the years.

Despite some connecting themes that run through it, *Line-Up* has a jerky feel, as if parts can be stuck in or pulled out at random. Certainly too many parts had been stuck in for this performance. The number reached marathon proportions.

The main thing this piece gave us was a chance to really look at the different dancers: from Elizabeth Garron's zappy speed to Lisa Kraus' weighty directness, from Nina Lundborg's creamy, full-bodied smoothness to Mona Sulzman's feisty bounce. And, over it all, hovered Brown's serene intensity. She's like a Zen master secretly plotting the takeover of the entire world.



Elizabeth Garron on the ropes in *Rummage Sale*

Photos: Phil Proctor



Parliament-Funkadelic patriarch Clinton in full butterfly regalia

George Clinton's Family of Funk

by Deborah Miller

The Brides of Funkenstein

Peaches and Herb follow Rod Stewart out of the speakers in the dressing room where Parlet has cast off a P-Funk t-shirt and slipped into a strappy pink bikini that could put her on the cover of *Cosmopolitan* for all the flesh that's left uncovered. The Brides of Dr. Funkenstein, harem of funkentelchy mastermind George Clinton, are waddling around the room in what appear to be inflated bumblebee costumes, looking like the chorus line from a musical version of *The Hellstrom Chronicle*. A long pink caterpillar lies on the floor until the time comes for its metamorphosis not to butterfly but to Parlet's tail.

Dawn Silva, leading Bride and long-term funkateer, sits in a leotard from another galaxy and shakes her head. "Double platinum," she says, as "Reunited" fills the chilly air of the hockey arena, and says it again as though she likes the taste of those words in her mouth. But Peaches and Herb hit the charts in 1967, then waited 12 years for another embrace from America: surely these funk newbies cannot endure until 1991. Maybe that is what she weighs in the words, *double platinum*.

But reflection turns to participation when "Shake Your Groove Thing" takes over and one of the Brides starts to sing along. A second voice slips in, then a third, a fourth, until Peaches, Herb, Parlet and the Brides of Funkenstein are singing what sounds like 11-part harmony. These are voices that know each other; there's no tripping into someone else's notes, no stumbling over vocal lines. The harmony is both careful and seemingly effortless, just the way it is on stage. In performance, there are musical spaces where one voice takes off and flies around the scales, coming back finally to rest with the others; an egalitarian spirit reigns.

The Brides open (last) Friday's Parliament-Funkadelic concert at the Met Center. Confusion in the audience: there are three singers, not the usual two. Two nights before, Lynn Mabry (with Silva,

the bridal duet) was booted out by Clinton and the Brides' pair of back-up singers were moved in to fill her spot. This is performance number two with three Brides; there will be just one more gig, in Denver, before the tour ends. Jeanette Washington calls it "a lucky break," and is willing to put off her career as a jazz soloist for this funk experience. The new Brides were on the line Friday, but their vocals were anything but hesitant. They moved into the spotlights, to the out-reached hands, with assurance.

The Maggot Overload (Clinton's in-family moniker) hit upon the idea of a girl group offshoot from P-Funk three years ago. It was an idea, says Silva (then singing back-up for the Funkadelics), that "mesmerized him. We didn't even think he was serious." Clinton's concept, realized on the two Brides of Funkenstein albums, was to take children's songs and nursery rhymes and lay bottom-heavy funk below the choruses. "It's for the kids, the geepies," says Silva, chirping a line of "Old MacDonald Had a Farm" and finger-snapping a beat into it.

"We thought we'd have our own category, *classical funk*," Silva continues, "but we were too reserved at first. So we worked and got it looser, and then it wasn't classic, or sophisticated." So now they lean more toward the energy of LaBelle (her favorite of the '70s girl groups) than Chic, although they're still, as Silva puts it, very sweet.

The Funkadelics

While the Merry Wives of Whimsy rest, the Funkadelics are on stage. Behind them is an enormous skull, a prop KISS would be proud to own. The giant talking head, a Mr. Bones of Mount Rushmore proportions, begs a joint off the road crew. And, "scuze me while I light my spliff, it begins to puff until smoke billows from the nose. *Hey, wait a minute*, it says, *this ain't angel dust—angel dust will rot your mind*. Fischer-Price take note: these are toys that teach.

The Funkadelics comprise a small army on stage: the Horny Horns mix with the Brides, Bernie "Dr. Woo" Worrell sits at the keyboards, Garry Shider in Rhines-



Brides Dawn Silva & Jeanette Washington

tone Cowboy regalia drops from the skull's jawbone onto center stage, and guitarist whiz-kid Mike Hampton finds a place in front of the pair of drum kits. And what's this? Funk-dropout Eddie Hazel, a Hendrix-style guitar player, returns to the line-up. Shirtless and with plaited hair, Hazel coaxes out the most startling solos of the night.

When Clinton makes his entrance, his face nearly obscured by strands of long hair from a blond wig and glittering shades, the Funkadelics already have the crowd waving the two-finger P-Funk salute and calling back to Shider's incantation, "We need the funk, gotta have the funk." A willing demonstration begins of George Clinton's first axiom, *Free your mind and your ass will follow*.

The music of P-Funk takes the essence of pure funk, as defined by James Brown, and lays free-form solos onto the rock-steady rhythm. A flash of keyboard work from Dr. Woo seems to strike Hazel's guitar and a solo bursts out, then the lead passes to Hampton, to Shider. And all the while Shider and Clinton are passing the steadily rapping lead voice back and forth, a full chorus echoing lines behind them, the horns punctuating fragments. All of this pulled together by a tight and funky beat.

Parliament

Although the Funkadelic set

steals the show, it is Parliament's evening. They are, of course, the same group of musicians, signed to two different record labels under two different names. *News bulletin*: Clinton will soon establish his own record company, Dr. Jam, for P-Funk as well as the aggregates that have spun off that core, including Bootsy's Rubber Band.

The evening has been billed "The Motor Booty Affair," and we have been promised an aquarium in which Parliament will do battle with the combined forces of the evil Sir Nose d'Voidoffunk and Rumpofsteelskin. It's to be an underwater power struggle between the funksters and the forces of zero funkativity who want to put an end to dancing.

A comedian of sorts ("I just saw the weirdest thing—a black man out with a black woman") precedes the band. Then lights out, lights on: the aquarium is suggested only by three small water fountains at the lip of the stage and a few angel-fish-people and a seahorse who meander among the musicians. The effects are not on par with those of the Mothership Connection tour, but I was perhaps expecting too much (scuba gear! barracuda! a real water tank!).

But maybe Clinton had promised too much when he said, "We are going to vibrate Atlantis to the surface and connect the continents. That's the ultimate power, of funk."

Funk to 15

Fans of Funk Speak

by George Jordan

George Clinton and his Parliament-Funkadelic rolled into Met Center Friday night to the simultaneous delight and dismay of the 6,000 that turned out for the show.

The audience, mostly high schoolers, seemed confused as they stood on top of their chairs and danced nearly four hours to the P-Funk. Some of the fans thought the P-Funk program would be strictly disco. Three hours of rock music did not seem pleasing to most, although the last 30 minutes of the program sent the crowd into rhythmic hysteria.

"The flashy outfits were all right, but the music wasn't the greatest," according to Jean Patterson, one of the concert-goers. "I like to dance, but the rock music was too loud and it wasn't what I wanted," she said.

During the Funkadelic program Clinton seemed openly disappointed with the crowd. The band's invitations to sing along were met with silence.

"If you ain't going to get it on, take your dead ass home," Clinton declared as he pointed at some of the crowd seated near the stage.

What seemed most disappointing to the fans was that the "Motor Booty Affair," the name of the concert and Parliament's latest album, didn't have an aquarium with the musicians underwater as rumored.

In fact, the group only played 30 minutes of music from their latest album. Most of the show featured the funk-acid rock style made famous by Jimi Hendrix and Sly and the Family Stone.

"I thought they were going to be underwater," said one St. Paul high schooler. "I wanted to hear more aqua boogie," she said.

"Man, you could relate to them if you were high on acid or something," said Ken Mason, "but the brothers were too psychedelic for me."

Some people at the concert had seen Parliament-Funkadelic perform before in other cities. Most of them agreed the Twin Cities' crowd did not show enough appreciation.

"The crowd didn't give up the 'P—you know participation,'" said Ron Scott. A native of Chicago, Scott recalled the 1978 Funk festival there. "They (Parliament) really got off. People were cheering, dancing and fighting, the jam was so tough," he said.

While the P-Funk occupied the stage, the real show seemed to be in the hallways of the Met. Three piece suits, ties, long dresses and fine leather shoes were common attire for this concert. A standup comedian during one intermission said, "People in Minnesota are about looking good."

Men and women alike crowded the bathrooms to comb and pat hairdos. Two fellows even set up a wicker chair and table for photographs. Many people just roamed the halls looking for friends.

Outside the Met, limosines cruised in and out all evening with P-Funk fans riding in high style.

The P-Funk tour—three custom buses, three limosines, three tractor trailer trucks full of equipment and costumes and an 85-member musical and technical crew—had come to the Twin Cities ready to party.

But it appeared the P-Funk fans were not satisfied with what they got. And it might be the last time they get a chance to experience the band. According to one of the Brides of Funkenstein: "We will never come here again."

Minnesota Daily

Editor's note: On orders from the Overlord, our own Dr. of Funk, Stefan "the Maggot Brain" Hammond compiled this almost-complete-but-not-quite annotated discography of the P-Funk family's recorded output.

by Stefan Hammond

The latest Parliament hit single, "Aqua Boogie" (A Psychoalphadiscobetabioquadoloop)," demonstrates how truly bent these funksters are. Background singers belt out the "Psychoalphadiscoco..." part while a Bee Gees "help me"-type voice keeps protesting "Put me down, I can't swim!", jungle disco-birds call, all against a funk-fierce backing track. If disco is the sterilized mass product of the laboratory, the collective Parliament-Funkadelic mind is a yogurt factory.

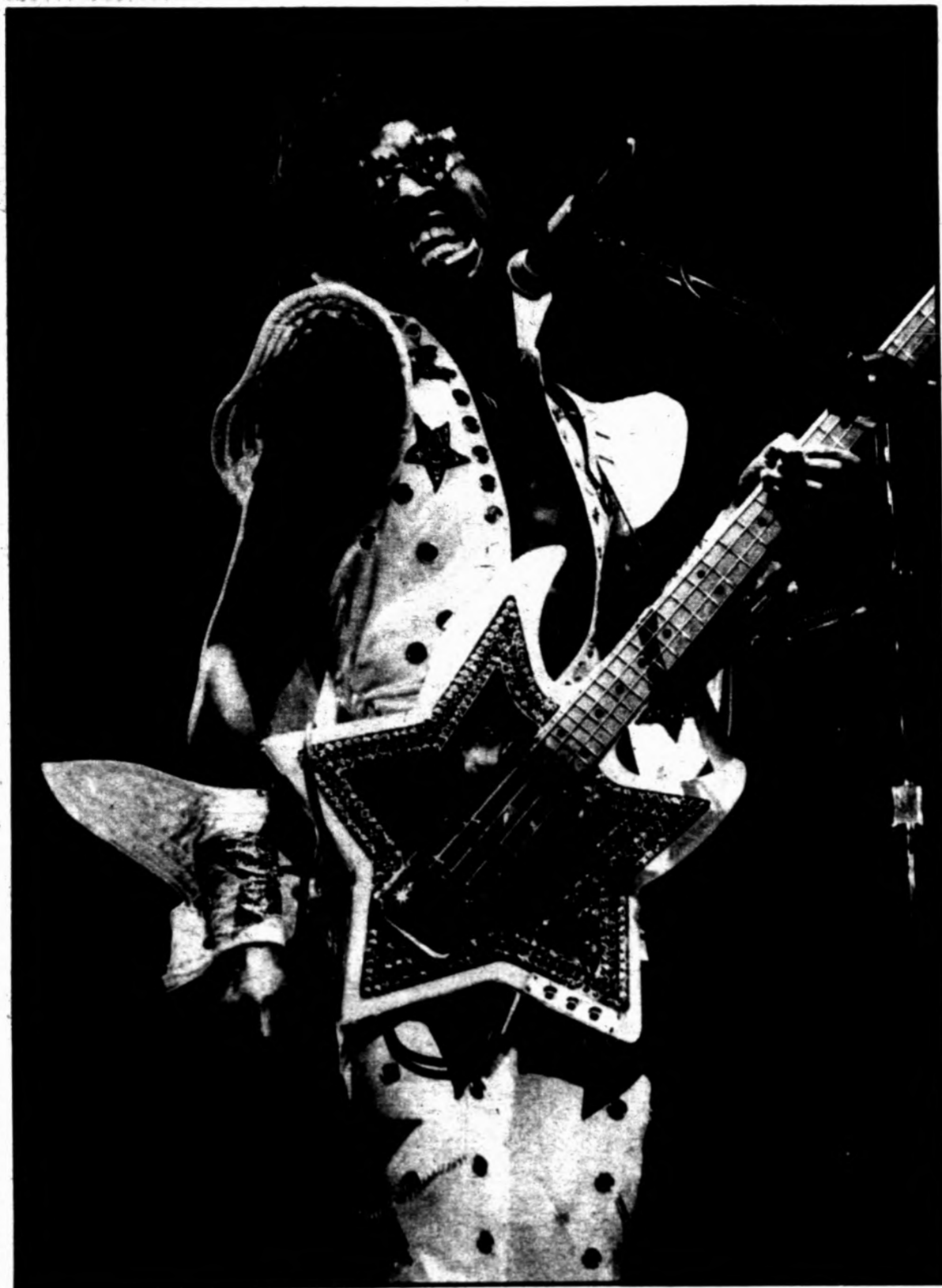
I love funk as long as it's "radioactive" enough; Parliament-Funkadelic sends my Funky Geiger Counter into spasms... frequently. P-F leader/songwriter/singer/producer/referee George Clinton is like a black Daavid Allen; Parliament, etc. is to funk what Daavid Allen's Gong was to improvisational rock: gimmicky, cluttered, occasionally missing the mark but very creative and capable of excellent output.

Parliament-Funkadelic draws heavily on many aspects of psychedelic trash past and present. The colorful rip 'n' snarl of Jimi Hendrix, the flashy outrage of Sly Stone, the brash funkifications of the Isley Brothers, all colliding with today's ubiquitous Cosmik Debris: Star Wars, comic book slop, television commercials and low-budget American International pictures.

Parliament-Funkadelic transforms themselves regularly into cartoon fantasies: the Clones of Dr. Funkenstein, the U.S. Funk Mob, Sir Nose D'voidoffunk, Promentalshitbackwash-psychoisema Squad, (the Doodoo Chasers), Sir Ileb of Funkedelia: The Fatal & Complete Literary Slushtrasher and Bringer of Bubonic Adjective Composition, and the like. Parliament-Funkadelic piles on flashy, inexpensive thrills trash and silver lame like Van Gogh wielding a palette knife.

Musically, P-Funk combines fairly standard funk, (octave-hopping Mu-tron bass lines, horn-section, powerful backbeat sans Disco Whomp-Whack) with rambling monologs, weird voices/antics and generally beezomny carryings-on. Most of what they do is essentially similar, and listening to nine Parliament albums in a row is not recommended for even the most rabid funkophile; your brain starts to ooze, y'all.

It's no secret that Parliament and Funkadelic are the same band, but consider the ramifications. Parliament has a major label contract with Casablanca, Funkadelic has a major label contract with Warner Brothers. What a lot of people don't realize is that the core of the same band is also: Parlet, Bootsie's Rubber Band (and Bootsie's Horny Horns), and The Brides of Funkenstein! Don't ask me how they get away with it, but Parliament/Parlet on Casablanca, Bootsie's Rubber Band/Funkadelic on Warner Brothers and Brides of Funkenstein/Horny Horns on Atlantic are one and the same. Also consider



Bootsie Collins doesn't fake the funk

Grapevinyl Funk

that in all this output (and Clinton claims to have at least 20 more albums in the can, with group names to go along) Parliament-Funkadelic has almost completely resisted the disco taint (Beach Gees take note!). This bunch is really cold (er, that's a compliment in contemporary argot, like *bad*). On to the platters.

Parliament

Motor-Booty Affair (Casablanca) Their latest; contains the tremendous "Aqua Boogie." Unfortunately, the rest of the elpee isn't quite up to aquatic standards, "Liquid Sunshine" being a notable exception. If "Aqua Boogie" gets you so excited you simply *must* have six minutes and 40 seconds of it, buy this record. Otherwise, you could make do with the single; a little dab'll do ya.

Funkentelechy vs. The Placebo Syndrome (Casablanca) Close Encounters of the Chutzpah Kind. This one's hot, containing a stellar track entitled "Sir Nose D'voidoffunk (Pay Attention B3M)," which travels at slower-than-usual speed and has P-Funk finally owning up to their Walt Disney influences. Comes with comic booklet, color poster of Sir Nose D'voidoffunk and best of all is frequently available as a cutout.

Chocolate City (Casablanca) Cutout City. Side one is pretty fiery, containing Parliament's most "radioactive" tune ever: "Ride On." The title track is either militant satire or satiric militancy: "They still call it the White House, but that's a temporary condition, see?...and when they come to march on ya, tell 'em to make sure they got their James Brown pass. And don't be surprised if Ali is in

the White House. And Reverend Ike, secretary of the Treasure. Richard Pryor, Minister of Education. Stevie Wonder, Secretary of Fine Arts. And Miss Aretha Franklin, the First Lady." This one also has a cigar-winning slogan: "May God bless Chocolate City and its vanilla suburbs." Unfortunately, side two is decidedly wimpy.

Up For the Down Stroke (Casablanca) The Funky Geiger Counter barely registers on this one. Pass this one up for either of the above, if available.

Live: P-Funk Earth Tour (Casablanca) A double live album. What do you expect from a double live album? Inferior versions of previously released studio material, lower quality recording quality, lots of foolin' around and "audience participation"; is that what

you would expect from a double live album? Well, that's what you get here. How about a Congressional bill to make double live albums prohibited by law? This one's for Parliament-Funkadelic Junkies only, and the one bright spot is that you get a neat t-shirt iron-on transfer of a silver lame funkster hanging uproariously out of a flying saucer...looks a lot like those *Battlestar Galactica* iron-ons you get at Red barn for 59¢ with purchase.

The Clones of Dr. Funkenstein (Casablanca) This album is no more pretentious than many other P-Funk projects, no more sublime or ridiculous. So, except for the tacky Earth, Wind & Fire emulation of "I've Been Watching You (Move Your Sexy Body)," I can't come up with any concrete, bona fide reasons why I can't *grok* this disc. But my Geiger Counter de la Funk is implicitly trusted, and it barely clicks for *The Clones*. Skip it.

The Brides of Funkenstein

Funk or Walk (Atlantic) Quite possibly the pick of the litter. Two of P-Funk's backup singers serve as the Brides, with the regular gang as backup. Real danceable, with "Disco to Go" as a definitely undiscoid rave-up. This one does right by me.

Funkadelic

One Nation Under A Groove (Warner Bros.) Funkadelic's latest leaves a lot to be desired. Against the dense groove of Parliament's coolest stuff, *One Nation* seems positively wimpy. Good music to ignore on the radio.

Hardcore Jollies (Warner Bros.) The bottom of the barrel. Extended guitar solos for Chrissake! My funky Geiger Counter puked on this one. n this one.

Maggot Brain (Janus) One of Funkadelic's earliest, and probably their best. Funk doesn't get any more intense than on this elpee, what with "Super Stupid," "Cosmic Slop" and George Bush's favorite love-song: "War of the Armageddons." I should be flogged for selling my copy in years gone by.

Parlet

Invasion of the Booty Snatchers (Casablanca) An integral part of the process of making ice cream calls for whipping air into the cream/sugar mixture. When you whip in the bare minimum of air, you get high-quality ice cream. When you go overboard with the air, you get a lot of Dairy Queen. This album contains a funk whipped into fluff; perfect for your airhead little sister. Parlet is the chocolate version to Olivia Neutron-Bomb's vanilla.

Bootsie's Rubber Band

Aah... the Name is Bootsie, Baby! (Warner Bros.) P-Funk's bass player makes good.



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Theater



Steve Huke brings Pinocchio to life

Pinocchio
The Nose Knows

by Gretchen Douma

With the recent opening of *Pinocchio*, the Children's Theatre Company is once again doing what they do best—creating a lively fantasy world to delight and entertain their young audiences. Judging by the reaction of the children at Saturday's matinee, CTC can chalk up another success.

Pinocchio is familiar to most people as the story of a puppet brought to life whose nose grew every time he told a lie. In fact, the tale deals less with lying *per se* and more with the puppet's misadventures after he disobeys his creator (the toymaker, Geppetto) and runs away from school and home. Like all good fairy tales, this story has a good fairy (a blue one, to be exact) who promises to turn Pinocchio into a real boy when he proves himself to be deserving of such a transformation. All ends happily when Geppetto and Pinocchio are reunited—Pinocchio sufficiently contrite for his disobedience—and Pinocchio is transformed, much to his and Geppetto's delight.

The company's various technical designers can have a field day with an adventure story like this one. Pinocchio's travels call for well

over a half dozen different sets and each one is a masterpiece. Set designer Dahl Delu and lighting designer Robert S. Hutching Jr. combine their talents to create dramatic visual impressions for the audience. The scene in which Pinocchio chases a coach overflowing with young boys who are about to be shipped off to a magic island is a case in point.

Seen through the haziness of a scrim and swirling clouds of dry ice fog, the coach really seems to be moving. My favorite set, though, is the one which represents the belly of the whale which has swallowed both Geppetto and Pinocchio. The set has a wonderful cavernous quality and the whale's interior is complete with ribs and a gigantic uvula hanging over the stage. Having the whale belch after he's swallowed Pinocchio, however, is pushing the "realism" a bit. The costume designs of Rae Marie Pekas are equally successful and Hiram Titus's musical composition enhances the varying moods of the scenes.

Though the cast for the play is quite large, *Pinocchio* is in many respects a one-man show. Without a good Pinocchio the show won't work. Happily, Steve Huke gives

us a fine performance. His physical work as the clumsy puppet is remarkably consistent, and he manages to give the somewhat hackneyed sentimentality of his lines a sincere sound. Also entertaining are two of the several villains, the Fox (Carl Beck) and the Cat (Tom Dunn). Their major problem seems to be that their lines are occasionally muffled by the elaborate animal masks they wear. Gerald Drake's Geppetto is kindly enough but lacks much depth as a character. And why is it that good fairies always speak their words in condescending falsetto voices?

Generally, though, the cast is quite adequate and director Gene Davis Buck keeps the show moving at a good pace. But Buck does tend to load the various street scenes in the play with unnecessary business which causes those sequences to lag noticeably. When you've seen one cute urchin scamper across the stage, you've really seen them all.

In spite of the lags, the children in the audience were amused and the cast received enthusiastic applause from all present. There is only one aspect of the show that still bothers me: How on earth did they manage to make Pinocchio's nose grow!?!

Photo/Dan Selfert

The Act Itself Playing the Palace

by Robert H. Collins

The Palace Theater has had more than its fair share of frustrations and hassles lately. First, they lost their playing space when the Guthrie 2 closed its doors; then, they almost lost exclusive rights to their name when a boxing promoter decided to use it as a part of his logo for fight promotions; and all the while they have been trying to eke out funds from a variety of foundations and arts boards. It's not easy when you're a small theater group and not exactly part of the arts establishment. But they have survived. And out of their experience comes *The Act Itself*, a play by James Stowell that not only provides a thumbnail sketch of the theater group's recent history, but demonstrates what Palace Theater is all about.

What they are all about is movement. No one expends more physical energy and indulges in more bodily movement than Palace Theater. Watching them perform is a bit like trying to focus in on all the activities of a three ring circus. *The Act Itself* opens with the six members of the cast slowly converging on the playing area. Soon they are running around in circles, singing, chanting and turning somersaults. Then it's back into slow motion, including slow motion somersaults (try that sometime), and then it's on to skipping and jumping in something called a frog jump. Then it's crawling on the floor, and so on and so forth. All this is intended as an introduction to the techniques and exercises that the group makes use of in their work.

The story of the play itself is interspersed around these exercises, and deals with the problems of an only slightly fictional theater group named Black Dog Theater. The Black Dog is having just the kinds of problems with the arts establishment that the Palace has had, but there are other problems as well. Ruby, the theater group's principal playwright, is having problems writing her latest play. In addition, she has a slight drinking problem, and is becoming a bit possessive of her lesbian lover, Frankie. But Ruby's real problem and the problems of her theater revolve around the Captains of Industry. These are

the philistine representatives of the establishment who wear down the ideals and values of the artist. Ruby expends too much time and energy fighting the Captains of Industry and wants to toss in the towel and move to another town.

Of course, the story of artists struggling to survive in a cold, unsympathetic world is not news. What makes the production interesting is the contrast between scenes of chaotic energy and activity and scenes of quiet stillness and slow motion. One moment the characters are sitting around discussing their problems with the establishment and the next they are dashing full speed around the stage, jumping over furniture, all the while playing musical instruments. Next will come a warm scene between Ruby and Frankie as they play a duet on flute and recorder. And then it's three shouting, screaming zanies made up as the Captains of Industry berating all in sight. There's a great deal of fun here.

There are also moments that are not so much fun. The production is too long and repetitious. Many of the same points get brought up again and again. And more effort should be made to integrate all the wonderful movement and activity into the story of the play itself. When they do this, as in the case of the Captains of Industry, the results are wonderful—but not enough of this is done. Too much of the running around seems to have no point beyond the activity itself.

But there is nothing to fault about the cast; it is solid throughout. The names in the program—Chris Cinque, Jessica Zuehlke, Vim Vigor, Todd Knaeble, Deborah Kendall and Matthew K. Spector—may or may not be actual names, but their performances are for real. For nearly two and a half hours they go non-stop in performances that leave the audiences more breathless than the actors. The show is directed by LaMonte Creme (that's what the program says). Despite its flaws, the show is a lot of fun. The Palace Theater is definitely not afraid to take chances; audiences could do worse than take a chance on them.

Milnes from 8

obvious. Othello wouldn't believe Iago for a minute if he were that obvious. My Iago is almost psychotic. There's a force that drives him. It's a little like the kind of thing in *The Exorcist*. I see it as though this force were saying the words in the 'Credo' (Iago's prayer to an evil God). Iago is almost horrified that he's saying these things. I don't do the traditional kind of laugh at the end of the 'credo'; it's more an unbelieving kind of scream, as though Iago, himself, were hearing these words for the first time. Of course, Iago gets caught up in it, but it's never defined how much is consciously Iago.

If Milnes did not make a conscious decision to focus on Verdi, he did make a conscious decision not to sing with a major opera company too early in his career. He wanted to stretch himself by singing major roles and so he spent five seasons touring with the Boris Godolovsky Opera Company, seasons that gave him the experience he could get nowhere else.

"I decided it would be better to do major roles and graduate companies, rather than graduate roles within a major company. As a singer and as an actor you get to stretch yourself this way. If you

have roles calling for one line of singing, you don't stretch; you don't grow. The human animal needs pressure to grow."

And now that he's reached the top of his profession what provides the pressure to continue to grow and develop?

"Seventy performances a year. The rigors and the responsibilities of all these performances. I sing in all the major houses of the world. I am an American singing European operas in European houses and I feel that as a special responsibility."

And what does the future hold? "The only two major Verdi roles that I haven't done yet, *Nabucco* and *Simon Boccanegra*, are falling into place right now," says Milnes.

"After that, who knows? Maybe I'll do some Wagner down the road. If and when I do Wagner that will, naturally, be a landmark decision in my career. Whether my performances will be landmarks, I can't say. And maybe when I'm into my 50s, I will want to sing less and do more conducting."

In the meantime, Milnes will continue with his greatest love, Italian opera.

"Italian opera," says Milnes, "is primarily emotional and secondarily intellectual. You don't need a music degree to let the music and its emotions wash all over your body."

Funk from 12

It'll be the greatest bumpathon ever."

Power of the funk . . . the greatest ever. I had heard those words earlier that day when I sat down with P. Funk singer Ron Ford, Clinton's close friend and helping hand with lyrics, while he signed autographs with the Brides at Music City (7th & Hennepin). When he wasn't scribbling prescriptions for funk, or signing his name with the latest funk catchphrase, "go wiggle," he was explaining the philosophy behind the P-Funk experience.

"Once we put the funk on you, you'll get off, you'll be a believer. You'll know the power of oneness when we draw all those people into the same rhythm, the same beat. Unification is worth its weight in funk."

This, I can see, is to be an earnest lecture. Ford continues: "We're bombarded and programmed by the Pleasure Principle, by mass messages. We're relying totally on that to guide us through this force field and we lose all our natural instincts. But let yourself go, don't resist the instincts you're blessed with. Don't think your way to constipation; don't logically work

your way to not understanding. You got to trust people; we're the only ones that can help us. Funk is a never-ending awareness exercise."

I wonder if an acceptance of this philosophy is necessary to be a member of Clinton's extended family. "Consciously," says Ford, "they may not all realize what is happening, but primal instincts bring us together; subconsciously, they understand. . . . It's very hard to discard the programming of the past." I am reminded of something Peter Tosh said to me last summer. "After dancing to the music so long, they must want to know what we are saying." P-Funk is full of subliminal messages about the attitude Ford articulates.

Expecting a spinning Marley or a knee-dropping James Brown, I am surprised to find Clinton more the evangelist on stage, slowly but determinedly crossing the stage. It is his message, not his style, that accounts for Clinton's charisma in performance. Dawn Silva says she doesn't understand "how George does it. Like once, we're in a limo going from the hall to the hotel and George starts humming a melody, then adds the line, *one nation under a groove*. And it be-

comes that song and we sing it all the way to the hotel. He comes up with 'em on the spur of the moment."

Before joining the Funkadelics, Silva worked with another man she considers a genius, Sly Stone. Asked to compare the two, she gives an enigmatic answer. "In different ways they think almost the same. Musically, Sly is more intense, just because he can play the instruments. He can hear it in his head and then play it. George can hear it in his mind and then make other people play it."

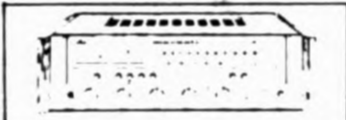
I am certain that what George Clinton hears playing in his head is closer to what is recorded than what comes out live. *Motor Booty Affair*, the latest Parliament album, is carefully constructed, musically, without the moments that lacked inspiration on stage. But Parliament's set took us beyond the midnight hour, and both audience and band seemed exhausted by four hours of funk. Tired too of the sound system, the one element that seemed genuinely under water. The muddiness obscured not just elements of the sound but the very funny lyrics and the geopolitical views of Dr. Funkenstein. But we still went out wiggling.

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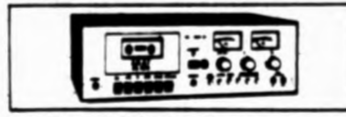
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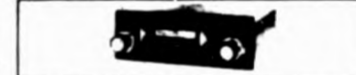
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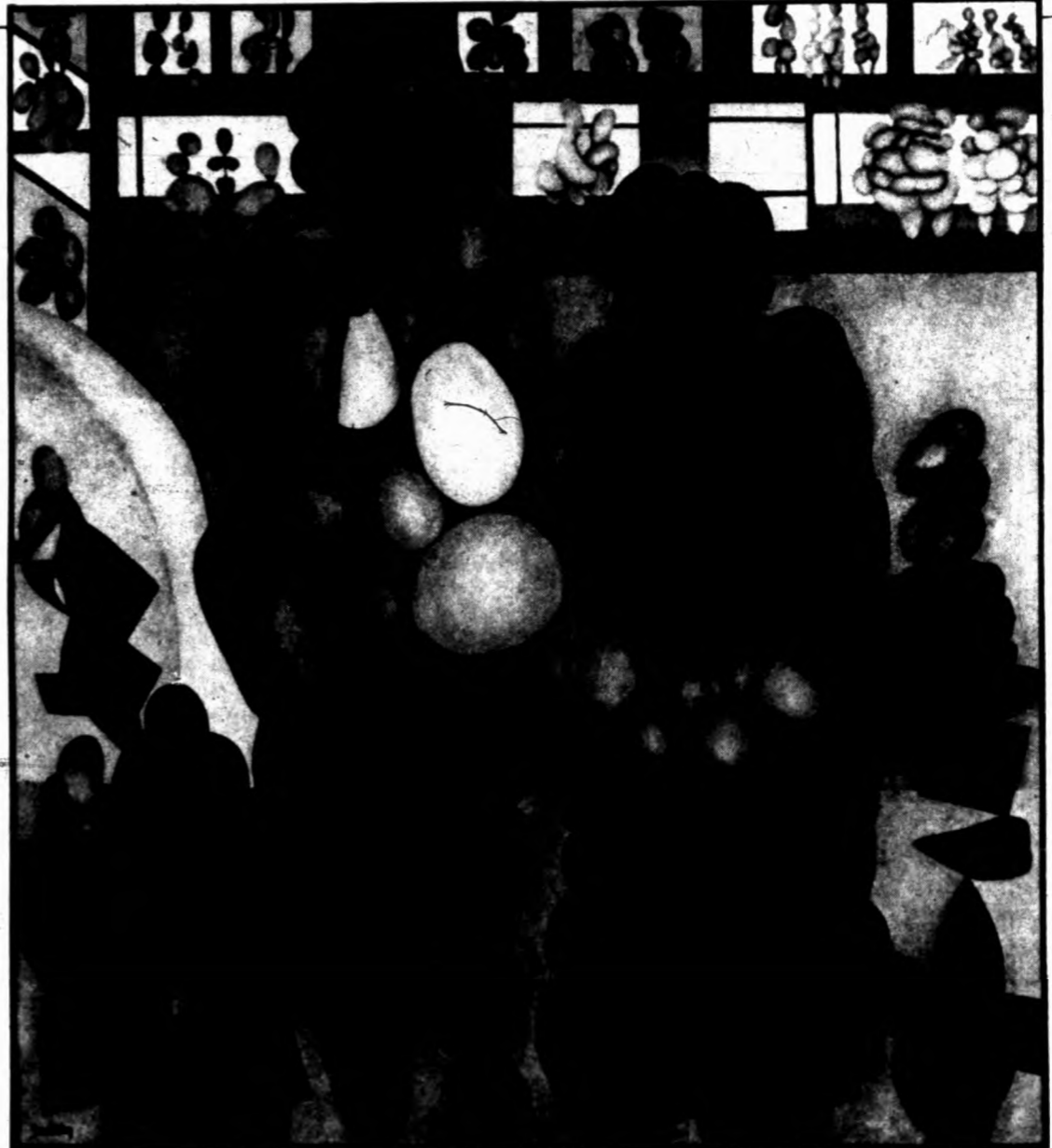
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Art



Emilija Somberg's *Cassandra*



Herman Somberg's *Dream of a Journey to the Age of Innocence*

The Sombergs: His & Her Art

by Mary Scarvalone

"An Artistic Relationship" is a two-person show of paintings at the Unicorn Galleries in which the featured artists—in addition to being well-established, talented individuals—also happen to be husband and wife.

Both U of M professor Herman Somberg and his wife, Emilija, have exhibited their work separately on many occasions. (Most recently, his work was at the Wyer-Pearce Gallery; hers was on display at Coffman Union). The Unicorn's idea of bringing their work together in one exhibition is something rather new for the Sombergs. But if you're expecting to see evidence of a "relationship" in terms of their painting styles, you're in for a surprise: the presentation is actually more like two one-person shows, with the works (and the approaches to the works) being quite different.

Herman Somberg's exhibit focuses on recent paintings, completed within the past year. They

are large, bold, impressively solid works which fill the small gallery space with an overwhelming flood of color. What's more, one can actually sense the *massiveness* of these paintings; the images seem to emerge from the canvas with a physical presence that, quite frankly, is a little staggering—the room is simply too small to contain them. Aside from this inescapable presence (which, incidentally, a lot of you might enjoy; I find it oppressive), there's a lot to appreciate in terms of content.

Based often on mythological themes (e.g., "Medea," "The Sybilene Daughters of Aphrodite," etc.), the recurrent images in the paintings are figures composed of egg-like, organic forms, not unlike ancient fertility figurines. More solid than bubble, softer than rock, they have a sensuality that is genuinely flesh-like and animated. Somberg's technical fluency at orchestrating these bulbous masses against geometric elements—along with his provocative application of color—allow him to create strong,

rhythmic compositions which are both surrealistically abstract and amazingly human.

These essential ingredients of his style act as a concise and comprehensive vocabulary, a formal language with which the artist can create an endless variety of visual statements: they can be sensitive, playful, erotic; or, they can be terrifying and disturbed. And, although the psychological interpretation of art is (in my estimation) a "pathetically over-worked, misused approach, it seems quite unavoidable here. These works go far beyond mere pictorial significance and enter into the tantalizing, uncertain realm of innuendo and subliminal meaning.

In addition to the major canvases, the Unicorn is also exhibiting a selection of his small oil pastels which, for the most part, are preliminary "sketches" for the paintings. Ironically, these idea studies are more interesting works; they project freshness and vitality that are somehow lost in the decisively structured formality of the

paintings. There is a greater sense of motion and of emotion, along with the dynamic presence which only comes from the intensity of experimentation. We can plainly see the personal risk-taking that accompanies the creative process.

In presenting Emilija Somberg's work, the gallery chose to display a retrospective selection rather than just her recent pieces. Thus, "The Comprehensive Survey" included works from 1958 through the present. Again, regrettably, the work suffers from severe space limitations; there are simply too many paintings fighting for attention in too little space. It's the old "you can't see the forest . . ." syndrome, and it's quite a trick for the viewer to visually isolate any single work in order to give it the concentration it might deserve.

But if you can get beyond the clutter of the installation, you'll find some fascinating things going on, especially in terms of artistic transition. There are some relatively early works from the period between 1958 and 1974 in which loosely painted, hazy patches of

color suggest notions of the spiritual as well as the figurative.

Somehow, it comes as quite a shock when, in '75 and '76, Somberg relinquished this soft, suggestive style for the precise (and passe) curvilinear inventions so reminiscent of Miro's "biomorphic abstractions."

Happily, in 1977, she seemed to set aside those distractions, and her work since then reflects an excitement and investigation which combines the energetic looseness of the early pieces with the spontaneous fluidity of those short-lived linear forms. It's a fortunate resolution—the "best of both worlds"—and it points toward exciting possibilities. I only wish Ms. Somberg would break away from the small, restrictive scale which is so detrimental to the power of her work and explore her ideas on a much larger format.

The Somberg exhibition will continue through May 19th. Meanwhile, the Unicorn Gallery is also sponsoring the second annual Peavy Plazy Sculpture Show, which will run from May 11 through June 9.

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by Susan I

Kim Sl

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Profiles of Local Composers: Part II

by Susan H. Shreve

Kim Sherman

Kim Sherman is only 24 years old, but she already has a good start in her career as a free lance composer. Coming from a family boasting both a professional musician and a community theater playwright and director, Sherman has literally been at home in the arts for a long time. Although she has always been principally a musician and composer, this highly eclectic composer has never abandoned her interest in all the arts and continues to draw on the other art forms.

Sherman's professional card bills her as "composer/pianist/teacher." Out of college for only three years and in the Twin Cities barely two, Sherman has been busy. She collaborated on the music for Kenneth Robin's fall show "Accidentally Exalted," works with the Illusion Mime Theater as composer and pianist, is composing music for a fall recital of her own music, is collaborating on songs with a poet friend and will be working with Robins again.

Much of her work in the Twin Cities has been with dramatic productions. This fact in itself has required Sherman to be flexible and eclectic in her musical styles. For the Illusion Mime Theater's *Orlando! Orlando!*, for example, she was asked to write music in styles appropriate to the 500 year span covered by the production. Thinking back, she recounts the great variety of music she's composed in the past two years—Broadway style, modern classical, a Supremes-like piece and soon, country and western. No wonder she laughed when I first asked her what style of music she worked in!

What's to be gained from such variety? "It's fun. All of that's in me; junk to high art. To deny that is a big mistake. It's harder to try to be just one thing."

Even when she is not collaborating with other artists, Sherman learns from other art forms. Most recently she has been influenced by the visual arts. "Being around artists, talking, sharing ideas, I see things differently and thus hear things differently. I like to think of my music as creating a painting or a movement."

Describing the manner in which she works, the Lawrence University graduate says she rarely begins a piece with a melodic idea in mind; she's much more likely to start with a dramatic concept or an image of some sort. For example, for a string quartet she composed she began with the simple idea of creating a conversation. Another time, she began work on a piece with the image of the sea in mind. From the concepts emerge everything else—the instrumentation, the melody, and so forth.

Sherman attributes part of her success as a composer to the fact that her mind is adept at logical, mechanical tasks. "You don't always have to be logical, but you do have to be practical when writing down what you want done." She comments that her brothers are good at such things as plumbing and auto repair; they can take cars apart and put them back together again. Composing, she suggests, is a lot like that.

Does she get discouraged sometimes as she pursues her ambition to be a free lance composer? Of course, but she feels she minimizes her creative troubles with good doses of exercise, swimming a mile a day and walking two. And she must certainly be sustained in part by the comfortableness she feels with the role of composer: "Writing music is what I do best. It's what makes me feel good about myself, about being alive. I'm making myself have a lot of positive energy that's going out into the

world. It's selfish but not in a threatening, taking-away kind of way. Everyone should be so self-ish!"

John Franzen

"Art should enlighten you... take you where you haven't been. It's a transcendent, a religious experience."

One might guess the author of this quote to be a bit "otherworldly" or perhaps thoroughly elitist. Wrong on both counts. For 32-year-old John Franzen, art is a religious experience that can not only change individuals but can also help ameliorate world problems. Art should draw on many cultures and engage as many people as possible as both artists and audiences.

Early in our visit, jeans-clad Franzen reveals the dark side of his world view, "The world is going to hell." But he's not about to sit back and let the probable become inevitable. "I think it's important for ev-



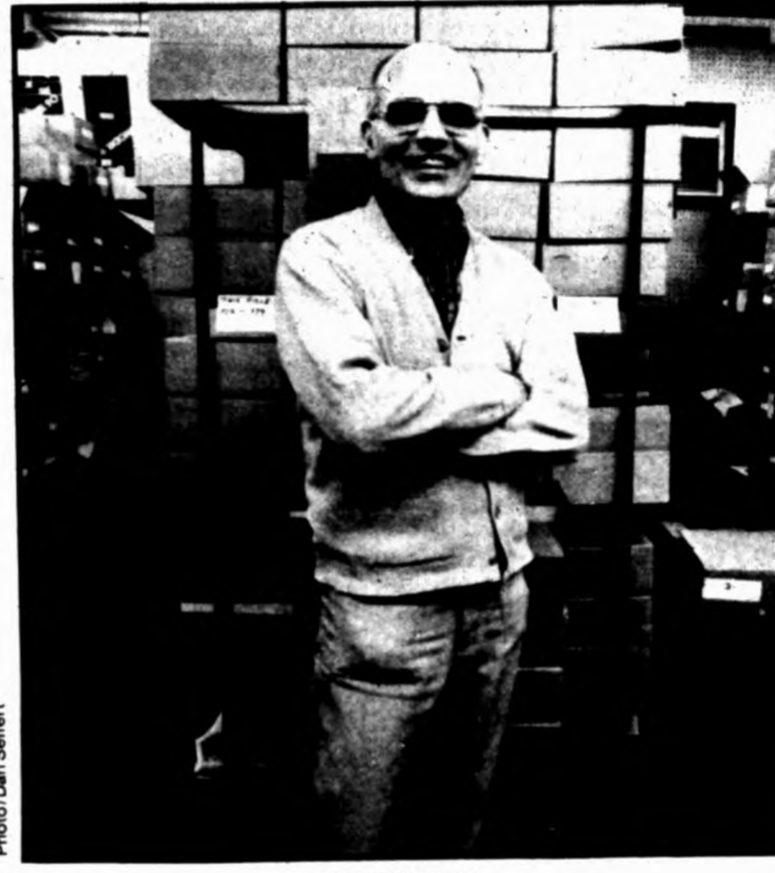
John Franzen

Photo: Jack Rendulich



Kim Sherman

Photo: Dan Seifert



Robert Wetzel

Photo: Dan Seifert

eryone to make a statement, take an action, or make a plan to bring people together. One way to do that is to make a world culture."

Knowing that he has been greatly influenced by European composers such as Schoenberg, Webern and Stockhausen, Franzen asks, "Why use only European models? Europe is only a small part of the world."

Franzen recounts that as he explored traditional poetry from around the world he found himself surprised by the subtlety and sophistication of the literature. He takes his own surprise to be symptomatic of the ethnocentrism prevalent among Western artists and audiences. "It's time to stop putting down Asians, Africans, the poor..."

In the future this native Minneapolitan anticipates drawing on more musical traditions and cultures than he has ever done before. He is familiar with Asian and Pacific music, but feels he knows nothing about African music. Or didn't anyway, before he recently started studying African choral music, especially Pygmy music.

He doesn't intend to imitate Pygmy music or Asian music, but he will draw on such diverse styles and traditions to create a truly international music as part of a non-ethnocentric world culture. With this denial of the primacy of the Western classical tradition, Franzen is in some ways coming full circle: it was folk music that first sparked this guitarist/composer's love of music.

Such self-directed education outside academic institutions has been Franzen's practice for over ten

years. The articulate composer quit college before completing his B.A. and maintains today that he learned more about composing as the resident composer for the Firehouse Theater, a defunct radical Twin Cities ensemble, than he ever did in a university classroom.

Franzen wants more art and more artists. He mentions approvingly the funding many European countries provide not only major cultural institutions but small groups and individual artists. He speculates that "more artists would be a civilizing force" and that the activity of "neighborhood" artists might well stimulate more advanced and professional artists. His dream is that a good stage space be made available free to anyone who wants to perform.

At the root of Franzen's enthusiasm for the arts is his belief that music and all art can change people's lives. Unfortunately, he says, "people are ignoring this. It's shocking." He has little regard for composers whose primary goal is simply to find some new technique, to try some new sound combination for the pure sake of innovation. For Franzen, music must express something; it must move him.

He remembers with satisfaction a Christmas program he coordinated as composer for the City Arts Production, a CETA project. Going to hospitals, nursing homes and a laundromat(!), he and members of *At the Foot of the Mountain* presented music of joy. What is the source of joy for Franzen, who sees so much unhappiness and trouble in the world? "The amazing fact that we can love one another."

Robert Wetzel

Robert Wetzel is sold on joy too, and since 1960 Wetzel has been in the business of selling it to others in the form of church music. This 47-year-old composer is about to begin his 20th year as owner and editor of a Minneapolis music publishing house, Art Masters Studios, Inc. (AMSI). His belief that music should never be dull and that joy is good for the soul has served him well in his dual role of artist and businessman. Though the latter identity often threatens to preempt all his time and energy, Wetzel strives to maintain a delicate balance.

Wetzel started out as neither composer nor businessman. The son of a Lutheran minister, he initially set out to enter the ministry too, earning a Masters of Divinity from Northwestern Lutheran Theological Seminary in St. Paul. The casually, quietly dressed composer recalls how fellow seminary students predicted he would never have a parish and that he rejected their premonitions—out of hand. But clearly, they were right.

When he finally realized that the ministry wasn't for him, Wetzel took it easy for a while. A major decision or change rarely seems easy or obvious when one is in the midst of it, but you don't need to know Wetzel long to see that his professional move into music was a natural one. Music had always loomed large in his life. He was the chapel organist at both his undergraduate and seminary schools and served as choirmaster at the seminary and a St. Louis Park Lutheran Church. He also had a choral

piece published shortly after graduating from the seminary.

Consciously or unconsciously, he began moving in the direction of music. He introduced music publishing into Sacred Design Associates, (a religious graphics firm for which he worked), he became assistant to the music editor at Augsburg Publishing Company, and he started music theory and composition classes with Paul Fetler at the University of Minnesota.

Today this native Minneapolitan has had about 200 pieces published (some through AMSI but most through other publishing companies) and his publishing house ("a hobby that got out of hand") deals with nearly 500 music stores in the U.S. and Canada.

Though Wetzel finds the balance between composer and businessman to be difficult to maintain, the combination of business and art is not a union of complete opposites. His creative work has some business-like characteristics to it. Wetzel says, "I work best under pressure. If I waited for inspiration, I'd never write again. I have to sit down like a plumber with pipes and put them together. I can't wait for the muse to speak to me. Composing is a matter of craftsmanship and discipline." Since Wetzel has a "hefty list" of requests (and deadlines) from other publishing houses, individuals and churches, he is pretty well set.

He repeats the axiom adopted from teacher/adviser Paul Fetler, "Avoid dullness at all costs." Wetzel laments that much of church music is correct but gray. As editor and composer he is seeking to change the situation.

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"WHY DO THE HEATHEN RAGE?"
 Psalms 2:1 and Acts 4:25

The above question is the opening words of the Second Psalm of God's Almighty Book, The Bible, making Himself known to man. The sum of the Psalm adds up in the first few verses about as follows: The heathen are the kings, rulers, and the people of the earth who don't like God and His Commandments, rage against Him and His Anointed, Jesus Christ, to get rid of their Laws of restraint: "Let us break their Bands asunder, and cast away their Cords from us."

Jesus Christ came down from heaven and lived thirty-three years on earth, obeying God's Law perfectly. His life of perfect obedience so enraged the kings, rulers, and people that they gathered together against Him, condemned Him as not fit to live and nailed Him to The Cross — one of the cruelest deaths ever devised! The Psalm warns the ragers of the "laughter and derision" of The Almighty at their folly, and then in mercy invites them to submit to God's King and be blessed: "LEST HE BE ANGRY AND YE PERISH FROM THE WAY WHEN HIS WRATH IS KINDLED BUT A LITTLE!"

Our nation is in open rebellion against "THE LORD GOD OMNIPOTENT, KING OF KINGS, LORD OF LORDS, AND HE SHALL REIGN FOREVER AND FOREVER!" However, our rulers and those in authority during the past three or four decades should not bear all the blame, for they probably

represent a cross-section of the national character, or lack of character. This usually determines the sort of men God puts in power over the people of the nation. — We read in Psalm 75:6,7: "FOR PROMOTION COMETH NEITHER FROM THE EAST, NOR FROM THE WEST, NOR FROM THE SOUTH. BUT GOD IS THE JUDGE: HE PUTTETH DOWN ONE, AND SETTETH UP ANOTHER."

"All ye that fear God, give audience:" Are we not as a nation in rebellion against "The Lord God Omnipotent" and raging against just about all of His Holy Commandments? Crime is coming in like a flood, and about to drown us! There is great rage against God's Commandments to HONOR PARENTS, TO ESTEEM LIFE, THE WIFE AND DAUGHTER OF EVERY MAN, THE POSSESSIONS, THE GOOD NAME, AND TO COVET NOTHING THAT BELONGS TO YOUR NEIGHBOR!

Men and women who have the true "fear of The Lord" in their hearts, and are righteous in His sight, do more to protect a people, and procure peace and blessing to a land, than all their great statesmen, soldiers, and armaments! Therefore, "LET YOUR LIGHT SO SHINE, THAT MEN MAY SEE YOUR GOOD WORKS, AND GLORIFY YOUR FATHER WHICH IS IN HEAVEN!"

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