



# news digest

## International

### Pope John Paul II in 'guarded' condition

**Vatican City**—Pope John Paul II, shot by an assassin Wednesday as he greeted 15,000 tourists and faithful at his weekly audience in St. Peter's Square, underwent a "successful" operation for six wounds at a Rome hospital and doctors said his condition was "guarded." As he beamed and waved to the crowd packed in the sunlit square, shots were fired and the pope slumped in his white jeep. Blood stained his white garments and horrified witnesses cried, "Oh no! Oh no!" Police quickly took into custody a man identified as a Turkish right-wing terrorist who had vowed to kill the pope. He told them he "couldn't care less about life."

The director of the surgery unit at the Gemelli Policlinic hospital, Professor Giancarlo Castiglioni, termed the operation "successful." He said the 60-year-old pope's condition was "guarded" and noted there was still the possibility of infection. After the 4-hour, 10-minute operation and blood transfusions, the pope was transferred to the hospital's emergency care unit where he was expected to remain for the next 48 hours. In a briefing for reporters, Castiglioni said "the pope was very lucky." He said the pope was shot twice in the lower intestine. One bullet passed through the body, causing another wound when it left. Another stayed in the body and was extracted by surgeons, Castiglioni said. The pope also had two slight wounds on his right arm and one on his left hand. Castiglioni did not say how many shots were fired at the pope or how many bullets hit him.

"We have sound hopes that the pope will remain with us, that he will continue to live. He wasn't hit in vital parts but they were not light injuries. Important blood vessels were just barely missed and the pope was very lucky," Castiglioni said. Attilio Silvestrini, Vatican secretary for public affairs, said the pope "was serene and prayed" while being taken to the hospital. "He was always conscious, until he was given anaesthesia," Silvestrini said. The Polish-born pontiff, whose 61st birthday is Monday, was undergoing surgery at Rome's most modern hospital, the Gemelli Policlinic. The Vatican said a small part of the pope's intestine was removed and that he received blood transfusions. The hospital director, Professor Luigi Candia, said a section of the intestine was removed. The pope also received two minor wounds on his right arm and one on his left hand, Candia said.

Police said they arrested a man who identified himself as Turkish national Mehmet Ali Hagca. Police said the 23-year-old man kept repeating, "I couldn't care less about life" after being taken into police custody. In Ankara, Turkish officials said he was Mehmet Ali Agca, a convicted assassin who had vowed to kill the pope in a letter he left behind when he escaped from an Istanbul prison shortly before the pope's visit to Turkey in the fall of 1979. He was convicted of killing the editor of the Ankara newspaper Miliyet, Abdi Ipekci, slain on Feb. 1, 1979. Two women, including Ann Odre of Buffalo, N.Y., were also wounded, not seriously, by the bullets fired from what police described as a 9 mm pistol. The other woman was identified as Rose Hall, a Jamaican, who was reported in good condition.

### French stock market rallies after 2-day panic

**Paris**—Investors, encouraged by the words of an economics aide to President-elect Francois Mitterrand, deluged the French stock market with buy orders Wednesday, rallying prices after two days of panicky retreat in the face of the Socialist leader's victory. Wednesday's rebound was fueled by bargain-hunting but appeared to have been ignited by a television interview with a key Mitterrand aide. In the interview, Socialist Party economist Pierre Uri said investors should not be worried about Mitterrand's plans, which include nationalization of industries and financial institutions. Uri said stockowners would not be "robbed" under a Mitterrand administration.

French President Valery Giscard d'Estaing, who was defeated by Mitterrand in Sunday's election, accepted the resignation Tuesday of Premier Raymond Barre. But he asked Barre and his Cabinet to remain in a caretaker capacity until Mitterrand officially assumes his duties later this month. The president-elect spent the day conferring with aides and Socialist members of Parliament, mapping strategy for the upcoming elections for the National Assembly. Mitterrand plans to dissolve Parliament soon after he takes office and call new elections for next month in an effort to gain the leftist majority he needs to push through his economic program. At the top of Mitterrand's legislative program is government takeover of a number of major industrial groups and financial institutions, reduction of the work week to 35 hours, increases in social benefits and higher taxes on corporations and large incomes.

## British authorities delay release of Hughes' body

**Belfast, Northern Ireland**—British authorities refused to release the body of IRA hunger striker Francis Hughes for seven hours Wednesday until his family agreed not to drive it through Roman Catholic West Belfast for a hero's farewell. The move, in an attempt to avert further violence, came as Catholic rioters attacked police patrols with gasoline and acid bombs in West Belfast in angry response to Hughes' death. The 25-year-old IRA member died Tuesday on the 59th day of a fast at the Maze Prison. Hughes, a legendary figure in the IRA, had been serving a life sentence. He and 27-year-old Bobby Sands, who starved himself to death a week before, went on hunger strike in a bid to win from the British government political prisoner status for Irish nationalists. Security chiefs feared that taking Hughes' body through the Andersonstown and Falls Roads districts would touch off more trouble in the area when violence flared Tuesday night.

Police delayed releasing the body from the city morgue in Forster Green Hospital until Hughes' family agreed to drive it in a hearse straight to their home in Bellaghy, 40 miles northwest of here. He is due to be buried there with full IRA military honors Friday afternoon. In West Belfast, more than 5,000 IRA supporters waited in vain for Hughes' body to be driven to St. Agnes' Catholic Church for a service and two-mile procession through the turbulent district. The condition of two other hunger strikers, Raymond McCreech and Patrick O'Hara, both 24, "continued to deteriorate" on their 53rd day without food, the Northern Ireland Office reported. Another convicted IRA gunman, Joe McDonnell, joined the hunger strike to replace Sands last Saturday. IRA sources said another prisoner will replace Hughes on Thursday.

## National

### Atlanta police find 'trace evidence' in latest death

**Atlanta**—Police investigating the death of William Barrett, the 27th young Black slain here in less than two years, discovered "trace evidence" that links his case to other recent deaths, city law officials said Wednesday. The 17-year-old boy, whose strangled, punctured body was found within a day of his disappearance, was added Wednesday to the caseload of a special police task force investigating the slayings and disappearances that have terrorized Atlanta. Barrett's corpse was found early Tuesday in a woods off a dead-end road in DeKalb County just outside Atlanta. Police retrieved "trace evidence" that linked his death to other recent slayings, said DeKalb County Public Safety Director Dick Hand.

The rapid discovery of Barrett's body also enabled police to trace his steps from the time he left home early Monday afternoon until 5 p.m. the same day, Hand said. Most recent victims had been missing at least a week before their bodies were discovered. Barrett resembled several of the other victims in race, sex, age, background, and the manner in which he met his death, Hand said. An autopsy Tuesday indicated the youth had been asphyxiated, like 15 other slain young Blacks. A police source said Wednesday that Barrett also suffered two puncture wounds in his stomach after he was strangled.

elmo



## Deja vu

The jumbo jet, bristling with sophisticated equipment, took off from the highs in the 70s for the stricken city of Rome. Inside the plane, Elmo Haig began working on his speech.

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minnesota  
daily

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# Lighting improvements soon to brighten campus

By Anne Spitz

Things look brighter for the University campus. Specific plans for improvement of campus lighting are being completed by the University Physical Planning Department.

"It is surprising how poorly lit this campus is," said Lark D'Helen, student extension board vice chair.

Physical planning officials completed a study of campus lighting a year ago, which updated a 1972 study and re-stated the need for better campus lighting.

According to Clint Hewitt, University vice president for physical planning, it would take \$800,000 to implement a comprehensive campus-wide lighting improvement plan.

Administrators, however, provided only \$50,000 in March for the project from the University's central contingency fund.

This money, Hewitt said, will be used to illuminate critical areas where lighting is now very poor.

"The \$50,000 is totally inadequate," D'Helen said, but it will help somewhat. "We haven't been stopped. It (lighting) is still a big issue with us. It (the \$50,000) gives the hope to keep pushing."

The lighting improvement will occur in two phases, Hewitt said. The first is to improve lighting at the Washington Avenue bus stop near Kolthoff

Hall, the West Bank bus stop near the law center, and the Washington Avenue pedestrian bridge.

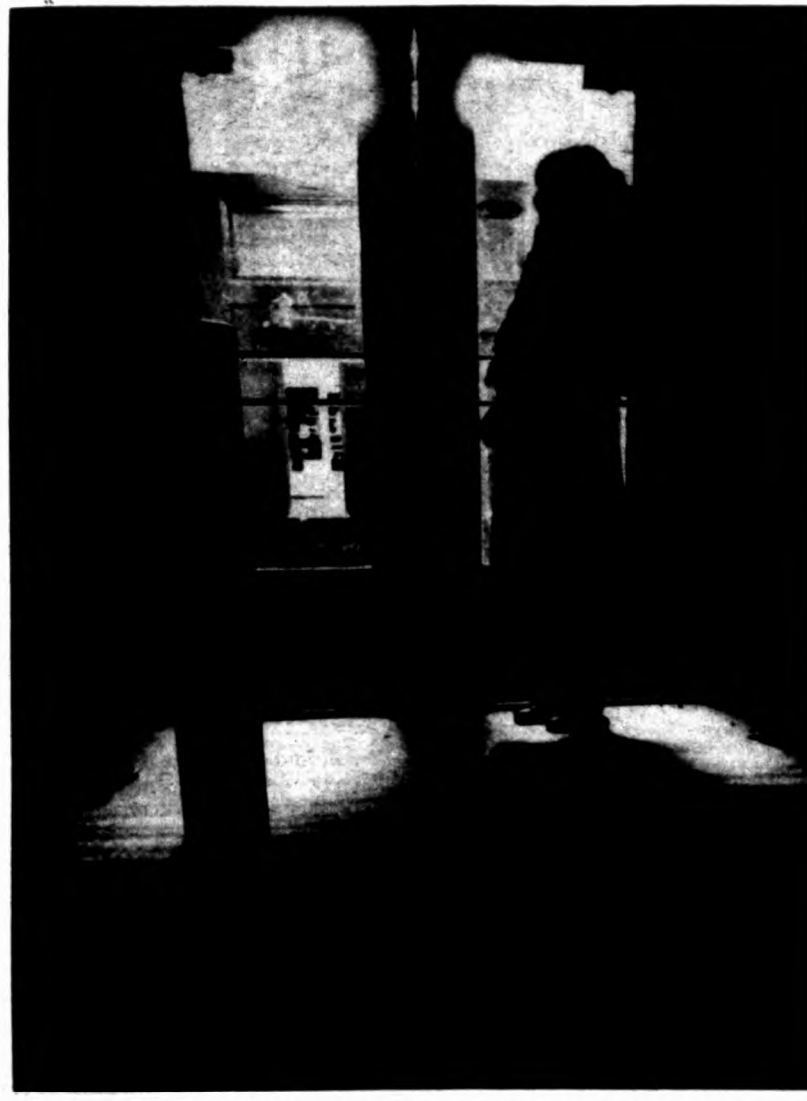
Phase two includes improved lighting of Washington Avenue from Parking Ramp A to Church Street, the Folwell Hall area, Church Street from Washington Avenue to the architecture building, 16th and 17th Avenues between University Avenue and Fourth Street, and Eckles Avenue on the St. Paul Campus from Commonwealth Avenue to the Student Center.

"Assuming that the cost and the delivery of the hardware stays within the limits we've set," Hewitt said, phase one will be completed by July, and phase two by December.

The University Extension Board was very influential in getting the lighting studies done and funds allocated, D'Helen said. The board is concerned about the safety of evening students.

People do not realize there are some 20,000 extension students occupying nearly every building on campus between 6 p.m. and 9 p.m. Monday through Thursday, D'Helen said.

Future campus lighting improvements will have to be done in phases, Hewitt said. But now that there is a full study that specifies the lighting problems and possible solutions, he added, the lighting issue needs to be "set in with all the other priorities of the University" when the administration talks budget.



The Physical Planning Department plans some improved lighting on campus—as much as its budget will allow.

# Student tuition aids undergo state cut & paste job

By Lynn Drake

A legislative conference committee Tuesday removed a request for funding increases for student grants and scholarships from the total higher education appropriations bill—a move that may mean fewer and smaller grants for University students next year.

The Higher Education Coordinating Board (HECB) had originally requested a \$15.7 million increase in money for grants and scholarships. Not only was the increase not funded, but an additional \$1 million was taken from the base funding, decreasing money for grants and scholarships from approximately \$28.7 to \$27.7 million.

The conference committee, however, proposed a \$6 million increase in funding for grants and scholarships in a supplemental appropriations bill.

The supplemental appropriations bill will supposedly contain requests for several items that legislators cut from other bills in order to stay below Gov. Al Quie's maximum budget recommendations. The items in the bill would be paid for by a tax on cigarettes and alcohol.

The conference committee also passed a rider forbidding the transfer of powers, duties, or personnel of the HECB to any other department. Quie had recommended in his revised April 15 budget abolishing the HECB and transferring its duties to the Department of Administration.

Quie has stated he may back the supplemental appropriations bill if it receives bipartisan support, though the bill would raise taxes above the ceiling he wants. But the bill, according to Quie's chief legislative aide, Robert Renner, runs a "grave risk" of being vetoed.

If the supplemental appropriations bill fails to garner the bipartisan support needed for final passage, the effects will be felt on students.

"It will mean smaller average awards and also mean a number of appli-

# Marquit charges U has infringed on rights

By Dean Mosiman



Erwin Marquit

In recent years associate professor Erwin Marquit has been involved in an area of research that has brought both international recognition and, according to Marquit, administrative repression of ideas and academic freedom.

Marquit, a professed Marxist who was the Communist Party candidate for the governor of Minnesota in 1974, says his ideological beliefs have prevented his promotion to full professor and caused the Minnesota Center for Philosophy of Science (MCPS) to deny his request for membership.

University officials and a MCPS spokesman emphatically deny ideological considerations have influenced decisions involving Marquit.

Marquit came to the University in 1966 as an associate professor of physics and has remained at that rank for 15 years. Currently, Marquit's promotion is under review by the office of the vice president for academic affairs, the third review since 1978.

Because Marquit's recent research has been directed in areas that border both physics and philosophy, University administrators and MCPS officials say they have had difficulty in defining the discipline in which to promote Marquit.

"The problems I am having with my promotion and the MCPS are related," Marquit said. "Since 1975 there has been increasing pressure against continuing my research in its present direction."

Marquit to 14

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# Panel discusses harassment directed against Hmong

By Charles Fredeen

In an attempt to examine the interests of all distinct Asian/Pacific American groups, organizers of Asian/Pacific American Heritage Week Wednesday focused on Minnesota's relatively new Hmong community and its problems.

Participants in a panel discussion held in Coffman Memorial Union discussed competition for limited resources between Minnesota's Hmong and Black communities.

"There's a feeling that the government is helping the Hmong at the expense of Blacks," said Johannes Huyen, director of the Department of Human Rights for St. Paul.

Panel members explored the possible link between this competition and recurring incidents of harassment and vandalism directed against the Hmong community.

"They (the Hmong) are pushed around on buses, taunted, and rocks are thrown at their doors," said Marg Bringewatt, crime prevention specialist for the St. Paul Public Housing

Agency. "I find this disturbing."

These are "very impersonal kinds of harassment" directed at the Hmong in general, said Bringewatt, who has been keeping track of incidents at McDonough, a St. Paul housing development with a large proportion of Hmong.

"The Hmong in McDonough have made extremely good victims," Bringewatt said. "The concept of vandalism is foreign to them. The most serious problem of all is that they don't want to make trouble by calling the police. Until they are pushed to the brink, they just don't want to cause any trouble."

Bringewatt says her office has no idea who is causing the violence, but of the arrests that have been made "It's not just a matter of juveniles. It's adults too."

All the panel members agreed that it is not just the Black community that has been pitted against the Indochinese. There have been both Blacks and whites arrested for their part in violence against the Hmong.

But Bringewatt did argue that there is an "epidemic of violence or harassment targeted at the Hmong."

"The situation is going to get worse, because resources that were once available to us are beginning to dry up," said Benjamin Bryant of the Community Education Center for the St. Paul public schools. "How can the government continue to bring people into this country when we're seeing our resources dry up?"

Most of the solutions suggested for easing friction between the two communities centered on increasing affordable housing, improving employment opportunities, increasing government assistance, and improving communication between the groups. These solutions are endangered by national and state budget cuts, Bryant said.

"We should encourage meetings between not only Blacks and Hmong, but between whites and refugees as well," Huyen said.

"There's a real problem of communication made difficult because we can't sit down and share experi-



Johannes Huyen



Marg Bringewatt

ences," said LeRoy Gardner, a counselor for the University's Martin Luther King Program. "The human condition is the same among (the two groups) in that we have the same needs."

"We have to see an increase in resources available to people," Bryant said. "If we don't see an increase we're going to see people fight over them."

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Announcements  
Miscellaneous

# Reagan's energy cuts out of synch with state

By Peggy McElin Gislason

Minnesotans have a vested interest in challenging the Reagan administration's energy proposals, according to some state officials.

At a time when Minnesota energy policy-makers are stressing the importance of conservation and renewable energy sources, the Reagan administration is proposing massive cuts in alternative energy development and conservation. These cuts would have "a very negative impact on Minnesota," said Mark Mason, director of the Minnesota Energy Agency (MEA).

The administration has stated that since higher prices for conventional fuels will encourage conservation and stimulate private investment in alternative energy sources, the government should not commit large funds to conservation and alternative energy programs. Meanwhile, it has endorsed conservation tax credits.

Administration proposals would shrink or dismantle most of the new energy programs enacted since the 1973-1974 Arab oil embargo.

The Environmental Action Foundation's April issue of Power Line said the Department of Energy (DOE) budget would cut nearly \$3 billion from the Carter target of \$16.46 billion to \$13.79 billion. Of the remaining funds, only \$2.6 billion would be spent on "hardcore (energy) research and development (R&D)." For example, Power Line states that funding for conservation would be cut from \$922 million to \$195 million, and renewable energy slashed from \$676 million to \$242 million.

"Conservation is just being decimated," said Byron Harris of the Minnesota Public Interest Research Group.

Specific targets of large budget cuts include: synfuels, solar, alcohol fuel, biomass, geothermal, and hydropower energy programs. The Solar Energy and Conservation Bank, created last year to provide low-interest commercial and residential loans for conservation and alternative energy projects, would be terminated before starting.

Mason summed up the Reagan

budget proposal by saying that it cuts "just about everything we (Minnesota energy policy-makers) are interested in."

However, Mason said he agreed with the administration's cuts for synfuels and the deregulation of the oil industry. The Synfuels Corporation, which Mason said he supports, will not be affected by the cuts.

Besides slowing solar and wind energy development, the cuts probably would retard energy research programs at the University, such as biomass research and the underground space center, he continued.

State Rep. K. J. McDonald (R-Watertown) said that while he generally supports the administration's proposed cuts in the energy budget, he does not think they go far enough. "I would be in favor of abolishing the Department of Energy altogether and unleashing the forces of the free enterprise system," he said. The department "contributes nothing to the development of energy resources and wastes a valuable resource—money," he said.

MEA's biennial report emphasized the need to develop alternative energy resources and conservation in the state. The report predicted Minnesotans will pay nine to 10 times more for traditional energy sources in the year 2000 as they do today. The impact of a continued dependence of Minnesota and the nation on foreign oil would "be a slowdown and eventual termination of economic growth in the state, and a decline in employment."

While Minnesota doesn't have oil or coal, it has "relatively abundant alternative energy resources," such as solar energy, wind, biomass, and energy crops, the report continued. And conservation alone could reduce the state's overall demand for energy by almost 20 percent over the next 20 years.

Mason said it will be very difficult to encourage some types of alternative energy and conservation in the state without substantial financial support. Where the technology is already available, as with solar energy, alternative energy can develop in the private sector, he said. Where

technological development is needed, it will be more difficult, he explained.

Gov. Al Quie generally supports the administration's attempts to cut government spending and its philosophy of "allowing the private sector to move more quickly into conservation and alternative energy areas," said Gary Botzek, Quie's special assistant. He also agrees with the administration's cut in energy grants, although he supports continuing the loan programs for conservation and alternative energy, he said.

"Conservation is taking care of itself as the price of energy meets realistic levels," McDonald said.

McDonald said he supports the administration's budget cuts for alternative energy development. "I would rather depend on the great free enterprise system which has always met the nation's energy needs in the past," than on the government.

Congressman Martin Sabo (DFl-Mn.) condemned the Reagan administration's emphasis on a free market economy and dependence on oil and coal in its energy policies. He and Congressman Bruce Vento (DFl-Mn.) also have criticized the administration for proposing budget cuts in energy programs for the poor. Many senior citizens and poor working people will be in an impossible situation if the government severely reduces fuel assistance funds, Sabo said.

Sabo characterized the administration's belief that high energy prices and favorable tax credits will generate enough energy to meet the nation's energy needs as "a short-sighted view that fails to take into account those people who can't afford to pay that price. He (Reagan) also apparently does not understand that oil is a limited resource. Using it up more quickly does not change the fact that we will one day have to turn elsewhere to supply our needs."

Vento's aid, Rick Healy, said Vento strongly opposes the termination of the solar and conservation energy bank. It is the only weapon many of the poor have to counteract high energy prices, he said.

Vento and other Minnesota congress

men and legislators also have accused the administration of an inconsistent energy policy, which gives an unfair advantage to the nuclear industry. While drastically cutting alternative energy and conservation programs, the administration's budget recommends only a 10 percent reduction in nuclear fusion research and development and a \$288 million increase in funding for nuclear fission.

State Rep. Ken Nelson (DFl-Minneapolis), who chairs the Energy and Utilities Committee in the House, said there is irony in cutting federal funding of alternative energy and conservation, and at the same time, subsidizing the nuclear energy industry. The administration should at least be consistent, he said.

Healy said Vento is committed to a more equitable distribution of funds for energy.

Mason said the MEA and Quie support a proposal now in Congress to shift much of the funding being proposed for nuclear development to block grants for conservation and weatherization programs.

This proposal "certainly looks better than anything else we've seen," said Jim Hazzard, legislative director for U.S. Rep. Vin Webber (R-Mn.).

Webber has vigorously opposed the Clinch River breeder reactor in Tennessee for which the administration requested funding of \$254 million in the fiscal year beginning Oct. 1. The House Science and Technology Committee's vote last Thursday to "deauthorize" the reactor is considered a serious setback to the administration's plans for nuclear energy development.

Concerning overall energy funding, Hazzard said that while the House and Senate have set target ceilings for spending, the distribution of energy funds still has to be determined.

## U news Senate approves U bonding bill

The Senate Finance Committee and the entire Senate passed its version of the University capital request bonding bill, including about \$12.5 million for construction of a music building.

The House version of the bill does not include funding for the music building in 1981. The two bodies will try to work out a compromise in a conference committee meeting tonight with members of both houses.

Both versions include funding for the agronomy building and a building for the Hubert H. Humphrey Institute of Public Affairs which would be built in conjunction with an addition to the Business Administration Tower.

The committee passed the bill with little discussion.

## 'Gulf Night' program planned

The University Gulf States Student Association will present "Gulf Night," a free public program, Friday at 7:30 p.m., in the Women's Lounge of Coffman Memorial Union.

Special features will be native food, slides, and music performed on the fanka, an Arab violin. Al-Suwayeh Khaled of Kuwait is president of the host association, which is one of 43 nationality groups affiliated with the Minnesota International Student Association. Countries represented are Kuwait, Bahrain, Qatar, United Arab Emirates, and Iran.

## Film studies grain markets, world hunger

September Wheat, a new film documentary focusing on the problem of world hunger as related to the worldwide grain exchange system, is shown U News to 10



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All students graduating Fall 1981, Winter, Spring, SS 1982 should attend the **PLACEMENT MEETING**  
Concerning resumes, interviewing and use of the Placement Office for 1981-82.  
3:15 p.m. **TODAY** 150 Physics

**The Palestinian**  
narrated by: Vanessa Redgrave  
370 Anderson Hall, West Bank  
Thursday, Friday  
May 14 & 15, 7:00 p.m.  
**Free Admission**  
sponsored by G.U.P.S.

# editorials

minnesota daily

Editorial writers: Colleen Aho, Michael Douglas, Jeff Goldberg, Lisa Hoff, Allison Langley, Eric Lindbom, Rebecca Morris, Kirk Nielsen, Victoria Sloan

## Celebration in protest

The crowd of some 30,000 who trooped across the Arlington Memorial Bridge to the Pentagon on May 3 to protest military spending, the draft, budget cuts, and U.S. intervention in El Salvador was a welcome sight. It was, as Democratic Revolutionary Front representative Mario Velasquez said, a demonstration of "what internationalism is all about." It was also, as a National Anti-Draft Network member said, what President Reagan would find in the case of a U.S. war in El Salvador: "This war, like the last, would have two fronts—one abroad, and one at home."

Behind the colorful banners, the echoing slogans, and the mixture of political perspectives, there was a unifying theme: protest against the policies that the current administration is pursuing at home and abroad. The marchers were not just blowing off steam, although the atmosphere during the march was one of celebration as much as protest. There was hope in a collective response. The diversity of the marchers in age, ethnic group, and politics was testament to the wide range of persons affected by U.S. policies.

Comparisons have already been made between this march and the marches a decade ago against the Viet-

nam War. Although the specter of Vietnam was manifest on May 3 in the participation of Vietnam vets, mothers of dead soldiers, and longtime anti-war activists, the focus of this gathering was the future—the prevention of "another Vietnam"—whether in El Salvador or elsewhere.

There were members of labor unions and church groups, liberals and leftists, students against nuclear power and the draft, and politicians. Peace groups, feminists, and gay activists stood alongside Blacks, Chicanos, and American Indians. Forty elderly veterans of the Abraham Lincoln Brigade who fought the fascists in the Spanish Civil War brought a standing ovation. One of those old vets said he saw frightening parallels between what happened in Spain and what is happening in El Salvador. "It's the peasants in El Salvador who are being killed today by the government, and it was the peasants of Spain who were killed by Franco, Hitler, and Mussolini."

A march organizer said the march was only the beginning of community actions that would follow. "It's good, but it's gonna be even better next time," she promised. The internationalist orientation of the march was significant in itself, an indication that a broad and diverse coalition of people can find common links between their interests. Rafael Cancel Miranda, a Puerto Rican nationalist who was imprisoned for 25 years, strongly expressed his reasons for marching: "For your own sake, for your children's sake, for the sake of the

people of El Salvador . . . a little walk to the Pentagon might help all of us from walking straight into hell later on."

## Under assault

The attempt on the life of Pope John Paul II was shocking—if not surprising—and there can be no justification for it. We were struck by the idea that the world is indeed a global village; that violence is not a peculiarly American phenomenon. This is an age in which the authenticity of institutions and values is under assault. The pope is an ultimate target. A symbol of mercy and judgment—of the establishment—he has jurisdiction in the moral world. His authority is devined from a synthesis of values and ideas, but today the synthesis is rife with contradictions.

Even the pope is not immune. He must cope with the political activity of Latin American ecclesiastics; birth control in tragically over-populated areas of the world; the status of women in a century that espouses true equality of rights and opportunity. These are difficult times. Values and institutions are not necessarily disintegrating, but they are undergoing change: They are tested. It is painful. As individuals try to fit into a world where the soundest advice—"there are no easy answers"—is not sufficient, religion can no longer effectively provide simple answers to contradiction. But neither can total repudiation of the establishment or the deplorable, simple nihilism of assassination.

## letters

### Defining gun control

Re: Susan Papas "Guns don't kill people . . ." (Daily, May 8)

Susan Papas criticizes gun control advocates for presenting emotional arguments rather than facts. She then proceeds to present an emotional argument, ignoring the facts. She presents the well-worn suggestion that controls on handguns will not stop the determined criminal from obtaining weapons: "If guns are outlawed only outlaws will have guns." She suggests that the only way to control the criminal use of guns is to control the criminal. There are several flaws in her reasoning.

Violent crime is not a unidimensional phenomenon. There are several distinct types of violent crime, each requiring a different solution. We would like to think that the violent criminal is a particular type of individual, different from the rest of us—get rid of "them" and you get rid of crime.

Unfortunately, most murders and assaults are not committed by the professional criminal. Most murders are impulsive acts, involving people who are intimate or familiar with each other. While assaults cannot be controlled through gun control legislation, damage from such assaults can be limited. The National Commission on the Causes and Prevention of Violence found that guns were implicated in half of the cases of spousal murder, for example, while other weapons were implicated in sub-lethal assaults. In such cases of impulsive violence it is the weapon, not the motive, that makes the difference between injury and death. We cannot stop people from getting mad. We can stop them from killing each other in a moment of rage.

Murderers usually do not repeat their crime. Murder has one of the lowest rates of recidivism. Stiffer sentences will not further reduce recidivism among this group. Neither will stiff sentences act as a deterrent, for the concept of deterrence assumes that the potential criminal considers the

consequences of his act. This is rarely the case in impulsive violence.

Papas may be right in assuming that committed criminals will obtain weapons regardless of legislation. For such individuals, mandatory sentencing may serve as a deterrent. It will at least keep them off the street, away from us.

I doubt that either gun control or stiffer penalties will stop assassination attempts by psychotic individuals. Acting with a singleness of purpose, a consistent delusion, in total isolation, these people are nearly undetectable until they act. Thankfully, they are rare.

Thus we may not be able to do anything about the crazies, and the best we can do is make life hard on the thugs. But we can stop wives, husbands, lovers, and neighbors from killing each other in a moment of weakness, drunkenness, or rage. If the gun isn't there, it cannot kill, and a person with murderous intent may be slowed down for just enough to think.

**Robert Van Siclen**  
Child development

### Hope remains

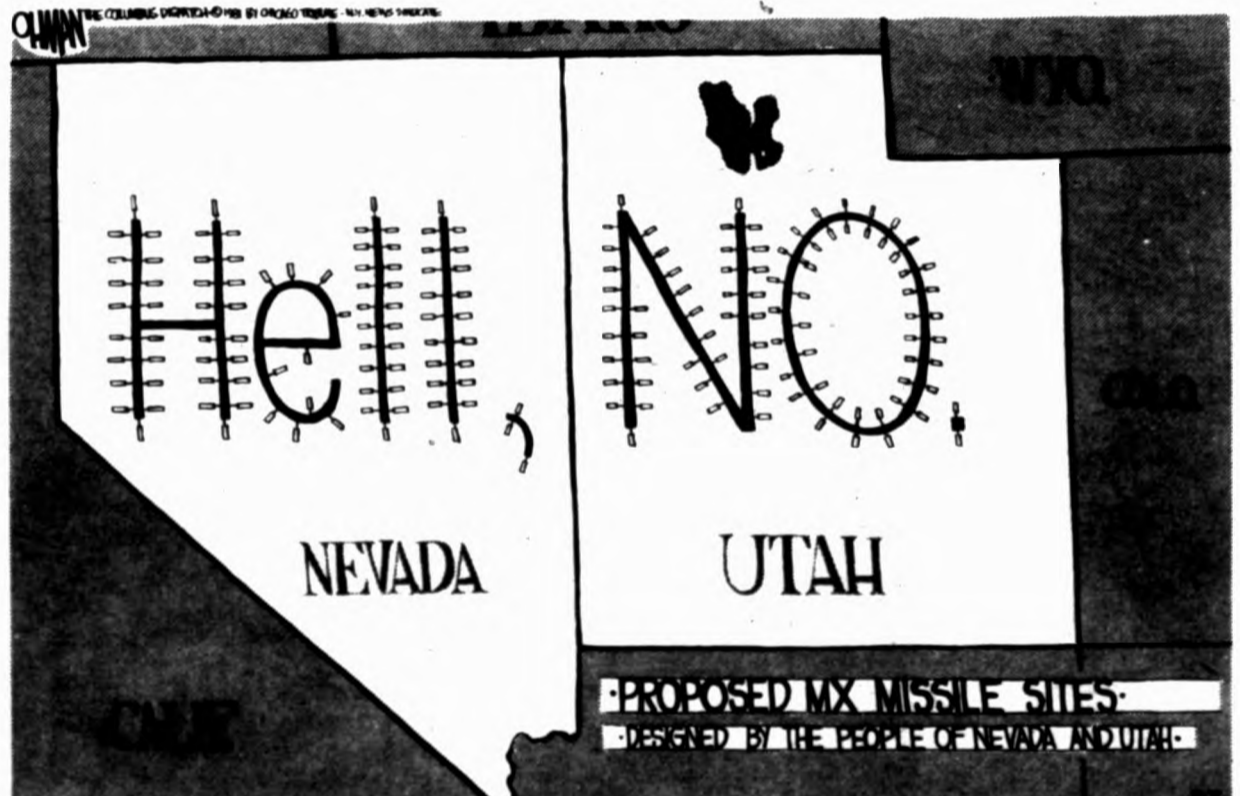
Carolyn Sampson's letter to the editor, "World suicide" (Daily, May 13) gave a bleak but truthful description of the direction which this country seems to be heading. However, all through this nation, groups are forming and making themselves heard to combat this apparent syndrome of world suicide. People for Survival is such a group here in the Twin Cities. It was formed solely for the purpose of fighting and putting a halt to the nuclear arms race. As long as we still are breathing, there is hope. For further information and ideas on how you can help the cause, please call 874-1540 or 870-1501.

**Barbara Jones**  
Humanities major

### The world condition

In response to Carolyn Sampson's "World suicide" letter to the editor:

I disagree with the idea of a re-enactment of Jonestown. Suicide is for



losers. Everyone will eventually get to experience death. I personally can see no reason for fear or to be upset over that fact.

As for those bent on suicide, i.e., Mr. Reagan, Gen. Haig, James Watt, and the many who are supportive of the ideology represented by these people, why not let them get it over with? The sooner they destroy themselves, the less chance they have of taking the rest of the world with them. If any world remains, those of us or our descendants who survive can start over, only this time having an emphasis on learning and just living rather than the excessively hedonistic lifestyles emphasized today.

One great man has already told us that the meek shall inherit the earth. He just didn't specify what condition it would be in.

**Gunnar Larson**  
CLA student

### Optional funding

I was pleased to read in the Minneapolis Tribune that the regents have voted to continue optional Daily funding. It is a decision that reaffirms the Daily's freedom from institutional pressure and the individual student's freedom of choice. Vice president

Frank Wilderson said it best when he stated that optional funding "allows freedom of choice to those students . . . who do not wish to support the political views, editorial policies, and partisan positions . . . that are funded through a mandatory fee." Even that was an understatement.

Rarely in my years here has the Daily printed an editorial that was based on logical reasoning or factual reality. If a story is printed about big business, NSP, or moderate to conservative politicians, it is riddled with bias, critical quotes from opposing liberal groups, and constant if-then speculations that make the article more fiction than fact.

The Daily editors call mandatory funding freedom of the press—I call it wholesale larceny. To be penalized any amount of money for the Daily just because I attend this University seems to be an infringement on my personal rights. Let's face it: Just because I reside in Minneapolis doesn't mean I have to subscribe to the Star or Tribune.

I had to put up with three years of this shabby attempt at journalism before optional funding was instituted last fall. Thanks to the regents' sense of fairness, each of us now has the right, as we always should have had, to choose to pay for the Daily. I chose not to, not out of retribution to the now scapegoat 1979 Daily humor

issue, but as a matter of principle against the policies of the Daily.

I only regret two things in no longer supporting the Daily. I no longer have anything to wrap my fish in; and secondly, I won't be able to read this letter in the paper. My only concern now is that you have learned enough professional courtesy to print another point of view.

**Reid Trautz**  
CLA senior

### 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

## Christianity in Asia

By Pham Khai Phong

Christianity in Asia has had a turbulent history. Brought by missionaries at traders' and conquerors' sides, it has had difficulty shedding its image as a tool of colonialism—a global power with concealed material ambitions, a well-organized political force working against social equity, and a dispenser of Western monoculture. After five decades of proselytizing effort, Christianity is espoused today by only 4 percent of Asians, compared with close to 80 percent of Latin Americans. This decade, however, marks a crucial testing time for Christians in Asia to redress the situation and establish themselves as true messengers of the Good Word. As social unrest threatens many Asian countries, Asian Christians are brought to re-examine their role in social transformations, to confront their sincerity, and to answer anew the Gospel's most urgent advocacy:

*Because the poor are despoiled,  
because the needy groan,  
I will now arise," says the Lord;  
"I will place them in the safety  
for which they long."*

(Psalms 12:5)

In some countries, Christians today must work against the tide of history. According to scholars, it all began with the Apostle Thomas—Doubting Thomas—who, immediately after Christ's death, sailed eastward and landed in India. He established a base at what is now Mylapore, a suburb of Madras. By some accounts, he even spread his evangelism to China.

The germ of Christianity might have remained isolated there had it not been for three great outward movements from Europe and the United States.

Spanish and Portuguese missionaries were the first to start that movement in the 15th and the 16th centuries. Vasco da Gama said two things brought the Portuguese to Asia: Christianity and spices. Sometimes the two got so entangled that they could not fail to arouse suspicion and charges that the missionaries were not devoid of earthly ambitions. It was not uncommon to find missionaries of different schools and different nationalities aligning themselves with opposing warlords to gain political and economic influence.

The Iberian influence was subsequently supplanted by a second wave originating from Holland and Britain. The Dutch brought the Lutheran branch to Indonesia, Taiwan, and Malacca. The British brought the Anglican branch to India, Singapore, Hong Kong, and Malaysia. A third wave was composed of aggressive missionaries from the United States, who spread their influence to the Philippines, China, Taiwan, and Indochina.

How can the initial successes of the proselytizing effort be explained? Four reasons accounted for these successes. First, most of the countries in which the first missionaries gained a foothold

**Pham Khai Phong believes in a God with an incomprehensible face.**

## The arms race is killing us

By Charles Thomas Smit

The problem is not new. To many people it is not a problem at all, but a source of their sense of security, their bread and butter. To stock market investors and multi-national corporations it is profits. The return on investment for Department of Defense contractors tends to mean the best profit margin available. Many churches with stock portfolios would be hard pressed to claim pure Christian practice if required to divest themselves of these "blue chip" investments in military-related corporate production.

So why the fuss? I suppose it is a "communitarian" viewpoint. Eugene V. Debs expressed it: "An injury to one is an injury to all." If we accept that as a standard for behavior, then we will try not to injure anyone for fear of injuring ourselves. When we adopt such a standard for our personal behavior, however, we will be immediately and inevitably at odds with "the way it is."

Why? Because millions of people die every year, and many of those deaths are unnecessary if our society would adopt an ethical education

**Charles Thomas Smit is a Twin Cities resident.**

were in political and social turmoil, as the feudal system based on Confucianism showed deep fissures. Civil wars ravaged Japan and Vietnam, while China and Korea were sliding under corrupt regimes, causing untold suffering to the masses. Christianity, which preached that the poor and the meek shall inherit the kingdom of the earth, called for nothing short of the dissolution of the old feudal system.

Second, Buddhism was in a state of disorganization. In China, Korea, Japan, and Vietnam, Buddhism had long forsaken its position of pre-eminence in state affairs. Passive, tolerant, and structurally weak, it did not provide the coherence Christianity provided and that many yearned for in a time of turmoil. Third, missionaries brought with them not only words, but wealth and power. They did not come in torn clothes as Christ did, but with influence and money to build churches, schools, and access to political power. The fourth reason was undeniably a fascination, from the Asian's point of view, with a new faith, a new culture. Christianity was alien but powerful, dynamic, and essentially optimistic. While Buddhism called for individual responsibility and salvation, Christianity offered the kingdom of heaven to those who repented and submitted themselves to the Christian God. For the people from lower classes to gain knowledge of the modern world, little hope could be entrusted in the feudal system of education, whereas conversion to Christian faith offered ready access to Western language, culture, and sciences.

Whatever the merit of Christianity, once civil wars ended and the feudal system reconsolidated, Christianity was quickly found to be disrupting to the indigenous political, cultural, and social order. Jesuits were ordered out of Japan in 1587, the Dutch Reformed Church out of Taiwan in 1624, and all priests were evicted from Vietnam and China in the 1800s. Missionaries were evicted, and converts were persecuted. To the European powers, attacks on the Church constituted attacks on their interest. Their reactions were to order their military to interfere by force, paving the way for complete conquest and colonization.

The position that the churches took with regard to colonialism varied from country to country. In countries like Vietnam and China, Christianity and colonialism, more often than not, went hand in hand: Christianity provided the cultural and moral justification for colonialism in its "mission civilizatrice." Christian schools were readily turned into training grounds for civil servants to serve the colonial regime, and conversion became almost a guaranteed ticket to social advances. Many converts were less motivated by faith than by social rewards. Ignoring the suffering of the masses of peasants, the Church was identified with colonialism. Thus, in 1949 and 1954 successively, when nationalistic regimes swept across China and North Vietnam, the Catholic community retreated to Taiwan and South Vietnam along with the colonial powers. More than ever entrenched in politics, Christians rallied around Chiang Kai shek and Ngo Dinh Diem, both devout Catholics. Persecutions of Buddhists by the largely Catholic administration resulted in the deposition of the latter in 1963.

Another position that the Christian churches took was exemplified by the case of the Filipino and the Korean Church. In the 19th century, anti-colonialism by the Filipino Church began with the internal revolt that demanded the general clergy be reserved for Filipinos and the reli-

gious orders for Spanish priests. This demand was considered subversive, leading to the garroting of three Filipino priests. In 1902 Isabelo De Los Reyes founded the Philippine Independent Church (PIC), and seized land reserved for the Spanish friars only. Having opposed colonialism at an early stage was one reason why the Filipino Church has flourished in the only Catholic country in Asia. Today, it continues to work for social reforms—working with the poor, opposing martial law, and developing the national spirit.

Similarly, in Korea, the influence of Christianity was enhanced by its long association with Korean nationalism during the 34 years of Japanese colonization. The Church made use of its education system to spread the nationalist cause and progressive thinking. This tradition of the Korean Church continues today as it takes the leading role in fighting for social justice. Both the Korean National Council of Churches (Protestant) and Catholic Cardinal Stephen Kim spoke out for greater reforms, as do the leader of the opposition New Democratic Party, Kim Young Sam, and dissident Kim Dae Jung, both Christians.

The present decade promises to be a time of challenge to the Catholic Church and Christianity. Confronted with multiple dilemmas, from the internal rebellions of Hans Kung and Marcel Lefebvre to questions of human rights in El Salvador, Poland, the Philippines, South Korea, the Church has been forced to take stands. Lest the Church continue to exist alienated from the poor, stagnated in its conservatism, it must re-evaluate its claim to universal truth and defunct practices. St. Ambrose called the Vatican a monarchy "ruled by the Pope, acting on Peter's behalf," instead of carrying out its central mission—that of facilitating the people's prayerful relationship with God and their compassionate relationship with one another.

In Asia, the Church has to work in some countries against history, in other countries with it. In China, readjustments in politics have reduced constraints on the Church. The state remains suspicious of the recent call by the Vatican for renewed ties, severed since 1949. In Vietnam, obeying directions from the Vatican, the larger part of the clergy stayed after 1975 and is now participating actively in the reconstruction. North Vietnamese cardinals, ordained by the Vatican, continue to guide the Vietnamese



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Restraint this most advanced phase of the

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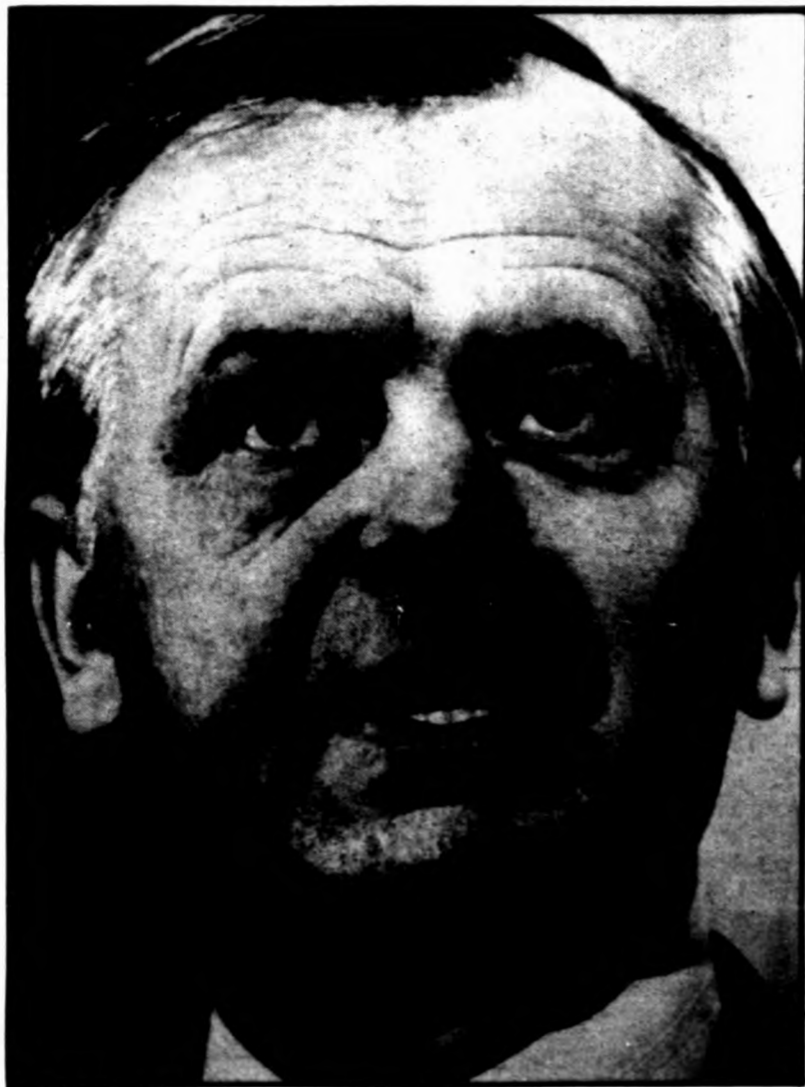
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Opinion to 15

arms race through fair and balanced negotiated strategic nuclear arms control and disarmament is essential to saving the lives of those babies who will otherwise die of starvation. Restraining tactical nuclear and conventional arms expenditure is also crucial to the future of those innocent young lives. From handgun control through SALT II and III, the agenda of humanitarian people in the United States of America must support the curtailment of reliance on weapons if we are to operate on the ethical dictum Debs set forth.

The style one adopts when one renounces reliance on weapons has a name and an organizational structure. It is called human community. It is called non-violent direct action. It is called feeding the hungry. It has many names. None of those forms require weapons—all of those forms require love. The essence of the revolution involved (for it is a revolution) is the overcoming of fear, hatred, anger, pride, avarice, and jealousy, by the truth force of love.

It is a free-form revolution. Everyone is invited. When you tire of hearing about the starving babies on the earth, and the weight of your gun(s) will become too heavy for you to carry, you will join us.



**Bob Bergland**

## Bergland: U.S. should trade food, not embargo, as foreign policy tool

By Ed Thoma

Food is a useful foreign policy tool, former agriculture secretary Bob Bergland said Tuesday night in St. Paul, but it's more useful when being shipped than when being embargoed.

"Embargoes, like wars, are for losers," Bergland told a crowd of more than 100 people at Macalester College.

"To deny food aid to a poor, struggling country makes no sense if those who pay the ultimate price are the poor and powerless," he said. "You've got to do something to get the attention of the rich and powerful."

While he wouldn't defend or condemn the embargo against the Soviet Union in the wake of the Afghanistan invasion, Bergland said President Carter should have embargoed everything at once, rather than doing it in stages, hoping the Soviets would back down under increasing pressure.

And, he said, the bilateral grain trade agreement with the Soviets should be renewed.

Embargoes could be worthwhile, Bergland said, in cases where the only other option is "gunfire," be-

cause cutting off trade, as opposed to aid, hurts pocketbooks rather than stomachs.

Nevertheless, the best use of food as a foreign policy tool is to export it, he said. Trade establishes a corridor between nations, and that corridor is important, he said.

"We—the 4 billion people in the world—need to learn to understand each other better, to tolerate each other," he said. Such mutual understanding will require contacts between nations, he said, and some political sacrifices on the part of the United States.

This nation, Bergland said, is not "sophisticated enough" to realize that "if it doesn't make economic sense, it doesn't make political sense."

The United States has too many barriers to food trade, he said, barriers that are the result of political pressures. As a congressman, he felt it politically necessary for him to protect the U.S. sugar market from foreign competition, he said—"and I was good at it." But politicians must learn to persuade American farmers that if it can be grown cheaper elsewhere, it's better for everybody in the long run, Bergland said.

Importing foodstuffs from other nations would help developing coun-

tries' agriculture and economies become stronger, Bergland said, and create greater interdependence among all nations.

But, "we Americans are adolescents," he said. The United States has used embargoes for reasons unrelated to national security. The United States has embargoed soybeans to Japan for inflation-fighting purposes, he said, and Henry Kissinger once had wheat exports to Poland stopped "for some reason he may know," Bergland said.

There is no national policy on trade, he said, and the federal government should make up a list of criteria under which an embargo would be imposed. Fear that the United States cannot be trusted to send promised grain has hurt negotiations with Third World countries, he said.

Bergland, a Minnesotan who served in Congress for six years and as agriculture secretary in the Carter administration for four years, currently heads Farmland-Eaton World Trade Co., a new international trade and agribusiness company based in Washington.

### Loans from 3

cants will not get awards," said Phil Lewenstein, manager of communications for the HECB.

The \$15.7 million increase requested by the HECB was based on assumptions about the rise in applications for grants and scholarships taking into account the possible increase in University tuition and the recent federal budget cuts.

Those assumptions may now be too modest. "The rate of applications for scholarships and grants is far above the assumptions we made in our projections," Lewenstein said. Applications for grants and scholarships are up 11 percent for the 1981-82 school year already, he indicated.

Conference committee members were working out a compromise between Senate and House versions of the higher education appropriations

bill approved earlier. The House version of the bill contained a \$4 million increase appropriation for grants and scholarships, while the Senate bill contained a \$5 million increase. This item was only one of many funding items contained within the higher education appropriations package currently being debated in conference committee.

When the total bill is finished, it will be sent to both bodies for approval.

either body rejects it, the conference committee then will have to reconvene and try to work out disagreements. The bill is expected to reach the House floor Thursday.

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Students in Coffman Union TV viewing room are kept up to date on the assassination attempt on the pope Wednesday.

## Pope from 1

time" for an intense lobbying effort.

Roach last visited John Paul II some six weeks ago at the Vatican. The archbishop said he was "impressed by the gentle strength of this man and his grasp of issues."

People attending Wednesday's Mass hurried into the cathedral—many in tears.

"I broke into tears when I heard the news, and fell to my knees and started praying," said Josephine McCormick of St. Paul. "I went to his homily in Des Moines (Oct. 4, 1979). He's such a great man."

"You'd think of it (an assassination attempt) when he's traveling, but not at the Vatican," said Sister Marguerite, a nun at a local ministry.

Steve Engels, an 18-year-old at St. Thomas Academy, described the reaction in his classroom when he heard the news. "When we heard it over the intercom there was total silence. I just didn't know what to think."

Public officials responded with prayers in the state Legislature and Gov. Al Quie issued a statement saying, "Let us all pray for this great man of God, this moral leader whose every being exudes his faith in God. I admire him, that he has stood firm. We are filled with grief and know God is with him in this time of need, so let us not lose faith."

## Reaction from 1

"You can tell that they (the news reporters) are being really careful about what they're saying. They don't want to make any mistakes," he said.

Tom Rajtar, a junior studying business and international relations, said he is "100 percent Polish, so I feel very close to him (the pope) right now. Anyone out to do good is always a prime threat to evil."

Many of the students in the lounge were there to watch their favorite soap operas. Caralyn Ford, a senior in electrical engineering, said she is not a regular watcher of the soaps, but said she had dropped in to see "All My Children."

Ford said that she was shocked at the shooting, but added, "I don't feel too much about it—I'm not Catholic so I don't feel much."

She said that although she is not a soap opera fanatic, some of the people in the room were quite devoted. "I'm sure that if they kept up with the news, the people (watching the soaps) would get really upset."

One such devotee of the soaps, who asked not to be identified, said, "I don't mind (the coverage) but they keep repeating the same stuff."

John Doody, a junior in business, said he first heard about the shooting on the radio while he was driving to school. "They were saying he was in Vatican City, kissing babies and smiling, and it wasn't until three or four minutes later that they said he was shot."

When Doody arrived at the University, he said he went directly to the television lounge. "I can't imagine why anyone would do it. No one will gain anything from it (shooting the pope). He's not really a political figure."

## U Turkish students deplore suspect in shooting of pope

A spokesman for the Turkish-American Association in Minnesota denounced Wednesday night the alleged Turkish assailant of Pope John Paul II.

"We denounce the ideals of the (suspect) and the shooting of the pope. It is a great sorrow for all peoples of the world, not just Catholics," said Orhan Arkan, vice president of the 150-member University student group, which he says works to promote Turkish culture.

"It is hard to say whether the action is politically motivated or the action of a psychologically imbalanced person," said Arkan, an engineering junior at the University.

Arkan said he believes Mehmet Ali Agca, the suspect in custody, was in-

involved with a right-wing terrorist group outlawed in Turkey since the military government of General Kenan Evren came to power last September.

"It is a neo-fascist group that wants to establish a dictatorship. Its members and leaders are being tried for political killings," he said.

"They are opposed to much of what the Turkish people are for. Their ideology has torn Turkey apart for 10 years," he added.

Arkan said the right-wing group was tightly organized, and speculated that the motivation behind the attempted assassination "was to show they are mighty enough to shoot a public figure of such important stature."

## Man held in pope shooting had sent threat letter in 1979

By The Associated Press

**Istanbul, Turkey**—During Pope John Paul II's visit to Turkey in 1979, the man who is believed to have shot the pontiff Wednesday at St. Peter's Square in Rome sent a letter to a newspaper threatening to kill the pope.

The man, Mehmet Ali Agca, a convicted assassin who had escaped from an Istanbul prison, cited no motive for his plan in the letter.

The gunman seized by police at Vatican City shortly after Wednesday's shooting identified himself to Italian police as Mehmet Ali Hagca, a 23-year-old Turkish national. But in Turkey, he was believed to be the same man.

It was not known if Hagca was a Moslem, as are 98 percent of Turkish people.

Agca, who confessed to Turkish police to the killing of Abdi Ipekci, editor of the respected daily Miliyet, on Feb. 1, 1979, escaped from a maximum-security military prison in Istanbul three days before the pope arrived in the Turkish capital of Ankara.

His letter, mailed to Miliyet on Nov. 26, referred to the pontiff as "the spiritual leader of the Roman Catholic Church." The letter is still kept by police in Istanbul, Turkish police said Wednesday.

Supporters of the now-defunct National Salvation Party, a Moslem fundamentalist splinter party, had criticized the 1979 papal visit, charging that it was "aimed at sowing discord" between Moslem Turkey and its Arab neighbors.

Turkish prosecutors suspect that Agca

Suspect to 10

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### Suspect from 9

was involved in the alleged subversive activities of the ultra-nationalist Action Party, whose 220 key members face the death penalty.

During the 1979 investigation, Agca told police he was a follower of the so-called "Idealist" movement, a name used by the country's right-wing militants linked to the Action Party.

In Italy, first reports from Rome's police headquarters indicated the man taken into custody carried no identification or personal documents, spoke fluent English, and claimed to have been born in Turkey on Jan. 9, 1958.

The Italian news agency ANSA reported that seven days before the assassination attempt, the Turkish police had put out an Interpol bulletin warning of the man's arrival in Italy. The Italian news agency said Interpol warned that he had been convicted of killing the Turkish editor.

According to police sources in Rome, the Turk arrived at Milan's Malpensa

Airport on May 9, apparently using a falsified passport.

In Ankara, Turkish officials said Agca escaped from prison with the help of commissioned and non-commissioned officers at the prison who also were right-wing sympathizers.

Agca is said to have been living in West Germany and married to a German woman. Turkish authorities have sought his capture and extradition but it is said the West Germans have hesitated because of his status in Germany.

### U News from 5

ing tonight at 7:30 and 9:30 at the University Film Society, Bell Museum Auditorium. Part of the film was shot locally at Cargill Inc. and General Foods in director Peter Krieg's attempt to point out how current grain market systems perpetuate the problems of feeding people in underdeveloped countries.

*September Wheat* will be shown along with *Possum Living*, Nancy Schreiber's short film of a father and daughter who are able to live on less

than \$2,000 a year while choosing to avoid welfare.

### MSA announces outstanding faculty and staff

The Minnesota Student Association has selected 18 faculty and staff to receive the Gordon L. Starr Faculty/Staff Outstanding Contribution Award. Qualifications for the award include outstanding contribution of service and leadership to University students outside their capacity as a faculty or staff person, for the period of March 10, 1980, to March 9, 1981. This year the awards will be presented to the following recipients at the President's Recognition Banquet on May 21:

Ellen J. Armstrong, cashier, Coffman Memorial food service; Henry J. Bowers, building and grounds worker, Coffman Memorial Union maintenance; Jean Byrne, associate administrator, College of Business Administration; Edward J. Dvorak, assistant director, Boynton Health

Service; Ann H. Exline, Greek adviser, Student Organization Development Center; Kathy Fodness, senior secretary, Student Organization Development Center; Deidre Karnis, senior secretary, Office of Student Affairs; Joseph P. Leverope, assistant director, buildings and grounds division; Jeanne T. Lupton, dean, General College.

Others include Ellen McQuirk, junior student personnel worker, College of Pharmacy; Harry E. Myers, director, orientation office; Mary Jane Plunkett, consultant, Student Organization Development Center; Gary A. Reineccius, associate professor, Department of Food Science and Nutrition; James H. Rothenberger III, instructor, Department of Interdisciplinary Studies; Susan H. Stanek, coordinator, Chemical Abuse Prevention through Peers Program; Betty Stewart, office manager, Orientation Office; Matthew V. Tirrell, associate professor, Department of Chemical Engineering; Robert Wertz, administrative officer, Minnesota Student Association.

### 3 CLA professors receive awards

Three professors are receiving the Distinguished Teacher Awards in the College of Liberal Arts (CLA).

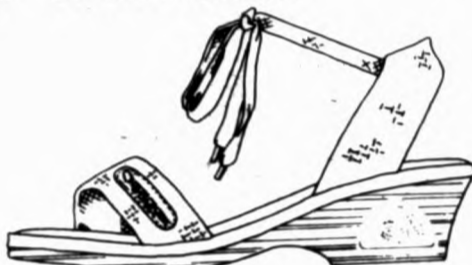
The winners are Chester G. Anderson, professor of English; Mitchell V. Charnley, professor emeritus of journalism; and Robert L. Scott, professor of speech.

Each award winner will receive \$500. The awards are presented every year by the CLA-University College Alumni Society. This year the awards will be presented in Northrop Auditorium, June 7, 1 p.m. at CLA commencement.

## GOT A GRIPE?

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## Pentagon march reflects diversity of ideas, people

By Colleen Aho

Those who sit in power at the Pentagon and the State Department are probably accustomed to being marched on, demonstrated about, and publicly criticized. When a crowd surpassing 30,000 on May 3 took its demands from the State Department across the Potomac River to the grassy mall in front of the Pentagon. But it was by far the largest, most diverse, and most significant mass protest Washington D.C. has seen in some time.

More than 500 groups, from veterans of the Spanish Civil War to Black veterans of Vietnam, from the Maryknoll Sisters to the All-African Peoples Revolutionary Party, from the national networks of solidarity committees for Nicaragua, El Salvador, and Guatemala to the national anti-draft network, were a part of the march, organized by the People's Anti-War Mobilization (PAM) coalition.

The range of issues speakers such as Maryknoll Sister Geraldine Brake, Democratic Revolutionary Front (FDR) representative Arnaldo Ramos, and former N.Y. Congresswoman Bella Abzug addressed was broad: protests against U.S. intervention in Central America and southern Africa, against the draft, against increased defense spending and cuts in social programs, against racism, unemployment, and the repression of civil liberties in the United States. And many marchers came no short distance: over 400 buses brought people from as far away as Texas, Miami, Atlanta, Vermont, and the Dakotas. For at least one day, part of Washington D.C. was transformed by the marchers who filled the streets with their chants, banners, and balloons.

But more than marching was going on in Washington that weekend. On Saturday, May 2, the Third World Caucus of the National Committee Against Registration and the Draft (NCARD) met to start a broad coalition of Third World people against the draft. According to Damu Smith, a member of the Third World Caucus and the American Friends Service Committee, the anti-war and anti-military movement's strength depends on the degree of participation in it by Third World people. The caucus was formed at NCARD's recent national conference in Detroit.

Although more than 1,200 participated in the NCARD national conference, only 7 percent were people of color, according to the caucus. "Yet we have historically been disproportionately highly represented in the armed forces and in the casualty statistics of North American wars. We are the cannon fodder of U.S. intervention abroad," a caucus statement said.

The caucus links economic, political, and social issues affecting minorities in the U.S. to the issues and struggles of Third World peoples internationally. After the caucus meeting on Saturday, the march the next day seemed an expression of that international purpose. Speaker after speaker at the Pentagon made the connection between oppression in El Salvador or South Africa and political, economic, and social injustice at home. Maryknoll Sister Geraldine Brake told marchers that she had lived for nine years in Nicaragua, "through an earthquake, a drought, and two popular insurrections. We understand poverty not in terms of human values, but as the denial of access to resources and materials. The economic poor remain the majority of the earth's population."

Brake is the regional Maryknoll coordinator for Panama, Nicaragua, and El Salvador. The four women who escorted her to the airport when she left El Salvador one day last December were killed as they returned to their home. With Brake at the march was Michael Donovan, the brother of one of the Maryknoll nuns killed in El Salvador.

Arnaldo Ramos, the FDR's major representative in the United States, said the march "marks the most significant day in the solidarity relationship between the United States and Central America. The government sends guns and troops to El Salvador, but you the people send the nuns, missionaries, and journalists who do the dying alongside the Salvadoran people. You must not rest until the last bullet is stopped, and the last North American military adviser is sent home. Your arms are going to a regime known for its human rights violations."

As the speakers began to address the crowd flowing into the Pentagon grounds (it took 3½ hours for all of the marchers to reach the site), about 200 counter-demonstrators of Rev. Sun Myung Moon's Collegiate Association for the



Numerous banners added color to the even more numerous crowd, which listened attentively to the lineup of speakers at the Pentagon.

Research of Principles (CARP) marched around the edge of the crowd. The CARP followers briefly exchanged chants with marchers, waving American flags and signs such as one depicting a devilish Fidel Castro and the slogan "Cuba out of El Salvador!" and another with "Communism Kills" in large letters under a skull and crossbones.

A heated jeering match between CARP chanters and marchers ("Go Away; CIA" and "Bullshit!") were popular responses from marchers, resulting in the CARP followers' departure. "Just a bunch of confused reactionaries," one bearded marcher said, shaking his head. Other people who were patiently lined up in front of the portable toilets watched with interest but didn't budge from their place in line.

The march was colorful and peaceful for the most part, although an Army helicopter buzzed marchers on the Arlington Bridge at one point, and another helicopter circling the Pentagon rally occasionally interrupted speeches. Marchers were entertained by several singers and musical groups, including Sweet Honey in the Rock, a Black women's group from Washington D.C. Police were noticeable, on horseback and lined up along the sides of the Pentagon, but seemed disinterested in the events.

When veterans of the Abraham Lincoln Brigade (U.S. volunteers who fought in the Spanish Civil War) reached the Pentagon, the crowd stood and applauded. Despite the different political views among the crowd, an atmosphere of unity and respect for differences prevailed throughout the march. Some speakers were more militant than others, but all brought applause and often answering chants of support.

"The name of the game, sisters and brothers, is unity! unity! unity!" Rev. Paul Maher of the Mobilization for Survival said.

Speakers mentioned the name of IRA hunger striker Bobby Sands, and places like Soweto, Chile, Atlanta, and Buffalo. Rev. Herbert Daughtry, chair of the National Black United Front accused President Reagan of having "entered into a love affair with the apartheid regime of South Africa. . . There's madness in the White House that sees conspiracy everywhere. We have come to say that we will not allow this madness to continue. We must continue to unite. Whatever our national origin or political persuasion, let us link hands and unite."

Former Congresswoman Bella Abzug echoed that sentiment: "The U.S. government continues to see a Soviet conspiracy behind every hungry person," she said. "Militarism and feminism cannot coexist—we are not prepared to sacrifice our needs to the military lobby. Are you prepared to trade school lunches and college loans for draft cards?" she asked the crowd, which shouted back "No!"

Among the crowd were members of the Black Veterans for Social Justice, who also participated in the Third World Anti-Draft Caucus. Job Mashariki, president of the Black vets,

said on Saturday "not only are we anti-draft, we are anti-government. We are not going to line up under the threat of the gun or punishment. We are not going to fall for 'patriotism.'"

Mustafa Randolph, also a Black vet, said he is "walking around, dying daily" from the side effects of Agent Orange. He said the Veterans Administration has turned a deaf ear to the needs of minority vets and their families. According to Randolph, there is 38 percent unemployment among minority Vietnam



About 40 veterans of the Abraham Lincoln Brigade (volunteers who fought in the Spanish Civil War) marched to the Pentagon, and brought a round of applause and cheers from young marchers.

veterans, compared to 13 percent unemployment among white Vietnam vets.

"Black people should no longer defend this country, this country should defend Black people," Mashariki said.

Speakers at a Third World Caucus Saturday evening forum included Mario Velasquez of the FDR, Mark Tayac of the American Indian Movement, and Kwame Toure (formerly Stokely Carmichael) of the All-African Peoples Revolutionary Party. "I am impressed with the march," Velasquez said. "It means that people here don't want war in El Salvador, but a war at home for peace, jobs, and justice. It makes us understand what internationalism is all about."

Velasquez said there is a campaign of distortion about what is happening in El Salvador. "The conception is that if a rifle is made in the Soviet Union, it is evil. But if an M-16 is made in Michigan, it brings democracy. One represents democracy, the other terrorism. . . . Because we are opposed to the political

and economic domination of the United States in El Salvador, we have become the terrorists."

Velasquez said the United States wants military bases in the Caribbean to counter an alleged Soviet threat, and to isolate Grenada and Cuba. He said the FDR is opposed to this and wishes to pursue a policy of non-alignment with the Caribbean nations. The FDR is also opposed to El Salvador as part of the United States' economic and political "backyard," he said. "It is not in the interests of our country to have another Vietnam in Central America."

Puerto Rican nationalist, Rafael Cancel Miranda, was present at both the Third World forum and the march on the Pentagon. Miranda was recently released after 25 years in prison for nationalist activities. Two of those 25 years were for resisting the draft.

Toure traced the history of minorities in the anti-draft movement in the United States. He said the civil rights organization, the Student Non-Violent Coordinating Committee "took the anti-war protest movement and changed it to a resistance movement. The protest movement wanted peace, they didn't want to see the blood," he said. "The draft resistance movement looked at the Vietnamese people, and wanted America defeated in Vietnam. The best way to do that was to destroy the draft. The greatest contribution of the civil rights movement was the destruction of the draft."

"Our responsibility is not just to fight the draft, but we must seek the dismantling of U.S. military bases all over America and outside of America."

The Third World Caucus talked tactics and issues on Saturday, ranging from women and the draft, draft counseling for minorities, and "the poverty draft"—economic conscription. Caucus member Rev. Daniel Buford gave a history of Third World peoples in the anti-war movement. Some of the speakers on Sunday also addressed tactics for draft resistance. According to Maher of the Mobilization for Survival, "the U.S. role in El Salvador is the new interventionism of the '80s, and we are here to stop it." Maher said civil disobedience is a "right for survival."

Ida Torres, vice president of the United Stores Workers of the Retail, Wholesale, and Department Stores Union began her short speech in Spanish, "to greet the Salvadorans." She said her union was at the march in support of the Equal Rights Amendment and the rights of all women in developing countries. She called on all trade unions, workers, and community organizations to begin community organizing activities in support of the issues raised at the rally.

The line-up of speakers at the Pentagon was long, but the crowd's interest and response to each one was strong. FDR speaker Ramos seemed to sum up the feeling and purpose of the march on May 3: "This historic march is but one step in the long and difficult climb

Interfocus to 15

# SPORTS

## Co-captain and second baseman Jost is 'everyday player'

By Lisa Harris

One of the best things you could say about Gary Jost, the co-captain and second baseman of the Gopher baseball team, is that he's an everyday player.

No, Jost isn't average, far from it in fact. The same scout that snared Paul Molitor, one-time Gopher and now a star on the Milwaukee Brewers, will enter Jost in the central scouting pool for June's pro draft.

But in the subtle sense, the complimentary sense, Jost is an everyday player. In the basic sense, as an up-the-middle player, half of a finely-tuned double-play combo, and the lead-off batter, he plays every day that the Gophers do. But it's more than that—Jost puts out every day.

He's not the Gophers' top hitter, although he is in Big Ten games, with a .431 average. But in the lead-off spot that Jost didn't feel comfortable with when the year started, he hit .366.

Jost jokes about not being a power hitter. "Once in a while, if the wind's blowing the right way," he said with a smile, "I can hit one out." But he broke University season and career records for doubles, with 17 and 30 respectively this year.

Jost does little that's spectacular and nearly everything that's necessary.

On getting in the record book he said, "I thought it would be for (high number of) games, and in four years." But like the co-captaincy, it only took three years, and it was for more prestigious reasons than games played. Still, he says it's something that "will mean more when I'm done playing. (At the beginning of the year) I didn't even know about it or care about it."

Jost's modesty is humorous instead of sickeningly sweet. On the verge of the doubles' record, he told his girlfriend, "I don't care if I get a triple, I'm staying on second." Yesterday he

kept joking, "if I'd happened to get a cramp, I'd have had to stay on second." As if the record came down to one double—he's broken the record of 23 by seven so far.

Jost's roommate, center fielder Ronn VanKrevelen says it's hard to explain why "Jost is class, class all the way," but he does as good a job as anyone.

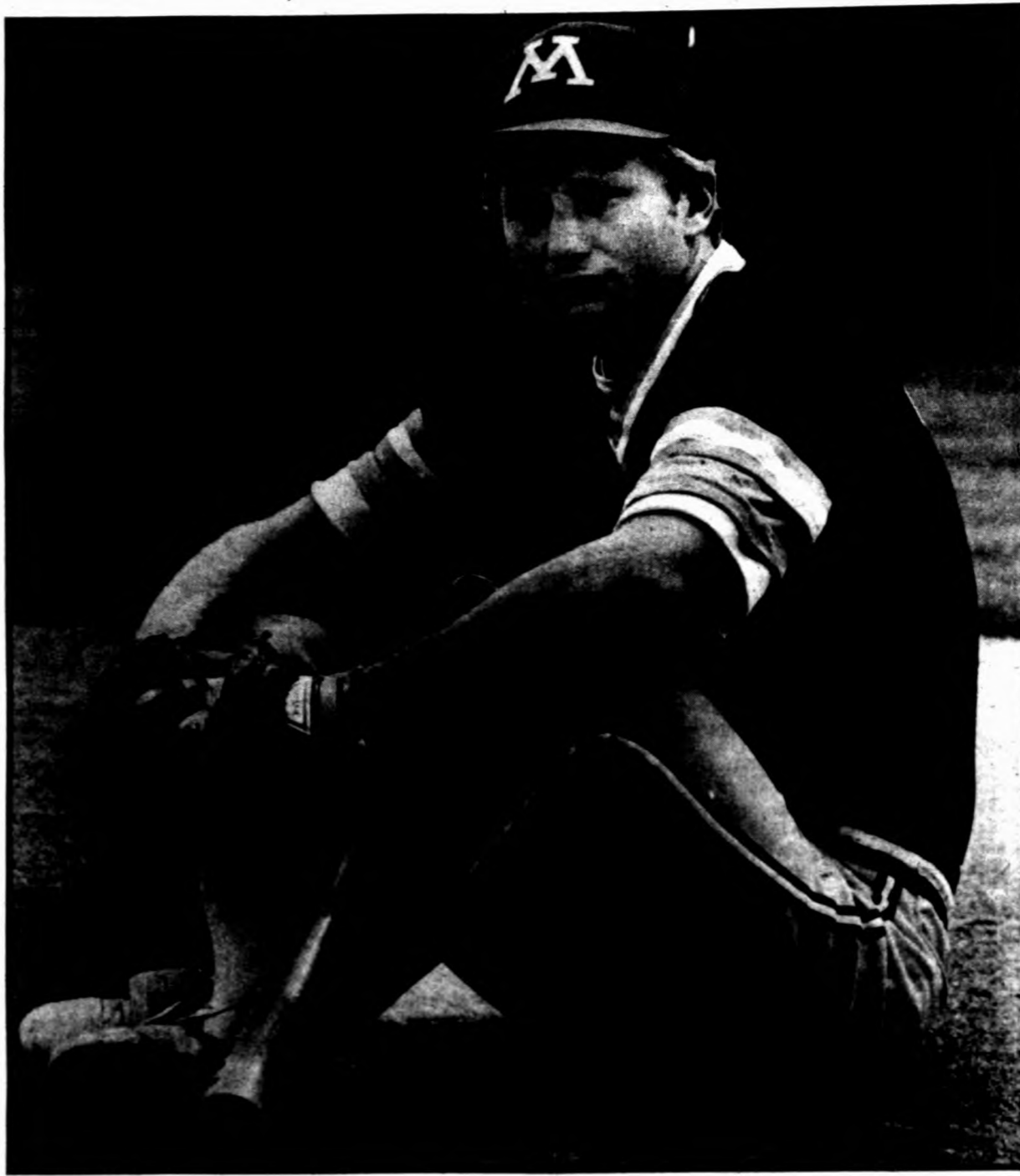
"He isn't yeah-rah-rah," VanKrevelen said, "but he's the most respected guy on this team. He doesn't have that much to say but when he talks, people respect it, maybe because he doesn't talk all the time. He helps everyone more by what he does than what he says. Talk is just talk, but when you're the lead-off hitter and you get a base hit, it gets everyone going."

"He never says 'do this or do that because I'm the captain,' but he's the guy that gets us started 90 percent of the time. He's the most dependable on the field and there's something about his personality that everyone respects," VanKrevelen said.

Don't underestimate how important a dependable personality is on a Gopher baseball team, which, with three- to nine-day road trips, spends a short but intense season together. Traditions die hard and hotshot rookies come in for their share of abuse. But not from Jost, sophomore shortstop Bill Pivnicka recalled. "Last year, when I was a rookie, I had a hard time, getting a lot of crap," Pivnicka said, "but Gary was the one guy that never did (dish it out). If I had an error, Gary was always over there saying 'don't worry about it, I did the same thing last year.'" (Jost played shortstop before Pivnicka, but he and Gopher coach George Thomas decided any pro future would be at second base.)

That might not seem like much, but Jost said he's learned when he commits errors or slumps at the plate, "it really helps when someone says

**Jost to 14**



Gary Jost

## Women's athletics budget to be tighter next year

By Joel Rippel

The bottom line is that the women's athletic department isn't sure what next year's budget will look like. But everyone in the department agrees the budget will be tight. Even tighter than this year.

The state Legislature, which appropriated \$1.268 million to the women's athletic program for this year, has proposed that the department receive the same funding for the next two years. The department had asked for a \$267,000 increase in the budget for next year and a \$350,000 increase for the 1982-83 fiscal year.

With double-digit inflation and this year's program cutbacks, the no-increase budget is equal to a budget cut.

"We don't know about any specific cuts we would have to make, because we don't know yet what the exact budget will be," Athletic Director Vivian Barfield said. "But we have been told we will have the same funding as we had this year. It could be the end of the month before we know specifics." Normally, the budget and each sport's schedule for the next year is set by this time.

"I've asked each coach what the effect of a no-increase budget would have on their programs," Barfield said. They would stagnate, she said. The program, which has grown tremendously since 1972 under Title IX, would not grow as expected.

"We would be severely restricted instead of moving forward like we should at this point," Barfield said. "Instead of being able to work on some of the inequities of women's athletics, we would be forced to put those on the back burner for a while. All we're hoping we can do is just hold the line and maintain the same services to the athletes and the community."

When Barfield asked her coaches about the possible effects the budget would have on each sport, the reactions ranged from limiting the scope of competition to reducing the number of events and schedules.

Travel for the whole department would probably be restricted and several trips would probably have to be eliminated, she said. Travel, food, and lodging costs have increased 38 percent, health costs are up 18 percent, and insurance costs have almost doubled. Other areas that the department will be forced to look at include salary adjustments, limit of scholarships to the same as this year, plans to make soccer a varsity sport, a year-round volleyball season, and fall softball.

Linda Wells, who coaches softball and volleyball, is one of the coaches who will face the difficult task of deciding the best use of the money available. Wells hopes that the budget doesn't mean the end of the fall softball and spring volleyball schedules.

Last fall was the first one for Wells' fall softball program. The team man-

**Budget to 15**

## 'Dynasty' may end for women netters

By Jerry Zgoda

A dynasty may end this weekend in Iowa City, Ia.

OK, maybe it's not quite a dynasty, but the Gopher women's tennis team has won the Region 6 title the last three years. But when the Gophers play in the region tourney today through Sunday at the University of Iowa, they'll be the underdogs to win it all.

Iowa, 21-7 in dual meets, is seeded first and Missouri is seeded second. The other four entrants, Minnesota, Nebraska, Iowa State, and Wichita State, are unseeded. The Gophers have lost matches to Iowa and Missouri this spring, both 5-4.

"Everyone's going to be out to get us this year," coach Ellie Peden said. "They want to do us in because we've won the last three years. This is a new team, not the same as last year, but they know they are capable of defending. They all have to play well at the same time for us to do it, though."

Peden is confident of the Gophers' chances because they battled Iowa three weeks ago at the Big Ten tournament and lost by a meager 5-4 margin. The Gophers were thumped soundly by the Hawkeyes last fall.

But the strong appearance three weeks ago may be detrimental, Peden says.

"I kinda wish we wouldn't have played Iowa," Peden explained. "I had wanted to hold a psychological edge on them in regions. We have improved a lot since last fall, and we wanted to keep that a secret. But now they know we're good and they won't be taking us lightly."

The Gophers will have to get past Nebraska today at 9 a.m. if they want a swipe at the Hawkeyes. Minnesota dumped the Huskers 6-3 a month ago at Iowa State. The winner of Minnesota-Nebraska will face the Hawkeyes at 1 p.m. today.

"It sounds like a pretty good draw," said Gopher freshman Kathy Bjornson. "We played them twice this year, once in the fall and once this spring, and beat them both times. And we can beat Iowa if we play them. We only lost 5-4 at Big Tens and that was on the last doubles match. We'd have to win at least three in singles against them, but we can beat 'em."

The Gophers, after struggling earlier in the year, feel that things are starting to go their way. A lot of their confidence comes from their victory at the Minnesota Invitational two weeks ago, where they defeated powerful Wisconsin.

"Our invitational proved to us that on any day, anyone can be beaten," Peden said. "We've shown a lot of improvement lately, but we haven't peaked yet. I'm cautiously optimistic. We won't take anyone lightly, though, because we haven't taken any team in the region tournament by a wide margin this year."

Even if the Gophers bring the Region 6 trophy back to the Fourth Street Courts, they probably won't qualify for a trip to the AIAW national tournament at Arizona State in early June. Only the top team from combined Regions 6, 7 (Utah and Colorado), and 9 (Washington and Oregon) will receive a bid to the national tourney. And that team will probably be Brigham Young, which is ranked fourth in the nation.

"Even if we win the region meet, I

don't see any chance of going to nationals," Peden said. "Brigham Young will go from our combined regions and we haven't beaten anyone in the Top 20, so we shouldn't be chosen as an at-large team."

"But we're not concerned with that. We just want to win the region for the fourth straight year. And if we get the best from everyone, we will."

**Gopher notes:** The team championship will be Friday at 8:30 a.m. Individual competition will begin Friday afternoon with the doubles bracket at 2:30 p.m. Singles begin Saturday morning and the tournament wraps up Sunday afternoon. The Gophers No. 1 singles player, Kari Sandvig, will face Van Swanson of Nebraska in the first round. Other Gophers pairing in singles are: JeNelle Johnson vs. Brenda Thomas of Iowa State; Claudia Brisk vs. Sue Moore of Nebraska; Cathie Wadden vs. Kim Wishard of Iowa State; Kathy Bjornson vs. Sara Loetscher of Iowa; and Theresa Bell vs. Cyndy Cilliam of Missouri. Sandvig-Brisk will take on Nancy Smith-Anne McKay of Iowa in the first-round doubles. Bell-Johnson will face Cindi Reinman-Ann Swanson of Nebraska and Bjornson-Wadden meets Karen Knettenacker-Ruth Kilgour of Iowa. Johnson and then-senior Wendi Luhmann were the 1980 Region 6 runner-ups.

# U cager to practice her way through Europe

By Joel Rippel

Maybe it's because of last year's disappointment that Gopher basketball player Karen Swanson is more excited about the trip this year.

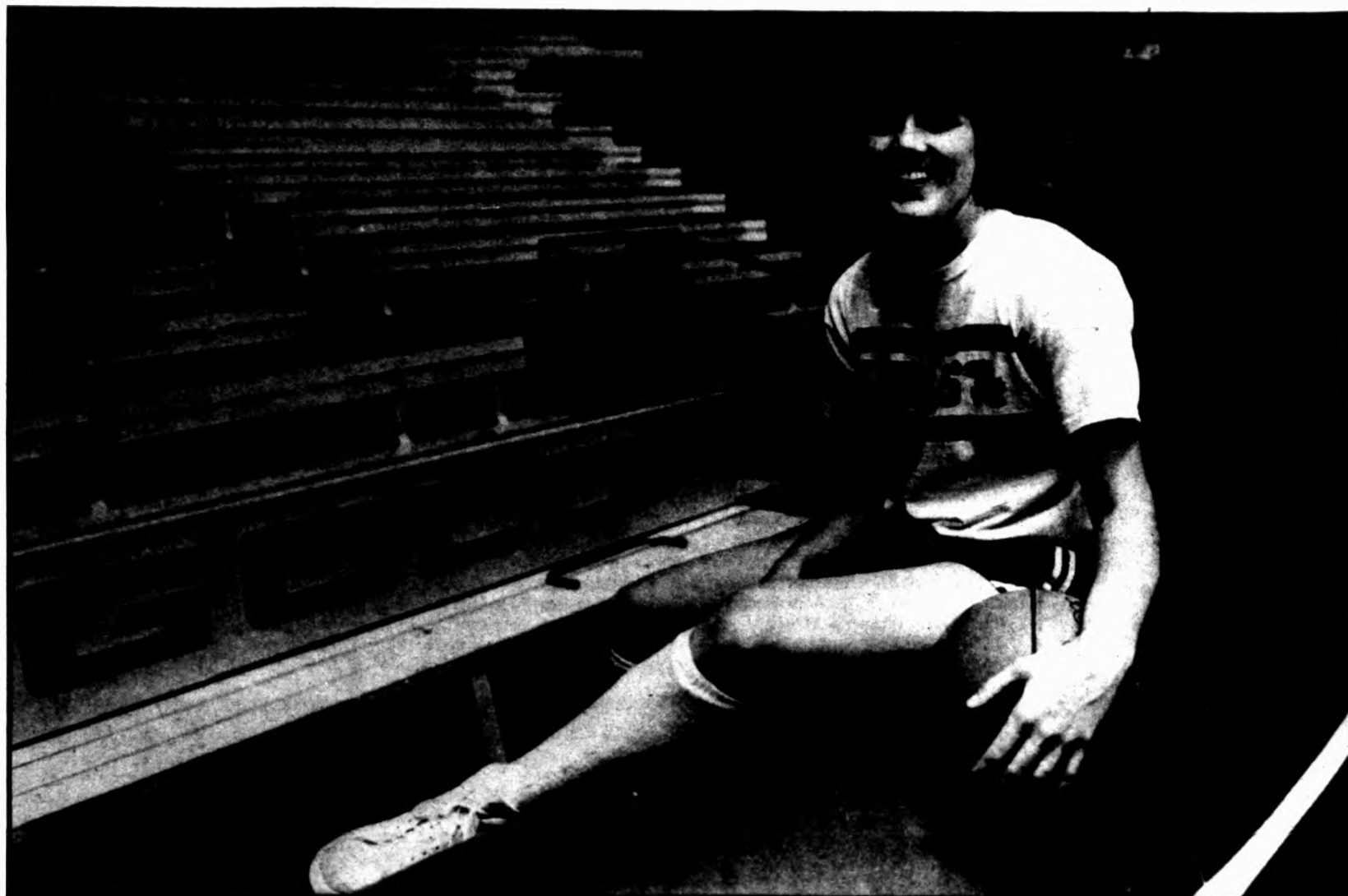
Or maybe it's because there was a little uncertainty this spring about whether she would get to go this time.

But Swanson, a junior from Mountain Iron, Mn., is ready and excited about going to Europe this summer to play basketball with a branch of the Athletes in Action team (a Christian athletics organization).

Last summer, Swanson had been named to the team that was supposed to have visited Italy, West Germany, and Switzerland in a six-week tour. Each athlete had to raise \$2,000 to cover her own expenses for the 17-game trip. Then, right before the team was to leave, the wife of coach Dick Beede got very ill. Because Beede couldn't find anyone to replace him on short notice, the trip had to be canceled.

"I was really disappointed because I had really worked hard to get ready for the trip and had anticipated getting a lot out of it," Swanson said. "I ended up just working at a few camps, then went home (Mountain Iron) and got a job. I played basketball up there, but it's hard to find players of good caliber up there."

After applying for the team this year, Swanson was told that a lot more people had applied than last year, she said. "So I was wondering if I



Photo/Glenn Osmundson

## Karen Swanson

would make it. But the team is going to the same places and I am really excited about it this year."

Now Swanson is again busy trying to raise the money for the trip. Last year she approached Twin Cities corporations such as General Mills, McDonald's, and Burger King. This year she has focused on her hometown; she went home this past weekend to try and raise more money.

"You expect to raise most of your money in your hometown, but times aren't too good economically on the range," Swanson admitted. She said she had expected to get a little more

from some businesses in her town, "but they just couldn't. But this weekend some of the businesses I went to were very generous."

Swanson so far has raised about \$1,150—about \$850 short of the \$2,000 needed. "I'm still waiting to hear from several people. I still need a little more, but I'm going even if I come up short."

The trip will give Swanson several new opportunities: a chance at travel, international basketball experience, and a little low-key evangelism.

"I've never done anything like this before. I had always been a strong Christian, but I've never been one who came out and told everybody. But I think I will find out a lot about myself and will have a chance to get to know new teammates and a lot of interesting people," she said.

Swanson, a 5-foot-11 forward who has averaged 6.8 and 2.1 points per game in a reserve role for the Gophers the past two seasons, looks at the trip as an opportunity to improve her own play through exposure to international basketball's wider free-throw lane and its more physical play.

"I'm looking at it a little differently from last year," Swanson explained. "This summer I just want to go over there and play the best I can and contribute."

"Any experience like this has to be a positive one," she continued. "Basketball is still important to me, but I learn a little more every year that there are other things that are important also. But this will be a chance to improve my game and meet people of all sorts."

## Faculty, Staff and Students are invited to attend the Dedication of the St. Paul Campus Central Library Building

Friday, May 15, 1981 2 p.m.

the plaza at the west end of the building.

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Theone Klausner, drawing  
Hazel Belvo, painting  
Elbert Simmons, photography

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University of Minnesota  
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Tuesday, 10 am-7 pm  
Reception Tuesday, May 19, 7:30-9:30 pm

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### Marquit from 3

Marquit is involved in applying dialectical materialism, a philosophy adopted by Karl Marx, to the foundations of physics.

However, some administrators say Marquit's work is no longer directed in the area of physics.

Ken Keller, vice president for academic affairs, said there have been problems in evaluating Marquit's work. "It is a difficult case. Marquit is just beginning to emerge in a new field," Keller said. "Marquit is moving away from the field of physics where he had begun to make the type of contributions required of a full professor."

Marquit disagrees. "I am a physicist. The research I am doing now is a result of the work I have been doing throughout my career. One has to be a physicist to do this type of work."

"I should be judged on the competence of my work, not its direction," Marquit said.

MCPS officials indirectly confirm Marquit's status as a physicist in reasons they give for not admitting Mar-

quit to their center.

C. Wade Savage, acting director of MCPS, said that because Marquit was a physicist, and that his research dealt with physics, he would not meet certain criteria required for membership. "The philosophy of science is a well-defined discipline. Marquit is a physicist and we are not," Savage said.

"The real issue is the administration's failure to deal with the problem," Marquit said. "It's obvious that there has been no great interest on the part of the administration to see this matter resolved. The University should be engaged in protecting academic freedom."

Marquit said the University may be subject to anti-Marxist pressures from the corporate sector and other groups such as the American Legion. The University receives financial contributions from several large corporations.

"There is budget pressure especially in IT (Institute of Technology)," Marquit said. "The real mechanism of control is the corporate sector."

Keller said that the University did not

respond to that type of pressure.

"Marquit's politics have nothing to do with this case," Keller said. "He is judged by his peers and the department is required to make an assessment. We cannot comment any further because the review is still under consideration."

Savage also denied accusations of financial pressure. "We are not under that type of pressure because we do not rely on corporate funding," he said. "Our funds come from the University. Professor Marquit's request was turned down solely on the merits of his case."

Marquit has filed a complaint against the MCPS with the CLA (College of Liberal Arts) Appeals Committee on Academic Freedom and Responsibility.

Marquit says he will win the appeal because he feels the MCPS is trying to exclude his viewpoint.

"In denying my request for association with the center, MCPS members are placing obstacles in the development of my teaching and research, thereby denying University faculty and students the opportunity for discussion of one of the most accepted

viewpoints in the world today in the area of philosophy of science," he said in a complaint to the CLA appeals committee.

Due to the alleged political motivation for the University's reluctance to promote Marquit, the fifth Midwest Marxist Scholars conference formed a task force for academic freedom. The task force is preparing to circulate an appeal on behalf of Marquit in the form of a petition among the academic community in the United States and abroad.

Decisions from the vice president's review committee and the MCPS appeals committee are expected in a few weeks.

### Jost from 12

"don't worry about it." It reminds you that this is such a mental game."

It's also a chancey game, Jost says. So although Thomas says with no hesitation that, sure, Jost has potential, Jost says "yeah, about a case of beer's worth," and isn't counting his bucks before they're banked. "I'm having fun," Jost said, "and we're gonna have a good (Gopher) team next year. I think I'm as good as some

guys playing in the minors, but our whole team could be playing in the minors. I just want to give it my best shot, but that could be a rookie league."

But one thing Jost's teammates have learned is not to bet against him—on or off the field. Giving an example of Jost's dependable personality, Piwnicka laughed and said, "he'll always lend you a couple bucks for poker." Jost is the Gophers' consummate poker, backgammon, and pool player.

Poker, Jost said, "is all I played my last year of high school. It was how I made all the money I had until my first job."

He learned backgammon as a Gopher, like so many do. But that, too, brings in money on road trips now.

And Jost says there's a lot of good pool players on the Gophers, but "when it comes to that dollar bill . . . I'm a gambler."

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1:30 pm, WBU Auditorium  
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The new WBU Skyway and Program Hall will be dedicated. Reception follows.

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**COLLEGE BOWL**  
4:00-10:00 pm, Anderson 250 and 270

After a ten year absence College Bowl, the fast-paced, action-packed quiz show is back at U of M. Join us for the kick off tournament.

**WOMEN & MEN: DIRECTIONS IN THE '80's**  
7:45 pm, Blegen Hall 5

Panel Discussion: Sexism & Polarity: A Necessity? Paul Cashman will moderate a panel consisting of Robert Vly, Gayle Graham Yates, Dr. Pearl Rosenberg, and Robert Muscala. The panel will focus on what we see as the ideal relationship of men and women and how we can achieve it.

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## Minnesota

### NURSING DAY!!

**Picnic Today at Como Park  
Noon—6 p.m.**

Look in "What's Doing" for more information on the picnic and other events today.

### WEST BANK UNION Dedication Ceremony

**TODAY  
1:30 p.m.**  
**West Bank Program Hall**  
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### Opinion from 7

Church in its spiritual task and its desire to establish a conciliatory relationship with the state. By such actions, the Church hopes to erase its tarnished image and play a constructive role. Today no one political system can claim a monopoly on human happiness. Christianity, along with other religions, can offer serious alternatives to what we have.

### Interfocus from 11

toward democracy and social justice in Latin America. Together, we have assumed this commitment to our children. The greatness of this march will fill the hearts of my compatriots with hope and enthusiasm for their own struggle. Long live international solidarity!

### Budget from 12

aged to play 11 games while most Division I schools are playing 30 games in the fall. The program obviously helps speed the development of freshmen, who normally might not make a contribution their first season.

"I realize it's hard times for everybody. A budget like the one proposed is like a 20 percent cut because of our location," Wells said. "But I think our whole program is at a critical point. We're at a point we should be making expansions, not reductions. But dollars are the final priority and we will simply have to hang in there and stay even."

"Every road trip for us is long. Maybe it would be better if the AIAW limits the seasons. Right now if a team can afford it, it can play 80 games. But I don't see that we have a choice if we want to remain competitive."

As critical as the situation is, however, Barfield remains optimistic. "All of our programs have made incredible advances. Linda (Wells) and Mike Lawless (track coach) run very competitive programs. Our basketball program, which lagged behind other schools for a while, has seen incredible growth in the last four years. And we hope it could make the same growth next year. "But we're used to not having anything. So we just have to be tough."

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### Official Daily Bulletin

Vol. 32 May 14, 1981 No. 168  
Students and staff are urged to read the Official Daily Bulletin and are held responsible for the notices that affect them. They are also answerable for information on departmental bulletin boards.

Notices must be received by 10 am two working days prior to publication and should be sent to Official Daily Bulletin, 5-88 Morrill. Except for certain notices of campus-wide importance, notices will be printed only once.

GC STUDENTS  
• Degree Comprehensive Exam  
8:30 am-12:30 pm, May 18, 45 NichH; bring ID & no. 2 pencil.

### What's Doing

#### PUBLIC BUSINESS—MEETINGS

Overseers Anonymous, 8 pm T & 10 am Sat. United U Ch, 331 17 Ave. SE.  
Christians in Action. Fellowship & Bible study, Thurs. Come & bring a friend! 12:15-1 pm. S140 Kolthoff. Sunday Night Life. An inter-denominational gathering for worship, fellowship & instruction. 8 pm. Mayo Aud. Sun.  
IEEE Elections for 1981-82. Everyone welcome. 2 pm. 138 EE. Fri.  
Senate Consultative Committee meeting 12:30-1 pm. SCC with president, 1-3 pm. Regents Rm, Morrill Hall.  
Lutheran Collegians. No meeting tonight. Meet in lobby of CMU Theatre, Fri at 8 pm, to leave for retreat at Camp Croix.  
U Senate meeting, 2:15 pm. 25 Law Bldg, W Bank.

#### LECTURES—SEMINARS

Electrical Engineering J. Makhoul, Bot, Beranek & Newman, Inc., talks about "Speech Signal Processing." 4:15 pm. 102 MechEng.  
School of Statistics David Sprott, U of Waterloo, talks. 4 pm. 211 VinH.  
Control Science. C.B. Brosilow, Case-Western Reserve U, talks about "How to deal with Uncertainty in a Practical Control Design." 3:15 pm. 102 MechEng.  
Friday Night-Feast & Fellowship. Join Aslan's Roar. 5:30 pm. CMU info desk & we'll walk to a nearby restaurant for supper. Teaching, prayer, & discussion are from 7-8:30 pm (At CMU-check info desk for rm no.) Fellowship activities are optional. For more info, call Remy 546-5763.  
"The Six Months: Destruction of the West—Threat to the Nation" will be topic at 12:15 pm. Mississippi Rm, CMU. For more info, call 331-3658.  
"The European Division of Library of Congress: A National Resource for West European Studies" by David Kraus, acting chief, Euro Div., Library of Congress. 10:15-11:30 am. 710 Social Sciences.  
"Resumes & Interviews—Maximizing Your Potential for Employment" Bag lunch—free refreshments. Speaker: Jennifer Weisel, College Relations Rep. 12:15-1 pm.  
"Education & Agriculture Development in Nepal" with Som Pudasaini. 12:1-3:30 pm. Teacher Ctr, 156 Park Hall.  
Job Hunting Skills Workshops: Thurs. "Interviewing Skills," 12:15-1 pm. NH 9. "What's It Like on the Job Market," 1:15-2 pm. NH 501 Lounge.  
Botany Museum of Minnesota. A lecture series, "Exploring the Planets," will be conducted, thru 5/28, from 7:30-8:45 pm. Given by Calvin Alexander. Fee: \$25. For more info, call 221-6439. St. Paul Campus Bible Study. Is the Bible viable?

### Data to 16

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N.E. Edge, 781-4479

St. Paul 642-9128

W. St. Paul 451-1911

**Data from 15**

Stop by & check it out, 12-12:45 pm, daily. 31  
 Classroom Bldg  
**"Abundant Life" Bible Study.** What is the purpose of life? Sponsored by Students for Christ. 12-15-1 pm. 302 Fotwell.  
**Spent an afternoon with the cast and director of "Junkie."** at the Foot of the Mountain's ritual drama about addiction & recovery. Explore issues & discoveries from the production through acting & improvisational exercises. Dress comfortably for movement. \$8. 1:30-3:30 pm. Cedar-Riverside People's Ctr., 2000 S. 5th St.  
**Stop Truth Decay.** Bible study sponsored by Christians. Daily, 12-15-1 pm. 1 VinH.  
**Computer Short Courses.** Adv COBOL, 3:15-5 pm. MechE 302, thru 5/14. SIR, 3:15-5 pm. FordH 40, thru 5/14.

**ARTS-MEDIA**  
**Song & Dance Cinema Society** presents the 1936 RKO musical film, *Carefree*, starring Fred Astaire & Ginger Rogers. Murphy Hall Aud. 8 pm. \$1.50 donation to the Ronald McDonald Cancer House. 5/15.  
**Southeast Community Library** presents the films, "Song of the Prairie," "The Wild Goose," "A Smoked Husband" & "Those Awful Hats." 7 pm. 1222 SE 4th St. For more info, call 373-4561.  
**Dance Discussion/Demo:** Twyla Sharp Dancers, discussion with 3 of the dancers in conjunction with World Dance Series & MICA. 4 pm. Theatre. Free.

**Literary Reading/Discussion** with Al. 3:15 pm. 320 CMU  
**WARM Gallery** presents a panel of local critics & artists who will discuss one of the hottest issues in the art world today, feminist criticism. 7:30 pm. Participants include Madeilyn Gohlke, poet & teacher at the University, & Carole Fisher & Joyce Lyon of the WARM gallery. Adm: \$2, \$1 WARM members. 414 1st Ave. N. Mpls. For more info, call 340-8462.

**Lower Level Theatre** presents "In the Long Night." 5/14-17, 20-22. Willey Hall, Katherine Nash Gallery. Adm: \$2 stdts. \$2.50 general. Reservations—373-5058.

**"Harlan County USA,"** Academy-Award winning film on Kentucky coal miners, sponsored by Young Socialist Alliance. Donations accepted. 8 pm. 508 N. Snelling, St. P. Fri.

**Aviation Film Festival** presented by the Aviation Historical Center of Minnesota. Thru 5/13. St. Paul Airport, Wings Hangar. 10 am-9 pm. Sun. 10-7 pm. Adm: \$2, children \$1, under 14. For more info, call 226-7925.

**Asian American Heritage Week:** "Hirshata," the 1st film totally featuring Asian acting, direction, & production, a portrayal of Asian Americans' present successes & problems. 12 noon. CMU Theater.

**Minnesota Orchestra.** Neville Marriner conducting. Tatiana Troyanos, mezzo-soprano. 5/15-16. For more info & tickets, call the Orchestra Hall Box Oic, 1111 Nicollet Mall, 371-5656.

**CMU Galleries.** Gallery 1: "A Creative Tradition," mixed media of alumni commemorating the 50th anniversary of U College. Wine & cheese reception on Tues, 7-9 pm. M-F, 10 am-3 pm. Tues thru 7 pm. Thru 5/27. Gallery 2: "Portfolio '81," U of M Student Nat'l Press Photographers Assn. photographs by stdt photojournalists. M-F, 10-3 pm. Tues, until 7 pm. Thru 5/14. Gallery 3: "A Few Old Toons," Pete Wagner's political cartoon display in conjunction with Humor Week. All bldg hrs. Thru 5/29.

**Currently on View at the U Gallery:** "Contact: American Art & Culture, 1919-39, 3rd flr thru 7/2; "Face to Face," 4th flr, thru 6/15. Northrop Aud. **WMMR 730 AM.** Fred's "Warm Up to the Weekend." Noon-3 pm. Local rock scene with Kent Mailand. 4 pm. Instant requests. 3-2500.

**Volunteer Advocates & Birth Control Counselors** wanted. Training begins 5/20. The People's Ctr. (West Bank) call 332-4973.

**"Preparing for Marriage."** An ecumenical preparation course in 3 sessions. Register by 5/14. Call Newman Ctr., 331-3437 or U Lutheran Ctr., 331-2747. 1701 Univ Ave. Se. \$30/couple. 7-9 pm. 5/21.

**College Bowl,** after a 10-year absence, is back! Today & Fri, an intramural tourney. For more info, call Karla Melvin, 373-5058.

**U of M Men's Rugby Practice** 4:30-6:30 pm. Thurs. Northrop Field.

**The Family Tree.** The decision to have children or not is a very difficult decision. A "Baby, Maybe" group will be held 7:30-9:30 pm, starting 6/1 & run 5 weeks. Fee: \$20/person. Pre-registration req'd.

For more info, call 645-0478. 1599 Selby, St. P. **Interarsity Christian Fellowship.** Daily prayer meeting, M, W, F—11:20-12 am. T, Th—9:20-10 am. Check rm posted daily on 2nd flr, IVCF desk. CMU.

**St. Paul Campus Central Library Building Dedication Ceremony.** Refreshments & tours of the bldg will follow the ceremony. 2 pm. On plaza at W end of bldg. Fri.

**Childcare info & Referral.** Call the Council of Grad Students for help with locating daycare. 373-7908.

**Child Care.** U-sponsored family daycare has an opening in 55406 and 55408 zip code area. For info & costs on all types of programs, call Ellen Deutsch Flannigan, 373-7908.

**OSLO.** Commercial art field learning opportunity with new products. For more info, contact B18 Johnston.

**Project Adapt.** Find out now how you can gain experience working with elementary school children, exploring cultural differences among people for next fall. For more info, contact Ossie Belton or Ed Krug, B18 Johnston.

**Playwriting Competition.** Lower Level Theatre is now accepting scripts for playwriting competition. Scripts selected to be used for 1981-82 season. For more info, call 373-5058. Deadline: 5/28. 130 WBU Skyway, W Bank.

**I-M Slate**  
 Soccer  
 St. Paul Field B1

Frontier VII Strikers vs Circuit Jockeys ..... 4:00  
 Plantaris Tendons vs WWGGBB ..... 5:00  
 Theta Chi Chubasco vs Heros ..... 6:00

**St. Paul Field B2**  
 Kappa Sigma Commandoes vs Beta Theta Pi Dragons ..... 4:00


**Softball**  
**Golf Course Field 1**  
 Pope's Nose vs Maybe Next Time ..... 6:10  
 Royal Flush Gang II vs Maybe Next Time ..... 7:20  
 Now or Never vs Royal Flush Gang II ..... 8:30  
 Mortar Forkers vs MSC Blatz Boys ..... 9:40  
 Moiehill vs Fieldhouse Bar & Grill ..... 10:50

**Golf Course Field 2**  
 Red Barons vs Oak St. Soaks ..... 6:00  
 Farmhouse I-S vs Taphitters ..... 7:10  
 Boar Power vs 2nd Hand News ..... 8:20  
 Johnny's All Stars vs Loose Ends ..... 9:45  
 KHK vs AKK Treponomas ..... 11:15

**St. Paul Gym Field 1**  
 Hardy Killbrevs vs Wazobies ..... 5:45  
 LD Phi Sluggers vs Jizeeters ..... 7:00

**St. Paul Gym Field 2**  
 Forty Ashers vs Fags ..... 5:45  
 Shiebas vs Love Stinks ..... 7:00  
 Basement Membrane vs The Splitters ..... 8:30  
 Identity Element vs Wobblers ..... 7:10  
 Team Stralo vs SD Shrews ..... 8:20  
 Your What Hurts? vs Zappa's Ear ..... 9:30  
 Big Kids vs Hammen's Harem ..... 10:40  
 Allison's vs Dental Jurisprudence ..... 11:50

**Data to 17**

**FREE GAS**  
 vespa  
  
 Buy a new Vespa now and we'll buy your gas through Dec. 31, 1981. Fact is, you probably won't use much gas. You may get up to 156 MPG. But that's the best reason of all to buy a new Vespa, right now.  
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The Minnesota Forum  
**WOMEN & MEN: DIRECTIONS IN THE '80's**  
**PAUL CASHMAN PANEL DISCUSSION: SEXISM & POLARITY: A NECESSITY?**  
 Tonight 7:45 p.m.  
 Blegen Hall, Room 5  
 Free  
 Mr. Cashman will moderate a panel consisting of Robert Bly, Gayle Graham Yates, Dr. Pearl Rosenberg, and Robert Muscala. The panel will focus on the current situation—to what degree are men and women developing a harsher edge as they pursue changes, and what is to be done—what do we see as the ideal relationship of men and women and how can we achieve it.  
 Sponsored by the Minnesota Forum, West Bank Union, the Department of Concerts and Lectures, and the Department of History.

**Department of Economics**  
**Energy Production Subsidies as Sources of Energy Loss**  
**Professor of Economics**  
**William J. Baumol**  
**Princeton University and New York University**  
 Room 230  
 Anderson Hall  
 West Bank  
 Thurs. May 14  
 3:30 p.m.

**ON SALE AT TOO:**



**Tom Petty & The Heartbreakers**  
**Hard Promises**  
**\$5.99 (\$8.98 list)**



**GANG OF FOUR**  
**SOLID GOLD**  
**\$4.99 (\$7.98 list)**



**Original Broadway Cast**  
**The Pirates of Penzance**  
**\$13.75 (\$19.98 list)**  
 Prices good thru 5-16-81

**MSA TOO**  
 M-F 8-7, Sat. 11-5 in Coffman

**The quickest way to get emergency money.**



An emergency stop for repairs can wipe out even the best-heeled traveler. Luckily, all you need is the price of a phone call to get you the money before your car gets off the lift. Here's what to do when you need money in a hurry.

1. Call home. Report the situation, and tell the folks they can get emergency cash to you fast by phone.
2. Ask them to call Western Union's toll-free number, 800-325-6000 (in Missouri, 800-342-6700), anytime, day or night. They charge the money and the service fee to their MasterCard\* or

VISA† card. A Western Union Charge Card Money Order, up to \$1,000, will be flashed to the Western Union office or agent nearest your emergency.

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11.50

### Data from 16

Bierman 6	7:10	The Flying Zuchinis vs Poke & Hope	10:40
G.C. Girls vs Paranoid Underachievers	7:10	Alpha Gamma Rho Gold vs Evans Sch. Diansay	11:50
Hamel Rockies vs Dura Maters	8:20	Bierman 8	
Bierman 7		The Personnel Touch vs Station 201 Heart Thump	6:00
Computer Center Punch vs Topside Riders	6:00	Title Wave II vs To Be Announced	7:10
Terr II Outlaws vs Front III Hurley Club	7:10	Mary's Team vs Embalmatics	8:20
New Mates vs Mud Puppies Try Again	8:20	Last Chance vs Bingers	9:30
Schist Kickers vs Sibley V. Thomas	9:30	Do Da's vs Rip It Up	10:40

Terr. VI 76'ers vs Pioneer XII	11:50	Riverside Rats vs Pill Pushers	9:30
AROTC vs NROTC	3:30	Phi Delta Chi Jerry's Kids vs Theta Chi Lurking Nads	10:40
Bad Niel's Bohrs vs Subject to Change	5:50	Losers—Phi Delta Chi Jerry's / Theta Chi vs Beta	
Planned Parenthood vs Puck Figs	7:00	Theta Pi Dragons Blue	11:50
Win or Lose We Booze vs I Like It A Lot	8:10	West Bank 1	
Mdb. III Assassins vs Terr. I-W Eagles	9:20	Bad Advice vs Thermo Couples	5:10
Born to Party vs Cheeks	10:30	Paluka's vs Pigs in Space	6:20
Sigma Nu Golden Tide vs Sigma Phi Epsilon Nads	11:40	Delta Sigma Delta Probers vs Psi Omega Zygomas	7:30
Bierman 10		WMMR Rockits vs Front X Candy	8:40
Overtime O.T.'s vs Dumb Fools	4:50	Co-WMMR Rockits vs MSI All Stars	9:50
Sanford Sliders vs Rocco's Riders	6:00	West Bank 2	
Squeeze Play vs C.R.S.P.S.T.	7:10	Robey's Raiders vs Pete's Team	5:50
Rasta Vibes vs Hackers	8:20	Annihilators vs Clio's Bombers	7:00

Hazardous Waste vs Tongue Bueno	4:40
Beauties & the Beasts vs Group Buffoonery	5:50
Mdb. V Teq. Wetbacks vs Cent. II Coral Reefers	7:00
Como 1	
March 4th vs Young Punks on Dope	5:20
The Real MB's vs Free Agents	6:30
Zeepernecks vs St. Vitus Dance	7:40
Arubulubwa vs Duck Farm	8:50
Como 2	
Pussycat AC vs Administrative Beavers	5:20
VD Transmission vs Softballs & Hardknocks	6:30
Brown Heel Boys vs Anghormen	7:40
Militant Vlamnicks vs Gigolos	8:50
Como 3	
1000 vs AISEC	5:20
Perry's Pizza Pushers vs Oral Ten	6:30
Wally Hang Well vs Blondett's Blasters	7:40
Wally Hang Well vs Snow Frogs	8:50
Baseball	
Varsity Diamond	
Vanilla Thunder vs Green Death	5:00
Grounders vs The Cubans	6:30
Varsity Reserve Diamond	
Terr. II Outlaws vs Terr. IV	4:30
Combined Bowling League	
5:30 p.m.	
Terr. VII Gutter Dusters vs Front VII U.M.L.O.	Lanes 5-6
Cent. II Coms. VI vs Front VIII Strikers	7-8
Front VIII Spitting Headaches vs Front I Plutonians	9-10
Front IX Spanish Inquisition vs Theta Tau Toads	
	11-12
Gamma Eta Gamma Shysters vs Phi Delta Chi Strikers	13-14
Terr. III Bubbling Mud	Bye

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We've got a variety of services and resources designed to aid you in finding the right job. You can learn how to organize an effective job search; where to contact employers; how to use resumes and applications; and how to interview. We also maintain one of the largest collections of job and employer information files you'll find anywhere in Minnesota. Twelve years of experience as a non-profit organization!

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8:00 p.m. Reading/Walker Art Center  
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- Blegen Hall Basement, across from Metropol
- St. Paul Student Center basement, across from magazine counter
- Wiley Hall, 1st floor entrance near WB Student Union
- Anderson Hall, outside smoker bag lunch room

Deadline for classified ads is 2:00 p.m. the workday before publication. SUBLETS, ROOMMATES WANTED, DORM CONTRACTS, RIDES/RIDERS WANTED, MOVING SALES AND PERSONALS MUST BE PRE-PAID at room 10, Murphy Hall or through the Drop Boxes. The Minnesota Daily reserves the right to reject ads due to content, and is RESPONSIBLE ONLY FOR THE COST OF THE FIRST INSERTION OF AN INCORRECT AD. Each insertion of an ad is proof of publication. IT IS THE RESPONSIBILITY OF THE ADVERTISER TO CHECK THE ACCURACY OF EACH INSERTION. Corrections are accepted until 4 p.m. M-F. MAILING ADDRESS: Minnesota Daily Classifieds Department, 720 Washington Avenue SE, Minneapolis, MN 55414

### 010 Furnished Apts

**3109 4th St SE lg studio apt, Indry pkg, avbl immed. Incl heat, \$250. Nr U, grad or faculty pref. No pets or kids. Call 379-7903 evs.**

**516 University- 2BR, parking, heat pd, sunny, beautiful natural woodwork, \$350, 623-3946 after 5pm.**

**Sublet off near Dhkytown 10 min walk to U, 6/15 to 9/7, \$180/mo includes utls. 623-3077.**

**APT TO SUBLET W BANK Mid June-Aug, \$152 per month. Joe Lawrence, 374-1120 or 338-6238.**

**1 BR apt, furn at 700 10th Ave. SE & 1000 8th St SE. 427-8437 or 331-4125.**

**26th Central Ave NE. \$250. 2BR-heat, etc, all incl. 1-4pm 781-1643.**

**1BR apt in Dhkytown, new paint & crpt, avbl immed, \$300/mo. 522-4880**

**507 E 14th. Three room eff, crpid, htd, \$170. Call 332-4676 or 428-4438**

**800 Univ SE, lg 1BR, cpid, AC, avbl 6/1 or 6/15. 831-1069 or 379-2790.**

**Sublet 1BR apt nr U for summer. SE 6th St. 623-9354 or 475-2047 evs.**

**1st Ave SO, spacious refurbished 4 BR, cat OK, \$495/mo. 929-2828**

**Rooms & apts for stdnts, apply--The Hampshire 900 4th Av S, 338-5555.**

### 020 Unfurnished Apts

**Luxury apartments available in excellent Roseville location. 15 minutes to U. Enjoy an indoor swimming pool, sauna, pool tables, party room, hobby room, tennis courts, heated garages and more.**

**1 BR .....\$355-\$365/month. 2 BR .....\$445-\$515/month. Call 871-3313 or 483-4348.**

**15th STREET WEST**  
Charming Apartment in turn of the century building features beautiful birch woodwork, oak floors and original brass light fixtures.  
**Studio & 1BR, \$180-\$240. 870-7878.**

**Park Pointe on Hamline nr Como, lg 1 & 2BR. Elevators, cntrl AC, indr & outdr pool, whirlpl, sauna & party room. Choice of floor plan, HBO, on bus lines. Office hrs 10-5 M-F, & 12-5 Sat & Sun. 646-8883 or 920-0400.**

**Historic Hill Area, 1 BR's, \$230. Studios, \$175. Quiet security building, ideal for single professionals, no lease, 2 mo deposit required. By appointment. 225-2459**

**941 17th Ave SE TOWNHOUSE**  
Sublet 3BR for 3 or 4 F/M nonsmoking roommates June 1-Sept 1 Van Cleave Park 1/2 block away Aprox \$175  
Chris 378-9707

**3230 Nicollet. Eff, \$225, avbl 6/1, clean, redecorated, sec. AC, no pets, by appt only. 377-6008, 824-0196.**

**Sublet lg 2BR/2-level CEDER SQR WEST \$387/mo. utls incl. 6/15-9/15 pkg pool AC 332-5647**

**912-21st Ave S, 1 BR & 2BR avail June 1. Security bldg, laundry, prkg, near West Bank. Call 338-0017.**

**Near Powderhorn Park--2BR, hrdwd flrs, buffet, wdwrk, \$300 plus utls. Bruce 872-7664 and 854-1623.**

**Near U-2BR, hrdwd flrs, buffet, dishwasher, disposal, \$395. Bruce, 872-7664 and 854-1623.**

**1BR apt, avail 6/1 to 9/1 or longer. lot parking, A/C, 15 min, walk to U. Call 379-3248.**

**2612-3rd Ave S, 2BR apt, L.R. DR, sunroom, hardwood floors, utli incl, avbl 6/1, \$325. Call 227-3609.**

**3rd St NE, 4322**  
**2 BEDROOM TOWNHOUSE**  
3 floors, 2 baths, Carport, family room, patio. June 1-- \$375-\$425. 333-2361 or 377-1167.

**1 or 2 bedrooms avail 6/1. sub-lease until 8/31 with option to lease. Andrew Apts. 414 7th Av SE. 623-9343, 378-0167**

**3109 4th St SE, lrg 1BR, Indry, pkg, avbl July 1. Incl heat, \$285, nr U, grad or faculty pref. No pets or kids. Call 379-7903 evs.**

**Beaut newly remod 1BR's in Stevens Sqr area, \$240-\$250, hrdwd flrs thru-out, tub & shwr, Sec Sys, new appt, easy bus to U & walk to DT. 870-4266**

**Adams NE, two 5 room apt in 4-pk, stove, frig, cpt, parking, nr bus and U, couple pref, ref req, avbl 6/1, \$240; avbl 7/1, \$250. 588-2933**

**Only 3 blocks to U**  
**V Large 3 BR Apt Avail 6/1 Fr. Deck, shwr, very nice \$450/mo. plus 623-0618 1023 Univ Ave SE**

**26th Central Ave NE, 3BR, \$150, 1-4pm, 781-1643. C. Bauer, 2000 S Minnesota, St. Peter, 56082.**

**Sharp remold effc Stevens Ct area, \$180, walk dwnwn, bus to U, clean, quiet bldg. Call for appt, 874-9555.**

**LORING PARK AREA**  
**3BR, 18xx LaSalle. Clean, quiet. Utls paid. \$350. 871-8734 or 376-3651.**

**Sublet 1BR Apt near U \$290/mo. Cats welcome -REBATE! Avail 6-1 Kris or Jolene 623-9015**

**1 BR apt, newly remold, nat wdwk, Loring Park. Avail 6/1. Call 870-7301, aft 4**

**1 BR 4 blks from U, sublet 6/1. \$235/month. Utilities included. Call 623-1813 or 377-5419.**

**17 Ave S 2306. Nice 1BR in clean quiet building, on bus, min to U of M hosp & dwnwn, from \$230. 722-2532**

**Robbinsdale**  
**Lux 2BR apt on lake w/pool for 5/1 537-0577 and 823-2576**

**2BR apt in Dhkytown, very nice, new everything, dishwasher, available immediately. \$400 522-4880.**

**Univ & Prior 1BR, 10 min bus to U, carptd, remoldd, no pets. \$240-\$280, all utilities paid. 644-5699.**

**1101 S 7th St: 1 BR apt avail, immed or 6/1. Nat wdwk, walking distance to downtown & WB 375-0130**

**Renov 3 stry brk bldg. 1BR \$195-\$225, sec sys, avail imm or 6/1. 1819-25 Elliot Av, 874-6557 or 872-0184.**

**3230 Nicollet. 1BR, \$270, avbl 6/1, clean, redecorated, sec. AC, no pets, by appt only. 377-6008, 824-0196.**

**1BR avbl 6/1 \$275/mo. Clean & cpid. 409 University. 379-0555 or 944-1317.**

**1BR at intercampus bus stop. Call after 4:30, 644-8273.**

**1BR's near St. Paul campus. \$225 & \$250. Call after 6:00, 647-0561.**

**1BR, walking distance to St. Paul campus. \$250. 644-4813.**

**Modern studio apt near St. Paul on bus line. \$195, utls pd. 647-0059.**

**Sublet 6/1, 1BR, A/C, crpt, prkg, 1100 Como SE, \$275. 623-0907.**

**1 BR apt. Walk to U, A/C, off-street prkg, pool. \$235 plus elec. 333-1019.**

**Large 1BR apt near campus, \$245. Call 623-0935 (9-5pm only).**

**2BR, 418 7th St SE, cats ok, avbl NOW. 6/1, \$390 plus elec. 623-3038.**

**Quaint 1BR attic apt 33xx, 18th Av S on U bus. \$260 incl utli, 6/1. 724-1832**

**2nd Ave S, 3XXX nice BR, lg kit, quiet bldg on bus to U. 822-5808.**

**FOR GROUP**  
Unit w/5BR, LR, shwr & kit avbl for grps of 5-9/81. \$600 plus elec. 482-8664

**Columbus & 18th, 1BR in quiet bldg, hrdwd floors, lg closets, close to U, \$225. 825-6727 or 823-8020 aft 5.**

**1022 Manvel (Nr Hwy 280 & Univ ) 2 BR, \$245 pl elec, grad stdnt or faculty only, no pets, avbl June 15. 647-9049**

**Prospect Park, 2 & 3 BR apts. Lg patio, nat wdwk, no pets, no kids. Avail June 1 & July 1. Call 872-1752.**

**Grand Ave S 3320. Nice 1BR in clean, quiet building, on bus, \$240.**

**1911 Park, large 1BR. Security sys, laundry, bus, refs, \$200. 872-0222.**

**1BR Cedar Square, overlook pool. \$270. Avail mid-June. 333-7579**

**325 8th Ave SE, 1BR avbl 6/1, walk to U busline, \$275/mo. 379-8261**

**2-3 M/F, start summer, 2 BR, 1 1/2 bath, pool, 4 blks to U, 333-0552**

**307 4th St SE, 2BR, \$375/mo. Prefer grad stdnt, refs required. 822-1500.**

**628 Univ - 1BR, \$210. 1BR, \$200. Eff, \$190. Off-st prkg. 822-1500.**

**NE nr U 3BR \$420. 7/1 & X-Lg 1BR \$325 6/15, ht pd, wdfl, Indry. 333-0718.**

**15th-and Como, lg 1BR nr U, 6/1. AC, \$280/mo btwn 5/8. 623-9329**

**West Bank 1BR apts avbl now and May 1. PH. 338-4616.**

**5th St SE large 2BR, LR, DR. \$390 incl heat. 227-7625.**

**1 BR, 401 4th St, on busline, \$265 5/15. 379-0289 or 546-2322**

**Univ Ave, lg 1-2BR, A/C, new paint, Indry, prkg. \$270-360. 378-2309.**

**Univ & 6th Ave SE 1BR \$290 plus elec, walk to U, 623-3264 aft 3**

**2BR apt, walk to U, clean quiet bldg, parking, \$285 plus. 559-3980.**

**Sublet 6/1 prime location A/C Cdr Sq 3BR \$473 utli incl 338-2943**

**F 1BR SE-Indry, prkg, shr bath, \$225/mo incl utls. 379-2430.**

**030 Roommates**

**Psychologist wants woman professional/grad student to shr 3BR home in Highland Park, St Paul. LR w/frpl, fam rm, study, bsmt, gar, bus, incl. \$250 plus 1/2 utls. Avail immed. Jo 690-4873 (H), 871-2402.**

**IF, 25pl, nonsmoker, quiet, studiosh share 3BR w/IM, IF, Near lakes, express bus to U. \$133.33 plus utls. 373-7693 (morns) 823-7038 (til 9pm). Available June 1.**

**Str M nonsmkr to share furn 1BR apt 7 blks from U on Univ Ave w/same. 6/15-9/30, \$132/mo plus utls. 623-9047 ask for Mike.**

**1-2M/F to shr 5 BR hse in 5 Mpls w/ plenty of room for privacy, on bus & other features. Avbl immed - June 1. \$130 & utli. 827-3258**

**F to share 4-plex w/IF. Own BR, nat wdwk, DR & buffet, Indry, lots of room, S Mpls on bus. Avail 6/1, \$150/mo. 724-8672.**

**SUMMER SUBLET, 6/1 to 8/30, furn priv home, nice yd, sunrm, frplc, nr bus, own rm, nsmkr, w/2M, \$120 mo & share utls. 699-5563, 698-1546**

**IF straight nonsmkr for summer sublet 6-15 to 9-15 2BR apt w/2F. Own rm, furn \$125/mo plus utls. 623-0429 keep trying**

**2F to sub nice furn 2BR apt w/other. Near U, \$185 plus/mo avail 6/15. Pref nsmkr, opt to renew 379-0276.**

**F/M to share 5 BR co-op nr U. Grad preferred, \$80/month plus. Call after 5, 331-2916**

**Liberal Person to share St Paul house. Must like cats and music. \$130 per month. 699-9383**

**M/F, liberal, share 2BR apt. Walk to U of M, A/C, carpet, pool. Call 332-4637 Tues, Thurs & wknds.**

**Nsmkr to shr Cdr Sqr West Lux apt, priv BR & bath. Quiet student pref. Only \$193, avail immed. 333-3757.**

**F 27 pls str intell nsmkr, quiet, hard-wking to shr upp dplx w/same. Frplc nr lks, bus, approx \$200. 929-6181.**

**Female roommate wanted from mid June to Sept 1. 2BR furn apt near Art Institute. 874-8805 aft 6pm.**

**1 M/F share 2BR house in Prospect Park, \$192/mo half utls. 6/1 or 15. Tom 376-1356 or 378-1901.**

**2F seek IF non-smoker to share 3BR duplex near Powderhorn Park \$120/mo includes heat. 729-6781.**

**Wante: 1 or 2 females to share lg 2 bedroom apt for summer. \$125/mo. Call 373-6154**

**Str quiet nsmkng 25 pl to shr 2 BR NE \$118 utli inc. 378-1613 or 788-7405**

**We need place to live. M 39 & son 6. I am handyman, babysitter, cook Will pay or work for rent. 439-6631.**

**F 5hr lg furn 2BR apt w/IF. \$800 Univ Av SE, for summer. Avail 6/15, \$125/mo. 623-9323**

**F roommate to share w/2BR apt NE. \$125. 529-6998 partly furn, pets OK.**

**1 M/F to shr w/3 others near Dinky town. Avail 6/1 \$125/mo 379-7792**

**025 Duplex Houses**

**3BR on quiet St 3 blks from St Paul campus. LR, DR, kitch, break nook, nat wdwk, cpng, bsmt, laundry, stove & refrig. \$550/mo plus utls, avail 7/1 on 1yr lease. 644-4643 evs.**

**Near lakes, shopping, buses. 2BR upper duplex, LR, off-st parking, fenced yard. Including all utls except elect. \$350/mo. Younger people pref. Call 822-1610.**

**605 Erie St SE, partially furn 6 BR house, ample prkg, grad stud pref, avail 6/15, 1 yr lease, ref. \$725 pl utli. 474-7501 Evs.**

**19XX Clinton Av S-Vlg 3BR, hrdwd flrs, nr U, lg kit, 3 seas porch, security, garage, avail 7/1. \$365 pls utls. 870-9127 888-5406.**

**4BR 2-bath, clean, spacious upper dplx. Ntrl wdwk, stained glass, crpt, pkg, on campus. \$520/mo. 623-9517**

**3BR upp dplx, nwr bldg, Indry, off-st prkg, sub to Sept 1, opt to lease, nr U open June 1. 379-0686**

**Como Ave SE, Lg 2BR apt, \$625 including utilities. 227-7625**

**515 Onterio Ave SE 2BR hse, part furn 376-4674, eve 378-0767**

**Lg 3BR upper dplx, nr dwnwn, on U buslines, adults pref, \$345. 522-2746**

**Upper 2BR near bus. Avail 6/1. \$345 incl utilities. 646-8459.**

**Nr WBK lrg 3BR hse \$500, 6/1. 2BR dplx \$275, 8/1. 331-1438 or 333-0718.**

**Aldridge Ave S Lrg 5BR hse. \$700/mo pls utls, \$400 damage dep. 1yr lease, available June 1. 827-3008**

**Nicollet & 48th upper 2BR, lower 1BR plus. Bsmt, cpd, stove, frig, yd, \$350 incl heat. 825-4061/777-8197.**

**3 BR dplx near U on busline, garage, dishwasher, newly remod, fenced yard, \$440 mo. Call 788-8931**

**3BR house, \$450 month. Close to U on bus line. Available June 1. 770 Curfew. 647-9877 after 8pm.**

**32nd & Harriet S, lg 1 BR, nat wdwk, nsmkr, nr U bus, heat paid. \$360, plus dep, avail 6/1, 822-9641**

**2822 E 29th St nice 3BR hse, appl, gar, kid & pets ok. \$510 6/1. 824-0489**

**Prospect Park, 3BR. Prefer family, furnished home. Call 623-3340**

**3 BR lower, remodeled, \$450 month. 2015-26th Ave South 338-0288**

**040 Rooms**

**Roommate needed 6/1. \$120 plus phone S Mpls, own BR. More info. Call Pat at 870-4918.**

**F 25 plus to share house in Stadium Village. \$120, nonsmoker, no pets. 331-4832 after 5:30 p.m.**

**M/F to shr house own bedroom. \$210 incl utls. Actors welcome. Weston 646-8875 or 721-7486.**

**IF to share 3BR w/2F. Large apt. Near Lk Isles. \$135/mo. 377-7418. Avail June 1.**

**Roommate wanted, F, Chateau apts, summer only. Call Lynn 378-2358.**

**1 M/F share 3BR dplx w/2, 6/15, best offer, option to renew. 623-3624.**

**F nsmkr shr w/2F new 3BR dbl/bung NE Mpls on bus. 6/1, \$137. 789-1219.**

**F 23 pls shr 2BR dplx w/IF new nice \$200 373-1131 wk or 824-6907**

**F 25pls shr 4BR dplx w/3F nr U & bus \$106/mo. plus utls, 6/1 378-9682**

**1M student, nsmkr to share huge house, S Mpls on bus line. 822-9285.**

**F 23 pls nsmkr to shr coop hse nr Lk Clhn w/2F, 2M, \$128 pls. 823-5384.**

**1 to share with 2: 4 BR house. \$150 month, utilities inc. 872-1785.**

**1 M/F to shr NEW 5BR hse w/4M, 2 frplc, bar, own rm, \$110 pls. 378-1023**

**1 to shr quiet 1BR apt 6/1-9/1 w/IM near campus, \$125. 623-0074.**

**2 to share 4BR w/2 nr Dhkytown \$140/incl utls 379-2907 Neil**

**2 str F to share 3BR house near U, \$175 plus utls. 379-7984 evs.**

**IF shr 3BR w/2. Close to U, \$118 plus utls, 6/1. 331-7038 after 5pm.**

**CHATEAU--Wanted IF to share apt w/2F, 6/1, rent \$128. 379-0378**

**Wanted: F roommate for summer session. Call 823-5081.**

**3F to shr 4BR 4 blks from U. Avbl 6/15 Between 5:30-7pm, 623-9128.**

**Quiet nsmkr 21 pls shr hse 5 blks from Ag Cmps. Own rm \$120. 647-9953.**

**Summer sublet apt, 2F, nonsmoker, \$125/mo, 600 10th Ave SE. 378-2924**

**Female to share Kenwood duplex. 3BR, \$200 plus utilities. 377-8240**

**045 Dorm Contracts**

**Dorm contract avail now. CHEAP. Call 870-9396 after 6:00.**

**050 Misc For Rent**

**Office in art or studio space avbl, from 100 sq ft & up, main incl, ideal for lawyers, doctors, sm businesses, Lake St area, \$100 & up. Call Sandi for an appt. 722-5415 or 729-3120.**

**GARAGE for rent. \$13/mo. 715 University Ave SE. 378-9563.**

**Garage, 1/2 block to St Paul campus. \$25/mo. 646-9575, evs**

**Studio space reasonable rents hrdwd flrs, exc light 338-1688 or 338-4585**

**Mini Storage--FREE month's rent on 3 month's summer storage, 483-6322.**

**055 Homes For Sale**

**Executive charmer**  
If entertaining is your lifestyle, you'll love this home. Gracious rambler, sprawling impressively on 2 acres in Roseville. Truly one-of-a-kind. Call today for amenities and terms. A real value at \$197,000.  
Yulah Sisler: 633-2826, 636-3760

**Professor's dream**  
Stunning 4BR, 2 story, only 4 yrs old. Perched high on hill in area of fine homes. Complete with library, main floor laundry, main floor family room, formal dining room with french door leading to brick patio. Stunning home, must be seen.  
Easy terms. \$150's.  
Yulah Sisler: 633-282

**ATTENTION ST PAUL CAMPUS**  
1154 Roselawn Ave W, Roseville.  
Impeccable brick & stucco 3BR  
rambler, 2-car attach gar. Pretty LR &  
DR, kitchen w/bi-ins, hdwd frs,  
central air, LARGE fenced yd  
w/patio, fruit trees. Beautifully lo-  
cated across from PARK & TENNIS.  
PRICED TO SELL. Call Cissy Ravits  
698-9509 or Peryl Krawetz 698-7518.  
CUSHING & DRISCOLL  
698-0759

**CHOICE LOCATION  
MINT CONDITION**  
Off East River Road. Living room  
with fireplace, dining room, new kit-  
chen with eating area and garden  
windows. Sliding glass doors open to  
deck and secluded back yard. Two  
plus bedrooms, two full baths, fin-  
ished basement, heated garage, cen-  
tral air. By owner \$79,900. 332-1708

**BY OWNER**

2 year old home on oversized lot.  
Terrific SW loc, on bus to U. &  
downtown. Fully cpd, central air, very  
low utility. Priced in the 70's, open Sat  
& Sun, 1-4, or call for appt. 926-8565  
5713 Thomas Ave. South

**TWO MILES TO U OF M**  
Spacious, modern 2BR. 1 block from  
River, near Town & Country Club. 2  
brks, 2 baths, full finished bsmt,  
attached double garage, central air,  
appliances. By owner. Assumable 8%  
FHA. 645-3357 eves or weekends.

5501 PLEASANT So  
3BR 2 STORY STUCCO, 1 1/2 BATH,  
NEW KITCH, W/M'haha LOC  
\$69,900, ASSUME WITH C/D  
RPR REALTY, STEF FOSTER  
835-1300 or 835-6759

**2601 ST ANTHONY BOULEVARD**  
See to-nite 6-8! Unique 2BR rambler  
on pkwy boasts of 2 fireplaces! New  
offering won't last at \$73,000. W/CD  
terms! MIKE SHIELDS 690-3018 or  
698-0759. CUSHING & DRISCOLL.

Midland Grove Condominiums-  
Highway 36 & Cleveland Ave, Rose-  
ville. 2BR, 2 bath, fpic, underground  
prkng, indoor pool, racquetball &  
tennis courts. \$575/mo. 644-7745.

Immaculate 2BR prize winning  
modern split level in choice residential  
Grove area near St Paul campus.  
Intercom bus, U golf course. Must  
be seen! 645-9876 or 373-3602.

2BR NE Mpls home. Downstairs  
nicely decorated. Newer furnace,  
wiring & plumbing. \$39,500.  
By owner-789-7740.

10 min to U, choice 1BR condo at The  
Towers, 339-5097  
Walk to U. 1BR modern condo for  
sale, \$42,000. New carpet. 699-6384.  
69 VW conv, needs work, no title.  
\$300 835-6759

**056 Real Estate**



**150' Frontage on Rush Lake**  
across from Sturgeon Lake.  
Approx. 115 miles No. of T.C.  
on 135. Excellent fishing, wilder-  
ness type setting. Lot is high  
with seedling pines, mature  
oaks & birch near shore. Only  
\$9,500 with \$500 dn on C/D. Call  
John Dorr for appointment. 332-  
4172.

**060 Help Wanted**

Spend your summer helping the elderly  
in their homes. PT positions  
\$3.50/hr, flex hrs, various locations.  
Apply at M.A.O. 1801 Nicollet Ave  
8:30am-5pm, M-F. EOE.

**Night Attendant**

To work in grp home for MR adults  
near U. Time to study. 378-1556.  
Babysitter needed for toddler, great  
kid. 3-4 eves/wk, possibly other  
hours. Flexible. No smoking please.  
At least 17 yrs old. Debra, 378-0640.  
Bartender nights, 1201 S Washington.  
332-9700

**BODYBUILDER** needed for photo  
session. Will pay. Send info & photo  
to: Box SH980, Minneapolis Tribune,  
425 Portland Ave, Mpls. 55415.

**BOOKKEEPER**

**Part-time \$5-6/hr.**  
Sml WB firm seeks business school Jr  
or Sr, to handle prep of financial  
statements, payroll, acctg payable. 15-  
20 hr/wk, flex sched; Begin June.  
Must major in accounting or finance.  
Call Thomas 340-1325  
Camp unit head, W.S.I. Basketball,  
soccer, arts, theater, horse, boating  
specialists for day camp of Jewish  
Center. 6/15-8/7. Call Ken Wein-  
traub 698-0751.  
Live-in female camp cook/counselor.  
\$800 for 10 weeks.  
Call 522-3636, ask for Jim.

Live-in female camp Naturalist/  
counselor, \$800 for 10 weeks.  
Call 522-3636, ask for Jim.

**Camp Staff Needed**  
Camp Sunrise needs 1 Counselor & 1  
Cook/Coordinator \$150-\$170/wk,  
for 12 wks beginning 6/12, exp pref.  
Appl deadline 5/22, call 338-1233.

**SUMMER JOBS**

**\$25 BONUS**  
After 40 hours work

• Typists  
• Accounting Clerks  
• General Office  
Interviewing at Johnston Hall, Rm 18  
Thurs, May 14 from 11:30-4:00

For information call 338-0607.  
**OFFICE OVERLOAD**  
Sponsored by Student Employment  
Service, Equal Opportunity Employer

**Coach-Official**  
PT, 25-30 hrs, youth sports leagues.  
Experience in softball, basketball,  
track and field. Starting date 6/1.  
Call Terry at 827-5401

Community Ed inst wanted for F qtr  
No cert is req, S Mpls loc. For more  
info call Marie Margulies at 861-4118  
Wanted-person to cook from scratch,  
w/o preservatives to live in summer  
until fall quarter. Country home,  
Bloomington. Driver's license neces-  
sary. 854-8213.

**COOK-PT**

Adolescent treatment center, 6-8  
hrs/day. Fri, Sat & Sun, \$5/hr.  
Naomi Nygaard 546-8008.  
Night Cook PT. Apply at Stub and  
Herbs, 227 Oak St SE. 379-1880  
Weekend Cook for 17-man boarding  
house. Call 854-0119.  
Cooks: exp pref., apply in person at  
Anthony's Wharf, 201 SE Main St

**Asst Coordinator PT**

To work in group home for MR  
adults near U. \$5.25/hr. 378-1556.  
Program counselor in St Paul grp hm  
for 6 MR adlts FT live-in pos. Call  
!ynne at 646-1104

Day Camp Counselors at Jewish  
Comm Ctr, Mpls. 6/15-8/17 Camp  
Registrar, 377-8330 for app & info.

**CUSTODIAN - PT**  
Modern Rehab center needs an  
EXPERIENCED custodian to work  
11am-7:30pm, Sat, Sun, & holidays,  
to supervise two custodians & assist  
with custodial duties. Will consider 2  
individuals to work split-shift or every  
other weekend. Retired welcome.  
Please call Ron Larrabee, between  
9:00am & noon, at 588-0811.

**COURAGE CENTER**  
3915 Golden Valley Road  
Golden Valley, MN 55422  
Equal Opportunity Employer

**Bookstore Manager**

Ambitious, hardworking, reliable,  
intelligent, outgoing person needed  
immed nr U/M. Exp pref but not  
required. Call Scott, 332-1877.

**French Tutor**

Private lessons needed for beginner.  
Pay negotiable. Contact Karl or Mark  
835-6722 or 588-3153.

**DIRECTOR-MSA POLL**

Great experience for students inter-  
ested in Social Sciences. Some com-  
pensation. Experience helpful, but  
not necessary. For more info & appli-  
cation contact Wally Hilke, 373-2414.  
240 Coffman Union

**Van Driver**  
PT, 25-30 hrs, must have class B  
license, \$4.00/hr, starting date 6/1.  
Call Terry, 827-5401  
Ice cream truck drivers- street vend-  
ing- Bluebell Ice Cream. 338-5332

**d'Art Needs an Art Director**  
The Minnesota Daily arts and enter-  
tainment magazine, d'Art, needs an  
Art Director. Approximately 15 hours  
per week, \$50 per week. Duties include  
weekly layout and design of d'Art.  
Strong design skills essential, layout ex-  
perience preferred. Must be registered  
at U of M. Submit two sample d'Art  
cover designs to Sheryl Larson by  
Monday, May 18. For information on  
application and training call 373-3381,  
ask for Sheryl, Ginny, or Susan.  
The Minnesota Daily is an Affirmative  
Action/Equal Opportunity Employer

**Guards**

Openings for PT security guards-  
above average pay and benefits. Must  
have car and phone. Call 336-4908  
Gourmet healthy food store to open  
May 18. FT or PT counterhelp, food  
prep, vitamin retail sales, bus person.  
Apply in person, 10 Northwst  
Crossing, St Paul or call 292-9963.

**Minority Reporter**

The Minnesota Daily needs a minority  
reporter to cover minority issues in the  
University Section. Approximately 20  
hours/week, two stories/week,  
\$70/week. Must be familiar with mi-  
nority cultural centers and issues con-  
cerning minority students in student  
government, University administration  
and in the University community.  
Strong writing and investigative skills  
needed. Must be registered at U of M.  
Submit clips and/or sample story or  
copy text to the training directors at 10  
Murphy Hall by Friday, May 15. For  
information call 373-3381, ask for  
Trish or Susan.  
The Minnesota Daily is an Affirmative  
Action/Equal Opportunity Employer.

**LIVE-INS  
HOME  
HEALTH  
AIDES**

We have immediate openings on a full  
or part-time basis. Excellent salary  
and benefits. 1 year nursing assistant  
experience required.  
Call Jane for appointment.

**NURSING SERVICES  
INC.**

Mpls 378 1256  
St. Paul 646-6371  
Host/Hostess Waiter/waitress  
PT wknds, apply in person U.S. Pasta  
Office 3450 Lyndale Ave S

**Education Reporter**

The Minnesota Daily needs an educa-  
tion reporter to cover the College  
of Liberal Arts. Approximately 20  
hours/week, two stories per week,  
\$70/week. Must have broad under-  
standing of education issues, struc-  
ture and workings of CLA and  
strong writing and investigative  
skills. Must be registered at U of M.  
Submit clips and/or sample story or  
copy text to Minnesota Daily train-  
ing directors at 10 Murphy Hall by  
Friday, May 15. For information  
call 373-3381, ask for Susan or  
Trish.  
The Minnesota Daily is an Affirmative  
Action/Equal Opportunity Employer

Janitor. Local center of National  
Health Care Corp is looking for jan-  
itor FT or PT. Located nr U of M Ag  
campus. For further info call  
646-2556 for Dave Peppard.

**MASSAGE  
PERSONNEL  
NEEDED**

For executive massage  
on a cruise boat  
on Lake Minnetonka

471-7088

**LIFEGUARDS &  
SWIMMING INSTRUCTORS**  
Weaver Lake Beach Lifeguards, WSI  
certification req. Memorial to Labor  
Day. \$4.25/hr. Swimming instruc-  
tors - WSI cert. req. \$4.25/hr.. Con-  
tact the Maplegrove Parks & Rec  
Board. 425-4521, ext 229.

Spanish speaking LPN/Medical Asst  
needed FT for clinic beginning 6/23.  
West Side Community Health Center,  
179 E Robie St Paul, 222-1816.

**Women & Men**

**\$3.50/hour to start**  
**MACHINIST TRAINEES**  
No experience necessary.  
**FULL-TIME ONLY** 7am-5:30pm.  
Mini-Matic Eng 331-2550.  
Manager-Creative market-MSA  
Services Corp. 20 hrs/wk, work-study  
pref. Full responsibility for art  
consignment service. Supervise 2-3  
employees. Undergrad \$4.10/hr, grad  
\$5.40/hr. Send resume by 5/15 to  
Personnel Committee, MSA Services  
Corp, 235 Coffman Union, 300  
Washington Av SE, Mpls MN, 55455.

**PARTTIME**

Flex hours, attendant/mechanics,  
Lens Standard, 2817 Riverside  
on the West Bank 333-3441

**Nursing Assistant**  
Part time and full time positions  
available, 7-3 shift, interest in psych &  
medical fields preferred, uniforms not  
required, centrally located, on bus-  
line, competitive salary. 332-3541  
Willows Central

**HURRY! Last 2 Days to apply for**  
C.A.P.P Peer Ed. positions.  
340 Coffman Union, 376-7206.

Certified preschool teacher needed,  
7am-3pm, begin 6/1/81. Pay depends  
on experience. Teach preschool plus  
additional child care responsibilities,  
44th & Minnehaha, 721-1222.  
Prfsnl couple nds summer live-in  
hsekeeper & child care for 10 yr old.  
Must swim & drive. Priv rm, TV, on  
lake, bsln, no smkr, rm/board, exc  
pay. Call collect, aft 6pm 522-8972.

PT counselor wknds & hldys 3-11pm.  
Exp in psych fld pref. 644-7961.

**RECEPTIONIST**  
PT, in busy haircutting salon. Flex  
hrs, approx 20/wk. Car needed.  
Bookkeeping retail exp pref. \$3.75/hr  
plus comm & discount. Rocco Altobelli,  
690-3180.  
Receptionist/Secretary. 25 hrs/wk  
2-7 pm, community agency in S Mpls.  
724-2117 ask for Diane.

Receptionist needed for busy Mpls  
dentist off. nr U, M-F afts, 30 hr wk.  
Slry pl gd bnfts. 866-1930 for details.

**Research Fellow**  
Research/writing in medical educa-  
tion. Master's degree req'd. Women  
& Minorities encouraged to apply.  
Send resume to: Search committee,  
dept of Family Practice, U of M, Box  
381 Mayo. Mpls. Mn 55455. EOE.

**ENJOY TRAVEL?**

The Space Pix Company needs out-  
going, conscientious, people who  
enjoy travel to operate our computer  
portrait concessions at state and  
county fairs coast to coast. 927-9356.

**CLERK CASHIER**, eves, wknds,  
mat, exp pref, Snyder Bros Drug,  
Brookdale Center 561-1200  
Wanted-Legal Secretary, PT, salary  
negtbl, call Mr. Johnson 338-4850.

**SOCIAL CHANGE CAREER  
MINNESOTA COACT**

Statewide citizen organization hiring  
for canvas director pos to run Twin  
Cities fund raising canvas. No exp  
nc, training provided. Call 227-6579,  
Mon, Wed, Fri, 8-Noon.

**Summer Jobs**

Royal Prestige needs students to  
supplement their summer work force.  
No exp needed, guaranteed income  
plus commissions, car req, expenses  
pd. Interviews will be held on St Paul  
campus in Bio Science Building.  
\*Wed, May 13th in Rm 12  
\*Thurs, May 14th in Rm 70  
\*Interview times 11am, 2pm & 4pm  
sharp.  
Sponsored by Student Employment  
An equal opportunity employer

To \$600/week. Exploration crews.  
Wilderness areas. Robust men &  
women. Full/part-year. Self-  
addressed, stamped envelope: Job  
Data, Box 172, Fville, AR 72701.

Area summer camp for MR needs:  
WSI, lifeguard, counselor for men,  
craft director, watch person, kitchen  
supervisor. Live-in. Experience with  
MR essential. Call 874-6650.

**Banking**

**TELLERS-PART TIME**  
Permanent part time teller positions.  
Hours 8:30-4:30 M-F. 1 year teller  
experience or 2 or more years heavy  
cashiering experience, excellent  
people skills required, typing require-  
ments of 20-30 wpm. For more info  
call 370-2233.

Marquette National Bank  
777 Marquette Ave  
Temporary full time receptionist in  
busy NE clinic. Call Karen 379-4937.  
Spanish/English translators very exp  
in technical & promotional writing.  
Journalism bkgd pref. Call 292-8354.  
Typing, gen office, flex hrs, 60wpm,  
airport area. Connie 726-7853.

**Behavioral Research**

**Earn \$5**  
The Psychiatry Dept at St Paul  
Ramsey Med Center is looking for vol-  
unteers between 18 & 38 yrs to complete  
confidential questionnaires at home. If  
interested, call Carrie Hoffman  
221-2743, btw 7:30am & 4pm

**Minorities Reporter**

The Minnesota Daily needs a re-  
porter to cover issues, culture and  
news in the minority communities  
in the Twin Cities. The position  
starts at half-time (about 10  
hours/week, \$35/week) and is  
slated to expand into a full-time  
beat (about 20 hours/week,  
\$70/week). Strong writing and  
investigative skills needed, as well  
as working knowledge, contacts,  
awareness of issues and sensitiv-  
ity to the concerns of minority  
communities in the Twin Cities,  
especially regarding the Univer-  
sity. Must be able to write for  
deadline and maintain credible  
network of sources. Must be re-  
gistered at U of M. For informa-  
tion on application and training,  
call 373-3381, ask for Mary  
Pitzer or Susan Pollock. Dead-  
line for application Monday,  
May 19.  
The Minnesota Daily is an Affirmative  
Action/Equal Opportunity Employer.

**Waitress/kitchen help wanted,**

FT/PT. Will train. Apply in pers at  
908 W Broadway. Also 2BR apart-  
ment for rent. \$270 mo, Moy Cafe.  
Waitress, 1201 S Washington, M-F,  
9am-1pm. 332-9700.

**665 Business Opportunity**

**CREDIT CARDS**  
If you want a major credit card, and  
can't get one now, you'll love our  
business. Make big money while you  
help other people get their's.  
**IT'S ABOUT TIME!**  
Call Ken LaBad, Jr. 788-9248.

Sales people. Take full advantage of  
your abilities. Corporation marketing  
internationally has helped many to  
achieve total financial freedom. 929-0777

Be your own boss. Full time or part  
time. Local Shaklee Distributor trains  
you for a unique opportunity. For  
appointment, call 636-0592, 6-7:30pm.

**070 Typing**

**DISSERTATION  
SPECIALISTS**  
• Doctoral MA, MEd programs  
• Complete M.A. degrees  
• A degree program in program  
• M.A. in M.Ed.  
• Professional M.A. in Education  
• M.A. in English  
• Bachelor's Degree  
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Stadium Village • 378-0063

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Specializing in Rush Jobs!  
**WORD PROCESSING** is the answer to  
Thesis Typing, Manuscripts, Propo-  
sals, Statistical Work, Personalized  
Letters, Resumes, etc. Your  
work is stored on disc and is easily  
revised without complete retyping.  
**TYPING.....IBM Electronics.**  
**WEST BANK TYPING SERVICE**  
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**PICKY ABOUT YOUR TYPING?**  
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Familiar with Turabian, Campbell,  
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New IBM Electronic equipment.  
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**PROFESSIONAL  
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Ask about our Resume Packages:  
• Phototypeset  
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• COPY WORLD\*378-0069

**FULL TIME RN**

**11 p.m.-7 a.m.**  
Are you the night nurse who  
believes the patient comes  
first?  
when someone can't sleep  
takes the time to comfort  
the person as well as to  
treat the patient?  
enjoys working closely with  
the staff to develop their  
caregiving skills?  
If so call now Lyngblomsten Care  
Center needs your talent. We're  
an organization you'll be proud to  
join.  
Contact Colette Snyder 646-2941

**Lyngblomsten**

1415 Almond Ave. St Paul  
(near St Paul campus)

**STUDENTS**

**GENERAL OFFICE, TYPING, SEC-  
RETARY OR OFFICE SKILLS?** This  
is your opportunity to work in presti-  
gious firms this summer if you have  
office skills and experience. Work for  
the temporary help service with a rep-  
utation of excellence. Earn top pay,  
extra bonuses for dependability, and  
best of all, KEEP BUSY WORKING!  
We can give you immediate opportuni-  
ties and choices for whatever days you  
can work this summer. Check out the  
advantages of working for Task Force.  
Never a fee.

**TASK FORCE**

Edina-920-7680, Burnsville-435-  
7731, Ridge Plaza-545-7458, Cry-  
stal-535-2851, Apache Center 789-  
4393, Mpls-338-8281, St. Paul-291-  
1509.

**Wknd, house parent, CD in group**

home, 8 girls, CD exp necessary, must  
drive & be resp. Call Stephanie at 544-  
2097 or 544-8963

**THE  
PERFECT  
END-OF-SUMMER JOB**

• make money, lots of money  
(up to \$305)  
• can easily fit into any  
summer schedule  
(begin late Aug. until  
school starts)

Whether you need money for  
next year's spring break or to  
pay Fall tuition, you can earn it  
and much more working for  
Green Giant this summer.  
Come by & let representative  
Maureen Mullen explain how  
the U of M program can work  
for you.

**TODAY**  
Sec. Sci. Bldg. 850-West Bank  
11 a.m.-3  
Sponsored by Student Employment  
Equal Opportunity Employer

**Water Safety Instructor to work as**

cabin counselor at girls resident  
camp, 6/14 to 8/18. Call 823-4658.  
WSIs needed for summer jobs in  
Burnsville. 890-0215, 887-7214

Looking for outside work? Assist  
elderly M.A.O. clients w/ yardwork.  
PT positions avbl now. \$3.50/hr, flex  
hrs. Car desirable, contact M.A.O. at  
1801 Nicollet, M-F 8:30-5pm EOE.

Professional Legal Sec. Student  
discount-M. Willemssen 781-2575  
HOMEWORK-Expert typing, very  
reasonable rates. Call 560-8573  
THESIS TYPING on campus.  
Pat.....Chem Dept, 376-5035.

**Expert Typing, Southdale area,  
prompt service, 920-1121**  
**WORD PROCESSING, TYPING,  
THESES, NEAR U. 332-1289**  
Typing Unlimited. 10 yrs prof exper.  
522-3034.

13 years exp., fast & accurate  
IBM Cor. Sel. Louise, 636-6007  
**IBM EXEC typ. 644-1334**  
**MANUSCRIPTS-DISSERTATIONS**  
Nancy Vezner, 535-1744

**PRO THESIS & MS TYPING**  
20 years experience. 827-1621  
**EXPERT OVERNIGHT TYP/EDIT**  
332-1284 SANDY 871-8498  
Exp: Resumes, papers, etc. 827-7450.  
Typing-cheap, fast, accurate 825-1613  
Qual. typ, IBM sel S.Mpls. Barb 823-8169  
Exp typing, reasonable. 729-3794  
**KAREN & Co., 6-10pm only, 824-8564**  
Typing, low rates. 574-1324, Linda.  
Fast, eff typing. 633-7753 Debbie.  
Typing, dictation, xerox.... 935-2488.  
Expert typing/IBM, reas. 926-7576.  
Accurate typing.....Carol, 645-4613.  
Editing-Reports, Theses, 721-3768.

**070 Typing**

**TYP EXP NR U.341-4389**  
Quick Typing Co., Mollie, 331-7632  
Thesis & other typing. 483-3617  
Top quality, IBM electric 825-6440  
**PRO-TYPING: all kinds, 644-1287**  
**EXP TYPING in my home, 926-8270**  
Prompt, 80', Mrs. Lebow 938-7633  
Pro Typing, 80' & Up...Call 690-0660  
Exp typ, fast, IBM Cor Sel/825-6938  
Exp typing, reasonable/788-1194 aft 6  
Typing-Mary Christiansen, 823-5547

**080 Helpful Services**

**ABORTION**  
**A WOMAN'S CHOICE**  
Confidential family planning and  
counseling services; free pregnancy  
testing. All ages served. Midwest Health  
Center for Women, a non-profit clinic,  
downtown Mpls. (612) 332-2311.

### GOLDEN RAZOR

Styling for Men and Women  
Coffman Union 373-2410  
Pregnant and don't know what to do?  
Call Birthright 338-2353.  
Free Preg testing. Confidential help.  
J and B Construction. Finishing,  
remodeling, desks, roofs, etc. Free  
estimate. No job too small. 537-6537

### International Barbers

1323 SE 4th Street 331-9820  
TRY CHIROPRACTIC:  
A natural, non-drug approach to  
health and pain control. 646-4992.

### HOUSE PAINTING

References avail. Tom, 374-4642

### Additions/Remodeling

Decks, Garages, Attics, Basins, Kitchen  
Roofing, FREE estimates 722-1314  
Pronunc introduces, stays w/you. Lat  
Ger, French, Russ, Pol. 376-6325.  
Moving or hauling. 1 man w/ truck &  
trailer. 376-6850 eves.  
Moving or Hauling: 2 men w/ truck,  
low rates. Any amount. 822-8959.  
\$5 Haircuts, \$15 Perms w/training.  
Red Carpet, 925 Nicollet. 336-3555.  
CONFIDENTIAL FREE PREG TESTING  
378-1920 (on Campus)

### 085 Clothing

Tom the Tailor-Leather repairs, zip-  
pers replaced, alterations. 379-1723.

### 090 Craftspeople

**GEORGE SAWYER  
GOLDSMITH**  
Wedding & Engagement Rings  
One-of-a-kind & custom designs  
Unique metal working in gold  
870-0044  
Beautiful and Affordable  
**HANDMADE WEDDING BANDS**  
James Hunt Designs 623-1123  
Workshop in Dinkytown

### 100 For Sale

Huge Kenwood Garage Sale  
Furniture, DR buffet, TV, maternity  
clothes, toys, sporting goods, scuba,  
grill. 1918-1920 Fremont St.  
Queen sz bed, 2 lounge chairs, rug,  
yogurt maker, drip coffee maker,  
DIRT CHEAP PRICES-moving.  
Perry at 376-1643 or 724-7406.

### DMSO

Pure & undiluted. 3405 1/2 Nicollet  
Mpls, MN 55408 823-9067  
Singer Auto Zig Zag sold new \$325,  
now \$88. Vecchi Sewing, 861-7129  
Call to reserve

### SOLAR DOG HOUSE



Learn solar basics, keep your dog warm in  
winter and cool in summer. Build a hand-  
some A-Frame for Fido in 8 to 8 hours for  
half the cost of a conventional "store-  
bought" shelter.  
Embodies proven solar engineering tech-  
niques: efficient flat-plate collector, rock  
storage bin, self-closing door for heat  
conservation. Simple plywood construction,  
no special parts, tools or talent  
needed.  
Complete step-by-step illustrated Plans  
adaptable for all size dogs and Pups List  
\$3.95 Satisfaction Guaranteed Edina  
House, P.O. Box 609 Minneapolis Station,  
Mpls. MN 55408

1971 Saab-99E good runner. Stand-  
ard transmission, best offer.  
771-6159 eves or 374-2996 days.  
Queen Sz bed 2 lounge chairs, rug,  
yogurt maker, drip Coffee maker,  
cheap 376-1643 724-7406 Perry

16' Hobie Cat with trailer.  
Asking \$2100. Need tuition \$.  
Call 920-0318, ask for Steve.

Aluminum fishing boats; \$395; boat  
trailers, \$229; out boards, \$299 & up.  
\$35 down holds 30 days. 421-1616.

Used Manual Typewriters \$55 up  
New Electric dtx \$225. exp. repairs  
Kirk 617 S.E. 14th Ave Hrs 9-5

SE Mpls moving sale. 1904 Como,  
Fri-Sun, 9-4, 10 speed bikes, stereo &  
sport eqpt tires & misc.

TV B/W Port \$35. Color Portable  
\$135-Good Cond. 636-5179 aft 6 pm.

Kn sz H2O bed, deluxe, like new, w/  
deliver. 823-8993, 729-9098

North Star tickets for sale,  
games 3 & 4. Roxanne, 373-6489

### Photo Careers Start Here!

Placement • Accredited • Vers.  
**The School of Communication Arts**  
DIVISION OF COMMUNICATION ARTS, INC.  
372A 27th Avenue South  
Minneapolis, MN 55408

Truck toppers, \$189 & up.  
Armstrong Marine 421-1616.  
2 kitchen sets, beds, couch & chair,  
misc items. Reas. 789-1950 after 5.  
36" round butcherblock table chrome  
base. Cindy at 623-3253 nights.

### 110 Musical Notes

### SAVE ON STRINGS

Huge discounts on musical instru-  
ments & a wide variety of accessories  
Call for free catalog. 378-3864.

Electric guitar, 69 Gibson Melo-  
dymaker, twin pickups, new pegs,  
newly refurbished. \$250.  
378-7694, eves, lv mssg

I PAY MORE SPOT CASH  
Also trade and sell guitars, amps,  
bases, P.A.'s, drums, cymbals, port-  
able elec piano/organs. 781-6838

For sale: Epiphone classical guitar  
with case, excellent condition, used  
very little, \$250. 332-3210

Handmade classical guitar \$300.  
5 string Aspen Banjo, \$300 w/hard  
cases. 724-1262 eves.

STAGECOACH BAND  
"Punk to Polkas"  
Call us for your party. 559-4296.

### Baldwin Piano Rentals

631-9548  
Fender Musicmaster Bass also CMI 15  
in Bass amp. Exc cond, make offer.  
Jim 822-2074 between 9-11 pm.

Farfisa combo \$250. Must sell, with  
speaker. Pat at 373-5493 days.

A-1 Variety Band 727-1482  
Weddings Banquets Funerals  
Flute Artley 38-0 w/case. All Silver.  
379-8107 mornings.

Ludwig 5-pc drum set. Zildjian hi-hat  
& ride; extras. 623-0435  
Reconditioned Wurlitzer electric  
Piano-new pedal-\$350. 521-8403.

2 opera tkts Cav. Rust. & Pagniaci  
5/21 excellent seats. Call 545-7192

PHILLIPS PIANO SERVICE  
Piano Tuning & Repair 825-9093  
BAND for weddings and parties  
Harry Strobel 835-4372

PIANO Tune/Repair RTT. 722-3406.

### 115 Stereo Gear

STEREO SALE  
FISHER SPEAKER SALE  
TOSHIBA TURNTABLES \$75  
CASSETTE DECK SALE  
SONY SPEAKERS \$75 PR  
TOSHIBA, FISHER, JENSEN,  
SANYO, NIKKO SALE  
AND MANY OTHERS.

STEREO SPEAKERS, RETAIL  
\$318, NOW \$100 PR.  
STEREO SPEAKERS, RETAIL  
\$518, NOW \$200 PR.  
STEREO RECEIVERS WITH  
40 WATTS RMS PER CHAN  
NEL REG. \$349.95 NOW \$149.

COLLEEN'S PLACE 861-2074  
6021 Lyndale Av. S.  
Hrs 12 noon to 7:00pm, M-F  
10am-3:00pm Saturday

For Sale--Technics fully manual turn-  
table with ADC cart. Used little 560.  
332-3210.

Yamaha NS500 speakers  
Mint condition. Call 722-8443

### 120 Photography

FOR SALE: Nikkor 20mm F3.5 AI lens,  
like new, \$300; Nikkor 300mm  
lens, excellent-plus condition, \$300;  
Nikon MD-2 motor drive with MB-1  
battery pack exc cond, \$515; Nikon  
F2A camera, made 1980, like new,  
\$450. Call Jeff, 373-9709 or 870-8670.

For sale: Nikkor 20mm F3.5 AI lens,  
like new, \$300; Nikkor 300mm lens,  
exc plus cond, \$300; Nikon MD-2  
motor drive w/MB-1 battery pack,  
exc cond \$515; Nikon F2A camera,  
made 1980, like new, \$450.  
Jeff, 373-9709 or 870-8670

Professional Wedding Photography  
Quality at reasonable rates.  
Lundegum Photo 788-9248/698-5264  
Save! Quality portraits, actor resume &  
grad photos. Mike, 646-6713.

For Sale: Omega 8600 enlarger 35mm  
neg 3.5 lens, \$100. 433-2008.

Creative Wedding Photography  
Packages from \$129.95.....521-8266.  
Dry Mount Press, SEAL Jumbo 150,  
15 1/2 by 18 1/2 Platen, \$195. 374-2348

WEDDING PHOTOGRAPHY  
Also Invitations. Ellen 729-0378 eves  
PRO WEDDING PHOTOGRAPHY  
by Dianne Evert 824-1123

Wedding Photography \$65 and up.  
Call after 4pm, 776-3850.

### 130 Bicycles

### SUMMER STREET DISCOUNT POLICY

Buy your bicycle at Summer Street  
Cycle & get 10% off on all accessories  
for one month. Quality repairs, all  
makes, short wait.

SUMMER STREET CYCLE  
Mon-Sat: 10-6 Thurs: 10-8  
320 E. Hennepin Ave (Across from  
Surdyk's). Call 379-7857

REPAIR all makes, 3 day service.  
Close to U. \$11 Tuneup. New and  
used bikes from \$25. New  
Raleighs. 423-3883 Open every day.

### KABUKI BICYCLES

ST. PAUL 489-2930  
Kabuki 12 spd-bought last summer.  
Must sell, exc cond. \$200. Call Lou,  
376-5550 or eves. 623-3946.

21' Mens 12 spd Panasonic, new \$155  
includes lock & chain. 636-5463 days  
Schwinn Varsity Sport 19" frame  
good condition \$115 379-3345

New Schwinn mens 10 speed, Varsity  
Sport, best offer, call 529-1997, aft 6

### 135 Wanted

HEALTH PROMOTION PROJECT  
Volunteer Interview Internship  
Add this experience to your resume!  
Coalition of health agencies including  
American Lung Assoc, Minnesota  
dept of health, seeks qualified indi-  
viduals to interview industries con-  
cerning health programs. Excel exper  
& contacts. Send resume by 5/20 to:  
Industrial Project Interviewer,  
1647 Laurel Av St Paul, MN 55104.

Enclitic, a journal of art and literary  
criticism needs editors. Applicants  
should be students interested in con-  
temporary criticism in art, film, lit.  
Submit resume statement to Enclitic:  
200 Folwell Hall, 9 Pleasant St SE,  
UM Minneapolis, 55455. 1373-5428

### French Tutor

Private lessons needed for beginner.  
Pay negotiable. Contact Karl or Mark  
835-6722 or 588-3153.

CASH FOR CLASS RINGS  
\$15-\$300: 10K, 14K, any cond. Also  
wedding bands & all scrap gold. Fast.  
Free Pick-up. Call Curtis, 920-8893.

St Anthony Park area apartment or  
small duplex by male graduate  
student. Garage desirable. Need  
to occupy in June. 489-8323.

FREE! Dent Hyg stdnt to clean teeth  
f adeq deposit &/or stain for boards  
Call Soon.....Sandy, 724-7389

Wanted: 1 lg BR or 2BR apt or dplx in  
Prsct Prk/Stadium Village area BY  
JUNE 15. Please call Kay, 378-1020.

2M GS look for sublease of FURN  
2/3BR HS/Apt nr U 6/15-9/20 negtbl  
373-6337 lv message for Art Madsen.

Need to transport 18ft sailboat & trailer  
to SW U.S. 698-7186 or 631-2403.

Wanted: Older home or dplx, nr  
north side St. Paul campus. 482-3473

TENT: 4-man w/ fly. Ex: Timberline.  
Prefer Deluxe. 331-7394 before 10.

### 140 Autos For Sale

'72 Audi, cheap. '69 Sunbeam, \$600  
or best offer. 474-1014 after 5:00

'73 Audi Fox \$1100/best offer.  
Must sell. Call Pat, days: 373-5493

80 Plymouth Champ, 4 speed, twin  
stick, 7600 mi, 5 yr warr. 721-2263.

1968 Chevy Belair \$250.  
Call Cindy at 623-3253 nights.

'76 Chry Cordoba AC, Pwdw/st, AM-  
FM, Cruz, 66M, \$2100/neg 729-5585

'76 Datsun B2-10, excel cond, am/fm,  
4 speed, 2dr sedan. 722-1146.

'74 Dodge wndw van, grt for camping,  
\$1000/offer 373-1288 or 644-2726

'73 Fiat 124B 35 plus mpg \$900  
73 Chrysler Newport 49,000 mi gd  
condition \$900. 925-2148

'70 Ford Fairlane. \$175/best offer.  
Runs well/looks bad. Gary, 332-7546.

'75 HONDA CVCC Wagon, radials,  
mags, exc. cond. \$2300. 822-1584

'74 AMC Hornet-59M good cond.,  
\$900 333-0392--Doug

'72 Ford LTD, PS, PB, air, gd  
runner. \$425 623-1171.

'73 Mazda RX3, 75M, new eng. Auto  
eng htr. \$750. 373-5805 Days

1975 Monza 4 cyl 4 sp radials. Exc  
cond, good MPG. Ed 331-4317 eves.

'79 Ford Mustang-AC, AM/FM cas-  
sette stereo, AT, sunroof, 1017 Park  
Av S. Mpls. 333-2573 until 3pm,  
482-3404 aft 3:30pm. Ask for Nghi.

'74 Opel Manta, AT, am-fm/cass, gd  
cond, \$950. Siva, 373-1466/378-0827.

1974 Pinto, 2 dr, HB, 79 m, 4 cyl, 4  
sp, gd mileage, \$650. 721-7284 eves

'74 Pinto SW 63M 1 owner, clean, new  
rads, gd mpg, \$1500. 825-4568

'74 Plymouth Fury III, cruise control,  
AC, needs some work. \$300/best  
offer. Randy 3-5234 dys, 724-3297 eve

63 Plymouth Fury 1000 Call 376-6838  
or 373-6644 and leave message for  
Brent M

'76 Pont Catalina wgn  
AT, PS, PB, A/C, tilt, cruise,  
lugg, rack, AM radio, 59M, clean, exc  
condn. \$3295/best offer.  
647-1345 after 6pm

'71 Saab 95 wagon, 70M  
S Carolina car-no rust, \$1500  
Dave, 333-1579 or 332-2913

'75 Saab 99LE Wagonback, AT, good  
condition, \$1600/offer. 482-8678

'70 VW fastback, interior like new,  
good mileage, radials, \$350.  
Danna, 296-8864 or 379-2808

### 142 Autos Wanted

CASH FOR CARS  
JUNK OR REPAIRABLE  
FOREIGN OR AMERICAN  
BODIES TOWED FREE  
Immediate service  
379-7557 - 378-1351

WANTED JUNK  
Rep Cars/Trucks  
TOPSS 560-9444  
Free towing, 24 hr service  
571-5055

ANYTIME  
VW BUG ANY SHAPE.....436-7123.

### 145 Auto Repair

VW engine rebuilding, valve jobs,  
import repairs. 645-2977

### 150 Motorcycles

'75 Suzuki 750GT watercool, red  
white Windjammer, lug rack, back  
rest, good Dunlops & chain. Very  
good cond. \$1425/offer. 647-0780.

'80 Suzuki GN 400-65MPG, 2.6M.  
SHARP BIKE black w/gold trim-  
Gold Mags excel bike, will sac.  
376-1643 or 724-7406 Perry

'80 Suzuki GN400 65MPG 2.6M  
SHARP blk w/gld trim, gld mags,  
will Sac 376-1643 724-7406 Perry

'68 BSA 441cc, Shooting Star  
exc original cond, \$600.  
Dave, 333-1579 or 332-2913

'72 Suzuki 750, 7000 miles, very good  
condition, \$800. 788-2145.

'80 Honda 400, w/extras, 2000mi  
\$1750/offer 333-0169

### 185 Rides/Riders

Person with truck, van, or car willing  
to move me to Denver week of 6/7.  
All gas & fee. 872-6953

### 190 Travel

EUROPE CHARTERS  
Paris, London, Frankfurt & Group  
flights to other destinations.  
From \$499.

On-the-Spot Eurail Passes.  
Free passport pictures w/int'l ticket

AIRLINE TICKETS  
Immediate confirmation of Domestic  
& int'l flights. Free ticket delivery to  
U of M offices, direct U of M billing.

### THE TRAVEL COMPANY

379-9000  
\*\*\*\*\*  
EUROPE/Israel  
LOW COST FLIGHTS  
Center for Student Travel  
1140 Broadway  
New York, NY 10001  
(912) 689-8980 800-923-7676  
"OUR 8th YEAR"

AUTO WANTED: Couple from Stutt-  
gart wants van or wagon for travel  
late May to end of June, in exchange  
for use of VW-Dasher w/4 person  
camping trailer in Stuttgart any time  
1981. CON, 872-6300, 824-5859

DON'T PAY MORE THAN  
YOU NEED TO FOR  
EUROPE  
and other  
international destinations

CHECK WITH US FOR BUDGET-PRICED  
GROUP FLIGHTS, CHARTERS, STUDENT  
FLIGHTS, RAILPASSES, HOSTEL CARDS  
& COMPLETE ADVISING SERVICES.

ISTC ISTAgency  
Coffman Coffman  
373-0188 376-9485

### Wyoming Backpacking

Great Summer Trips  
Everything provided  
Low rates-Call 926-4384

### California \$229

Round Trip chartered air fare to:  
LA, San Diego & San Francisco  
The Travel Company  
379-9000

### Call classifieds at 373-3385

London	\$557
Hamburg	\$675
Shannon	\$842
Paris	\$549
Frankfurt	from \$579

Charters and  
Group Flights.  
Call 338-5616

Domestic and International  
Tickets Available

Full Service  
Computerized Agency  
Call 338-6705

### CAMPUS TRAVEL CENTER INC.

2-3 people wanted to tour Europe on  
Bikes. Depart 7/81 for 1-4 months.  
Serious inquiries only, 823-6641.

### 200 Lost and Found

LOST: Brown key pouch with 5 keys  
488-8122

Lost Raleigh Bike Bierman 9 Thus  
5/7 George 379-9462

SOFTBALL GLOVE: lost W Bank,  
Monday nite. REWARD. 546-4435

Lost: Prescription Glasses in black  
case, name on them. 373-6059

### 210 Pets

Golden Retriever, purebred male with  
papers for stud. Call 545-3351, Bob.  
BABY ALBINO COCKATIELS \$80  
378-1528 after 6 p.m.

### 220 Things to Do

LEARN TO FLY  
CLUB DISCOUNTS AVAILABLE.  
Call: Lee Williams 938-0140.

Sharpen your wits through the ultimate  
word game - cryptography. Sample  
Copy \$2.50. Cryptography Magazine,  
Box 641-M, Davis, CA 95617

Meditation Group forming.  
Call Sam or Kathy at 757-2461, eves.

### 225 Sports

SAILING  
MEETING  
2-NITE!

Sail on racing yachts this summer—  
Sign-ups tonight, plus our usual  
course of teaching, racing, lectures  
and parties. So come sail with us, the  
U of M Sailing Club. Meeting 5:30,  
room 131 Physics. 827-8903, info.

WATERSKI FOR SALE:  
165cm EP Super II Slalom Ski w/  
adjstbl boot. Foam construction, like-  
new cond, w/case. Randy, 425-6645.

NORTH STAR TICKETS—have  
extras for games 3 & 4. Want to trade  
or sell for 6th game. Pat 781-7640.

1976 Seamoth II Catamaran, good  
condition. Lynne, 825-8319, morns

F looking for Women's softball team  
to play in U area. Eves, 378-1801.

### 227 Insurance

American Family Insurance  
Auto, fire, health, life, cycles.  
Call Tom Brick 454-8800.

Low motorcycle rates, prefrd car rates  
for married 22 1/2-24. 451-9784 455-5025.

### 228 Legal Services

Divorce, criminal, traffic, & other  
legal services. Day, evening, & week-  
end appointments. Reasonable fees.  
Wes Abramson 332-2973

### 230 Announcements

SINGLE  
VIDEO DATING—IT WORKS!  
866-8792

### Lesbian/Gay Contact

Info, referral, someone to talk to.  
376-2722 7:10pm, Mon-Th. We care.

1st All Class Jean Ward School of  
Hard Knocks reunion. Wed. May 20,  
6:30 p.m. Nankin.

Delta Kappa Epsilon Presents  
THE 12th ANNUAL  
ZORBA  
SUN. MAY 17th  
\$5 WINE BEER LOTSA PIG



**UM  
REC  
SPORTS**

# RUNDOWN

**UM  
REC  
SPORTS**

**JOIN US FOR THE SPORTS CLUBS FAIR, MAY 20, ON THE MALL, FROM 10 A.M. TO 2 P.M.; TRACK & FIELD MEET, MAY 18-20 . . . ENTER AT THE EVENT**

\*\*\*\*\*  
**JOIN US AT THE SPORTS CLUBS FAIR, MAY 20, WEDNESDAY ON THE MALL**

It's an annual RITE OF SPRING on the Northrop Mall—the SPORTS CLUBS FAIR, Wednesday, May 20. Food, fun, games and lots of opportunities to meet people from the over 50 sports clubs in the REC SPORTS program. From 10 a.m. till 2 p.m.—we're right on the MALL, and you won't be able to miss us.

EVERYONE is invited to stop by and sample the fun:

- The FENCING CLUB will put on their RENAISSANCE game, with participants wearing helmet-like gear with balloons attached; opponents break the balloons with swords. All in the Medieval spirit!
- The HORSE CLUB will be on hand with their favorite mounts, demonstrating steeplechasing. The only time EVER you'll see horses on the MALL.
- U of M BOXING CLUB will set up a ring to demonstrate the art and sport of boxing. A very popular club.
- The JUGGLING CLUB will be tossing up; the SAILING CLUB will bring their fleet; the CREW TEAMS will bring their shells; FIVE MARTIAL ARTS clubs will be kicking up a storm; FOLK DANCERS and BALLROOM DANCE CLUBBERS will be dancing their feet off . . . and more.

This annual SPORTS CLUBS FAIR is brought to you by the clubs themselves . . . and open to everyone. For additional information on this event, call Clubs Coordinator, Marcia Hammond at 373-1917 or Clubs Publicity Chair, Rajan Sundersarajan at 373-3333.

\*\*\*\*\*

**TOTAL SELF-FITNESS**

Still signing up for SESSION B AEROBIC DANCE on campus. Session runs from May 11 through June 15—for people signing up now, total price will be reworked depending on when you sign up. For fastest registration, come on over to 111 Cooke Hall and do it IN PERSON.

**MORE ARE JOINING THE NEW AEROBICS ACTIVITY CLUB**  
REC SPORTS has a brand-new club, the AEROBIC ACTIVITIES CLUB. You set your own contract and try for 1,000 aerobic points. Several points can be earned weekly, depending on the number of miles you bike, swim, run or . . . earn by aerobic dancing. The total mileage goal is set by you and REC SPORTS. For example, 1/2 session of aerobic dancing is worth one mile or 3 points; running one mile is worth 3 points; playing volleyball for 40 minutes is worth one mile at 3 points. You get the idea—and you can set mileage to a city you'd like to reach, be it Duluth or San Francisco, just to make it all the more interesting. Miles convert to points. A completed goal is rewarded by recognition, a T-shirt and a certificate. Aerobic dance your way to Omaha or bike to Denver. Call us at 376-2581 and get started on your trip.

**FITNESS ASSESSMENT—GIVE US A CALL**

Check yourself out with a FITNESS ASSESSMENT available through REC SPORTS. Many people want to begin a fitness program, but are unsure as to which sport or activity to start with, or how to take that first step. This new testing and counseling service may be just the right first step for you. Takes about one hour for testing and an hour for results interpretation. You'll get: Height and weight, your percentage of body fat, strength level, flexibility level, cardiovascular efficiency (using a special BICYCLE ergometer), blood pressure, counseling, nutrition concepts, and motivation. You'll also take a special lifestyle assessment; computerized results will be mailed to your home. Call REC SPORTS at 376-2581 for details about this unique program.

**AEROBIC DANCE TAPES—NOW YOU CAN WORK OUT AT HOME**

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**BUDWEISER ATHLETE OF THE WEEK ALISON BAKER**



The winner this week is 21-year-old Alison Baker, from St. Paul's East Side, and a University of Minnesota junior majoring in English with a biology minor. Alison joins the ranks of Budweiser Athletes of the Week for her fine performance as one of the leading players on the 1981 WOMEN'S INTRAMURAL CLASS A VOLLEYBALL CHAMPIONSHIP team, the Cartesian Coordinates. This hotshot team, according to Alison, is composed of women who knew each other from volleyball classes, who used to haunt Cooke Hall on Fridays looking for good pick-up volleyball games, and who decided to bring it all together and created a championship squad. Alison, who graduated from Johnson High School on St. Paul's East Side, was active in sports at Anoka-Ramsey Junior College, but it wasn't until the University that she worked hard at competitive volleyball. She's also played on the REC SPORTS Volleyball Club, B team, playing in USVA, and on co-rec volleyball teams, and on REC SPORTS softball teams. How did it feel to win the CLASS A title? "I was thrilled to be on a winning team," she says. Afterwards, the team celebrated their victory bash at the Valli. Alison says that REC SPORTS provided not only a great chance to play organized, team sports, but she also met lots of new friends in the program. As for plans after graduation from the University of Minnesota, she wants to pursue a technical writing career, translating engineering-ese into readable English. "Congratulations," says I-M Coordinator, Ray Tutt, "to Alison—one of the leading players on an outstanding women's volleyball squad—and her team for a fine win." Alison, along with other weekly winners, will now have a chance for a \$500 BUDWEISER scholarship at the end of the quarter.

**INTRAMURALS**

REC SPORTS will host its annual TRACK AND FIELD MEET for students, staff and faculty this year at MURRAY JUNIOR HIGH SCHOOL TRACK, on May 18, 19, 20. Entrants will sign up at the event of their choice. The change from the University's Bierman Track—the meet's traditional location—is because of re-surfacing. Murray Track, is on Brompton Avenue near the intersection of Highway 280 and Como, and will provide a good local alternative. Intercollegiate track and cross country award winners on a major college level and current varsity reserve team members are not eligible to compete. Other collegiate award winners may receive permission to participate from REC SPORTS. Individuals can enter no more than four events; team entries must be turned in no later than noon, May 18.

- MONDAY, MAY 18, EVENTS (begins at 5 p.m.)**  
Men's discus 120 yard low hurdles  
220 yard dash Mile run  
440 yard dash Long jump  
**TUESDAY, MAY 19 EVENTS (begins at 5 p.m.)**  
Men's 100 yard dash High jump  
800 yard run Shot put  
440 yard relay  
**FINALS, WEDNESDAY, MAY 20 (begins at 5 p.m.) For men and women**  
120 yard low hurdles 440 Yard Relay  
800 yard run 100 yard dash  
440 yard dash Mile run  
220 yard dash Co-rec 440 yard RELAY  
Discus Long jump  
High jump Shot put

**UPCOMING CLUB EVENTS**

**U of M Cycling Team.** General meeting. Members SHOULD attend. Dues will be paid, along with handing out the RACING SEASON SCHEDULE. TONIGHT, May 14, 7 p.m. in Coffman Union room 325. Also, anyone interested in joining the club is welcome to drop by and meet with club members. For more information, call Greg Barkley at 786-5635.

**U of M Bowling Club.** Organizational meeting, which will include the election of new officers, is set for May 20, Wednesday, at 4 p.m. in Coffman Union basement, bowling area. Anyone interested is encouraged to attend this meeting. The club will also be at the May 20 SPORTS CLUBS FAIR on the MALL. For additional information, please call Bob Margat at (W) 781-2566 or (H) 522-4629.

**U of M Sailing Club.** Everyone welcome at the Sailing Club meeting, TONIGHT, May 14, 5:30 p.m. in Physics Bldg. 131. Featured speaker will be Oscar Heath from Inland Sails who will talk about square riggings. The club took fourth overall in the Toledo hobie cat regatta. Upcoming: Weekend recreational sail on Lake Pepin, using a 24 ft. boat and dinghies. Call club member Joel at 827-8903 for additional information.

**BUDWEISER/REC SPORTS SLOW-PITCH TOURNAMENT; SIGN UP NOW FOR THIS UPCOMING WEEKEND**

NOW is the time to sign up your team for the SECOND ANNUAL TWIN CITIES CHALLENGE SERIES SLOW-PITCH TOURNAMENT, co-sponsored by BUDWEISER and hosted by REC SPORTS.

Check out one or more of these QUALIFYING WEEKENDS: May 16-17; May 30-31, June 20-21; July 4-5; July 11-12; August 8-9; August 29-30; and CHAMPIONSHIPS on Sept. 11, 12, 13.

Any team can enter; it's double elimination with consolation bracket (3 games guaranteed) with men's and women's divisions. Open, Class A, and below. The entry fee is \$60 plus two red-stitch softballs. Games will be played on the University fields at Bierman, the women's varsity STADIUM, and the new Golf Course fields in St. Paul. For the CHAMPIONSHIPS, your team could have a chance at a total prize package of \$1,000.

Good food and drink, too. The event is co-sponsored by BUDWEISER, hosted by REC SPORTS, for the benefit of the REC SPORTS Winfield Fund.

HOW TO ENTER? Easy. Call tournament director, Tom Wendorf at 373-4257 on campus.



**I-M TRACK AND FIELD MEET**—Time for the annual meet, this year to be held at the Murray Junior High School track, for all students, staff and faculty. Enter on the day of the event, May 18, 19 and ALL-UNIVERSITY FINALS on May 20. For more information, call St. Paul REC SPORTS at 373-0956 or Cooke Hall at 373-4200.

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*minnesota orchestra's*  
**NEVILLE MARRINER:**  
*a british import p.4*

Photo/Sal Skog

AN ARTS & ENTERTAINMENT WEEKLY OF THE MINNESOTA DAILY V.1, NO.12 MAY 14-20 '81

## MIXED MEDIA

### Signs of the Times

Semiotics, the language of signs, is a method of film analysis based on a linguistic model. It is a fascinating approach to film that has mainly been confined to academic journals . . . until now that is.

The University of Minnesota's journal *Enclitic* hosts a conference this Friday through Sunday in Murphy Hall's auditorium on the East Bank campus. The conference is open to everyone. The best of the brightest writers in the field of semiotics (lovingly called cinesemiology or cinestructuralism by those who tackle this stuff) will talk about their own research. For example, Peter Wollen, whose *Signs and Meanings in the Cinema* was an early and influential book in the field, will be present to speak on "Psychoanalysts, narratology around Alfred Hitchcock's *North by Northwest*."

The list of speakers includes many women's names, which perhaps shows just how new the field of semiotic analysis is. Diane Waldman will speak on "Avant-garde technique, Faustian narrative in Russell's *Altered States*"; Pamela Falkenberg on "Woman and the father's place in *Destry Rides Again*." The title of Deborah Linderman's scheduled presentation shows the presence of psychology, "Oedipus and Hermeneutic Enigma in Polanski's *Chinatown*."

In a recent issue of *Cineaste*, British film writer Raymond Durnat had this to say about semiotic discourse: "We have waited in vain for a linguistics-based attempt to tell us something, anything, valid and coherent about a film, or theory of film, which hadn't been elicited through the methods of hypothetico-deductive empiricism . . . to solve any of the core problems of their theoretical structures."

We mean in particular the intricate relationship between languages, non-verbal sign systems, and thought." (Whew!)

It seems safe to say that this critical weekend promises to be chaotically alive at times as well as potentially boring. There is no hard line in structural/semiotic analysis today, though some hew to the (non-existent) line nevertheless.

But don't let all this "criticism" keep you away. For more info call Larry Crawford, *Enclitic*, 376-1272.

### Fine Food & Fresh Air

Support Fresh Air Radio and sample Italian cuisine a la Seward Cafe at a KFAI benefit Tuesday, May 15 from 5-8 p.m. The price is \$3.50, and the cafe is located at 2129 E. Franklin Ave., Mpls., 332-1011. Long live spaghetti and community radio!

### Opera comes to town

The Metropolitan Opera rolls into town next week for its annual visit to Northrop Auditorium. During the week of May 18-23 the Met will give seven performances. The opening night performance of *La Traviata* and the closing night performance of *Don Giovanni* are sold out, but good seats still remain for the other five performances:

**Tuesday, May 19:**  
Puccini, *Manon Lescaut*, James Levine conducting, with Renata Scotto.

**Wednesday, May 20:**  
Weill, *Rise and Fall of the City of Mahagonny*, James Levine conducting, with Richard Cassilly, Cornell MacNeil, and Phyllis Bouveret.

### d'ART's Worst T.V. show contest



In 100 words or less, send your treatise to d'ART, 10 Murphy Hall, Church St. SE 55455 by Friday, June 5. Include name, address, phone no. The lucky winner will get a year's subscription to *TV Guide* & a week's worth of TV dinners. More details next week.

**Thursday, May 21:**  
Mascagni, *Cavalleria Rusticana*, David Stivender conducting, with Galina Savova and Herman Malamood.

Leoncavallo, *Pagliacci*, David Stivender conducting, with Catherine Malfitano, Ermanno Mauro, Lenus Carlsson, and Philip Creech.

**Friday, May 22:**  
Verdi, *Requiem*, James Levine conducting, with Renata Scotto, Florence Quivar, Giuliano Ciannella, Paul Plishka.

**Saturday, May 23:**  
Saint-Saens, *Samson et Dalila*, Neeme Jarvi conducting, with Bruna Baglioni, Guy Chauvet, Louis Quilico. (For further ticket information call 373-2345.

The Met's visit will feature a number of festivities beginning with a Metropolitan Opera Prevue at Orchestra Hall in Minneapolis at 12:15 on Monday, May 18.

### Clarinet Serenade

Don't despair if you showed up at the Bell Museum last Saturday night to see the new documentary *To Woody Allen, From Europe With Love* and discovered that the film was lost on the airplane somewhere between Minneapolis and Sidney, Australia.

You'll have a second chance to see this valentine to Woody Allen from director Andre Delvaux next Tuesday (19), Wednesday (20) and Thursday (21). Shows at 7:30 only in the West Bank Program Hall in the basement of Willey Hall. Bring your clarinets.

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by Charles Sugnet



# Tannahill Weavers

by Kip Peltoniemi

For years, the Highland bagpipes of Scotland were the only type of bagpipe familiar to American audiences. Recently, however, we've become aware of two other types of pipes: Ireland's Uilleann pipes and England's Northumbrian small-pipes. So due to the popularity of Irish music and the creative use of the Uilleann pipes in Irish instrumental ensembles, we've been hearing less of the Highland pipes lately. Unlike the Irish, until recently Scottish acts haven't used the pipes in combination with other wind and stringed instruments.

The situation is changing rapidly, however, due to the efforts of a talented Scottish quartet, The Tannahill Weavers, who will play Friday night (15) at the World Theater in St. Paul. The Tannahills are the first Scottish folk group to successfully add Highland pipes to a string and vocal ensemble, and have thus inspired other Scottish folk acts to follow suit.

Formed in Glasgow in 1968, The Tannahills take their name from folk poet Robert Tannahill, a lesser-known contemporary of Robert Burns. Surprisingly, none of the original members are still with the Tannahills. However, Roy Gullane, on tenor banjo and guitar, joined the band shortly after the band was formed, and at age 30 is the group's elder statesman and leader. Flautist and tin whistler Phillip Smillie joined in 1974, after a successful career as a "chamois wringer for a one-armed window washer." Piper Alan McLeod joined in 1977, followed by Les Wilson on guitar and bouzouki, who replaced his friend Hudson Swan last year.

Although the group is very popular in continental Europe and Canada, Friday's concert marks the start of their first American tour. They are now touring Western Canada.

I called Edmonton, Alberta, last week and talked with Gullane. As it turned out, we were both watching the Flames/North Stars game on television, so after a bit of sports chat, we talked about his group and Scottish music.

I asked Gullane why Scottish folk acts have only recently added pipes to their instrumentation. He said, "It's a problem of volume. The pipes are so loud that without a modern P.A. system, it would be impossible to hear the other instruments." Uilleann and Northumbrian pipes, however, are much softer and don't present this problem.

State-of-the-art electronics allowed the Tannahills to add a piper to their band. But they've done more than that—they've added a virtuoso piper. "Alan McLeod," said Gullane, "has been a champion since he was 13. He's beaten all the masters."

*Part of the fun of listening to the Tannahills (and Scottish music in general) is trying to figure out what the hell they're singing about.*

”

But you don't have to take Gullane's word for it. Critics throughout Scotland and England have had nothing but ebullient praise for McLeod piping. His style is original and somewhat influenced by rock, prompting one critic to call him "The Jimi Hendrix of the bagpipe." This epithet probably doesn't do justice to McLeod's knowledge of traditional technique, but it does hint at his inventiveness.

Although McLeod receives much of the group's praise, it is important to realize that one piper does not an ensemble make. A quick listen to any of The Tannahills four albums on Plant Life Re-

ords reveals that all the group's members are fine musicians. Gullane's flat-picked banjo playing on fast reels and jigs is excellent. Smillie's tin whistle and flute playing is equally superb and Wilson's bouzouki rounds out the sound.

With the Tannahills rich instrumentals, one might expect that the vocals would suffer a bit. Not so. The musicians have obviously spent a good deal of time polishing their singing. Some of their arrangements are almost choral. I particularly like their arrangements on two slow ballads, the often sung "I Once Loved A Lass" and another familiar song, "Jock Stewart." The latter has never received better treatment.

Part of the fun of listening to the Tannahills (and Scottish music in general) is trying to figure out what the hell they're singing about. It isn't so much of a problem on slow ballads like "Jock Stewart," but when the group jumps into a faster song like "Johnny Cope" (again, the finest arrangement I have heard), the lyrics are impossible to understand.

I mentioned my confusion over Scottish lyrics to Gullane, and he told me that "many Scots would not even understand them." The vocabulary in these songs is no longer in use, but, despite a moment or two of confusion, most who know English get the gist of the songs. For example, here are some lyrics from a song the Tannahills perform, "Come Ye O'er Frae France."

*Though the clath were bad,  
blithely may we niffer;  
Gin we get a wab,  
It makes little differ.  
We hae tint our plaid,  
bonnet, belt, and swordie,  
ha's and mailins braid—  
but we hae a Geordie.*

Immediately comprehensible, however, is the excitement the Tannahill Weavers generate through their inspired vocal arrangements, powerful instrumentals, and especially through McLeod's Highland bagpipes. Let's hope Friday's concert, sponsored by the Minneapolis Folk Festival, is only the first of many trips the Tannahills will make to our area.

Will the Dayton-Hudson Foundation give a grant to a pony tailed ex-hippie to put on a series of in music concerts? Minneapolis is full of surprises: not only is the answer "yes", but the foundation gave Cliff Sloane more money than he asked for. They thought the idea was so good that he should start work on it right away, rather than having to spend time raising the rest of the series budget.

So, with money from Dayton-Hudson and the National Endowment for the Arts, and with sponsorship from Fresh Air Radio and a number of other local groups, Cliff has put together an ambitious World Music Concert Series—eight evenings of music and dance from other cultures by local performers. The first concert, on April 11, was Indochinese music, ranging from a classical Cambodian ensemble to a Hmong rock band ("heavily influenced by The Ventures' 'Walk, don't Run').", said Cliff. Indochinese food was sold before the concert, and Cliff compiled an elaborate hand-out describing the kinds of music they play, and offering translations of their song lyrics.

The concert was a great success, but instead of bemoaning what you may have missed, you can look ahead to future concerts, including a Ukranian bandura ensemble, classical Indian ragas, the Dolina Polish folkdancers, old-time Italian accordion, and a Latvian independence day celebration. The next concert will be Arab music and dancing (May 23 at 8:00, West Bank Auditorium). The series continues next fall; the last concert is scheduled for November 21. Because of the grant money, tickets are a cheap \$2.50 in advance. Homemade ethnic food will be served at most concerts, starting an hour before the music, and there'll be dancers in most of the shows.

Why has Cliff organized such a big program? The simple answer is "to teach people about world music." The not-so-simple answer: "You know how writers say they have to write—they can't not write. Well, I can't not be interested in this ethnic stuff." Cliff, who played clarinet in a Balkan dance group, believes that nearly all popular music has an ethnic base (blues, reggae, Nashville, etc.), but that most pop stars "are just skimming the surface." He'd like to promote a more thorough knowledge of ethnic music, and especially of the local music played by ethnic musicians who live and work in the Twin Cities but are unknown outside their own small communities.

He is indeed very involved with "ethnic stuff." On the day I called to request an interview, he was headed off to St. Paul to sign a Lebanese oud player for the Arab concert, then to a Ukranian church for an Easter service with traditional music. Local ethnic groups have been involved in the planning of the concerts, and tickets are being sold through ethnic restaurants and stores. Cliff hopes these groups will ultimately have their own shows on Fresh Air (KFAI-FM) Radio. Cliff offers production assistance to such groups.

Promoting concerts and scrounging up grant money is complicated, but Cliff has the special skills it requires, partly because of his experience as a sort of counter-culture businessman. He worked for a co-op in Ann Arbor, then moved to Minneapolis in 1973 because the



Cliff Sloane, coordinator of the World Music Concert Series

coop movement was so strong here. For a while he was coordinator at North Country Coop. Then he worked several years at Red Star Herbs, which supplies the coops. These experiences seem to have made him quite crafty at working on the fringes of large institutions. Now he's able to get one cosponsor who has access to University auditoriums, another who can redeem MAT vouchers, and another who can sell tickets to the right ethnic groups.

Of course, all the business sense in the world would be useless if he didn't love the music. Like his coop experience, that love goes back to Ann Arbor days, back to the George Harrison records that introduced him to Ravi Shankar, then to Judith Becker's Asian music course at the University of Michigan. For quite a while, Cliff was an amateur ethnic music lover collecting records, auditing ethnomusicology courses, and attending occasional conferences on the subject. But when he heard in 1978 that Fresh Air Radio was being formed, he helped organize the world music programming, and went on the air himself as a world music DJ. Over the last few years, not only has he played records and tapes on Fresh Air, but he's interviewed about 50 of its guests, ranging from a Nigerian pop singer ("Lagos top 40," Cliff calls it) to a classical Japanese artist. And he's made a tradition of the World Music Christmas special—"two hours of religious music and none of it Christian."

It didn't take him long to start booking concerts as well, and in 1978 he brought in the Ensemble Japonica, which was touring the U.S. under the sponsorship of the Asia Society. With help from the State Arts Board and a great deal of assistance from Nigel Redden of Walker Art Center, Cliff put on a concert that lost money, but whetted Cliff's appetite for concert promotion. He decided a series would be better; unlike one-shot concerts, it could build an audience. So in 1979, he took the plunge and quit his job at Red Star to work full-time on the concert series. (For many people with conventional jobs, going to work in a coop would be a "plunge," but Cliff is one plunge beyond them.) His two careers have folded back on each other, so that VISTA recently hired him to start a coop for the Hmong refugees.

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# Neville Marriner on music



Neville Marriner: part of the "new breed" of conductors

*An instrument that you can use to make all the music you really want—this is what I hope to achieve.*”

**Editor's note:** Neville Marriner will lead the Minnesota Orchestra in its final subscription concert of the 1980-81 season tonight and Saturday (16). This concert also marks the close of Marriner's second year as music director of the Minnesota Orchestra.

by Bruce Morrow

**T**he age of the "jet-setting" orchestra director is upon us, and suddenly we find that the old stereotypes no longer apply. The 19th century concept of the conductor as a stuffy old coot with unkempt hair and ill-fitting black suit has been replaced by a healthier image, a picture of a middle-aged (but by no means old) personality possessing both energy and intellect.

Sporting a loosely buttoned shirt with epaulets and smoking a small imported cigar, Englishman Neville Marriner is the epitome of the "new breed" of symphony orchestra conductors.

Marriner's musical background is rich and multi-faceted. Concurrent with his 13-year stint as principal 2nd violin with the London Symphony (1956-69, under the baton of Pierre Monteaux), Marriner founded and led the highly successful chamber orchestra, the Academy of St. Martin-in-the-Fields.

The latest stage in Marriner's development, however, is his systematic tackling of the world's full-size symphony orchestras and symphonic literature. Although he had conducted large orchestras since 1970, his appointment as music director of the Minnesota Orchestra marked his first American post of a full orchestra.

What is noteworthy about Marriner's career is his refusal to be typecast or pigeonholed. From orchestra violinist (the London Symphony) to early music specialist (his collaboration with the late musicologist Thurston Dart), then from chamber orchestra conductor (the Academy) to full orchestra conductor (his present directorship of the Minnesota Orchestra), Marriner has continued to seek new chal-

lenges, never failing to dumbfound his audiences.

I spoke to Marriner Wednesday, May 6, at Orchestra Hall. He bounded into the room, greeting both me and a photographer with the thickly accented "afraid I'm a bit late; so sorry to keep you waiting." Responding to my concern that we might run short of time, he simply said, "No, you just take what time you want to, and everyone else will fall into line."

In addition to his duties as the Minnesota Orchestra's music director, Marriner is also artistic direc-

*If you are going to get decent performances out of your musicians, you have to be willing to 'nurse' the problem that each has.*”

tor of the Meadow Brook Festival in Detroit (where he conducts the Detroit Symphony), permanent guest conductor of the Orchestre National in Paris, chief conductor of the Stuttgart Radio Symphony, and principal guest conductor of the Berlin Radio Orchestra. "Jet age" or not, I had found it hard to believe that any one man could manage all this.

He explained, "In fact, I don't have as much responsibility with the other organizations as I do with this one; of the five, the Minnesota Orchestra is my principal post. If

you are music director of an American orchestra, you accept the responsibility for not only conducting the concerts, but of administering the artistic content of the season as well. Your biggest concern, however, is for the welfare of the orchestra and the musicians themselves."

Drawing on his experience as a violinist with the London Symphony, Marriner described some of the frustrations a professional instrumentalist faces and how, in order to become one, you have to have this particular fantasy early on in life.

He added, "After spending a large number of years developing the technique to express yourself musically, you suddenly find yourself in an orchestra, a place where all your expertise is only being exploited. You realize that you in fact have very little personal responsibility for the end product. The way that one feels as a player, then, is that it is on only very few occasions that your personal contribution really makes a difference. Therefore, you have to develop a sort of personal discipline that allows you to 'turn on' your best performance, even though you know that you aren't being spotlighted that particular time."

Marriner said this concern for each musician is not just a music director's administrative duty, but an artistic necessity as well. "If you are going to get decent performances out of your musicians, you have to be willing to 'nurse' the problems that each has."

Marriner's biggest administrative chore, however, is choosing each year's program. "I am entirely responsible for the programming of the season here. When we invite conductors to be a part of the team, we tend to exploit what we think they do best. And then, after we have made the program according to what Klaus, Skrowaczewski, Leonard Slatkin, and Henry Charles Smith do best, I will put in the works that I propose to do, in an effort to make as complete a spectrum of orchestral music as possible."

"Teamwork" is a word often used to describe the Minnesota Or-

chestra's unique five-conductor leadership. With principal guest conductor Klaus Tennstedt, associate conductor Henry Charles Smith, summer festival artistic director Leonard Slatkin, conductor emeritus Stanislaw Skrowaczewski, and music director Marriner, the orchestra boasts a conductoral esprit de corps perhaps unequaled anywhere else.

"I think it is unique, and I think it has created a precedent that the other orchestras are very quickly going to have to follow. The old concept of one conductor spending 30 to 50 weeks each year with the orchestra is gone now. Someone like Solti in Chicago spends 10 weeks a year there; in Boston, Ozawa will spend 12, maybe 14."

Many people object to this new trend, calling it "absentee leadership." Some doubt that a conductor can do a good job if available only 10 to 14 weeks a year.

Marriner explained, "Principal conductors nowadays are trying to make their visits less tortuous, by not submitting the orchestra to eight to 10 weeks of the same music director at a time. For example, I think that everyone notices that whatever you say at your first rehearsals are pearls of wisdom."

"But by your tenth or twelfth rehearsal, they become cliches. Not only does the orchestra become bored with them, but they become ineffectual as well. Also, every time you come back you see the orchestra a little differently, and hopefully, a little more clearly. I think the music appreciates from this approach—it's a better system."

Marriner's reputation is strongly influenced by his many "phonograph records," as he calls them. Over 250 titles under his direction are listed in the Schwann catalogue, with more to come. Marriner spoke of his exclusive contract with the Phillips label, and explained some of the difficulties he has had trying to record the Minnesotans. For purely economic reasons, European companies have long considered it bad policy to record American orchestras.

When asked if Phillips had reconsidered, Marriner responded, "No, not really. They say, 'We

have you under contract, you must make for us 20 records a year, and the symphonic ones you can make in London, Amsterdam, Berlin, Leipzig, or Dresden. So why do you want to bring all of our equipment into the middle of America to record an orchestra that is perhaps only as well-known as any of these orchestras are in Europe? It's going to cost us more money, and we're not sure it's worth our while."

"And so all I can say to them is, 'Well, you can do this for me, because I am the music director of this orchestra, and I want to be identified as such with them on Gramophone records,'" Marriner said.

"So you see, it is very hard, and they have only recorded us once. But now what I have engineered is that instead of having an exclusive contract with them, they have released me (as of September 1981) to make records in Minnesota with American companies. I'm afraid I can't say which label it will be, because there are three of them involved at the moment, and we wouldn't want to frighten any of them away by giving precedence."

In a 1979 *Fugue* interview with local critic D. R. Martin, Marriner described how, when forming the Academy of St. Martin-in-the-Fields, he sought players who possessed a "neutral" sound that would blend more easily into the ensemble. This idea of suppressing one's personality for the sake of the music has likewise influenced his plans for the Minnesota Orchestra.

Using the Cleveland Orchestra under the late George Szell as a model, Marriner explained, "Although I think you can never duplicate the personality of one orchestra into another, I would like to have made the same steps forward. Szell took the Cleveland Orchestra and made, what for me, is an ideal instrument. I think that's what I want more than anything—an instrument that any conductor can come along and use. It's just like having a perfect organ, or piano, or violin. Admirably tuned, well-disciplined, responsive. In other words, an instrument that you can use to make all the music you really want—this is what I hope to achieve."

# Rasta Requiem

by Jay Walljasper

I have seen the rock 'n' roll future, and now he is dead. Jamaican reggae star Bob Marley died of cancer Monday in Miami. He was 36. His death will probably have a greater effect on the course of popular music than did the now historic deaths of John Lennon, Elvis Presley, Jim Morrison, Jimi Hendrix, Janis Joplin, or Buddy Holly.

He was more than a singer, songwriter, and guitarist; he was a religious leader, a political figure, and the most often heard spokesman for the three-quarters of the world whose yearly income would not even buy an impressive stereo system. Yet as a musician, Marley's influence was awesome.

He was a creator and messenger of the first new ripple on musical waters since the '50s. Sullen, militant, enigmatic: he yanked rock 'n' roll from the murky depths of June-spoon-moon-croon nothingness, giving it a social and global context. At the same time his tunes were catchy, his melodies lovely, and his arrangements more spirited and joyous than anything else in

the record bins.

After almost 10 years as a cult item, reggae is finally proving its clout in the music marketplace. The Clash, The Police, Talking Heads, Stevie Wonder, Garland Jeffreys, and an exciting crop of angry young rockers who call their music "ska" have integrated Caribbean soul with rock 'n' roll. And many of Jamaica's stellar bands, who long lived in the shadow of Marley and his Wailers, are finally being embraced by America's and Britain's legion of youthful music fans. Without Bob Marley, this never would have happened.

He pointed the way for popular music in a time—the '70s—when it had slipped into high tech tinkering, tiresome virtuosity, fashionable nihilism, and self-parody. The strength and beauty of popular music has always been its close ties with the simple culture of everyday people.

The volatile political climate of Jamaica in the early '60s spawned reggae. The intense contrast between the poverty of Kingston's Trench Town ghetto and the opulence of the tourist hotels alienated a generation of young people who began to call themselves rudeboys.

They harassed the wealthy whites, prowled the streets, and danced to ska, an early form of reggae, which became a potent symbol of their Black pride and rebellion.

As the music evolved and gained recognition worldwide, Marley came to the fore as its most dynamic leader. Johnny Nash ("Stir It Up") and Eric Clapton ("I Shot the Sheriff") had hits with his songs. After 1975, his records—which explored themes of Third World oppression, pan-Africanism, Rastafarianism as well as love and everyday feelings—found their way into many suburban homes and dorm rooms. When he pulled into Northrop Auditorium in November of 1979 it was in the fabled role of musical superstar.

That show was one of the best I've ever seen. With a back-up chorus, a searing horn section, and the tighter than tight Wailers, Marley presided over an explosively exciting ensemble, singing and jumping like an exuberant youngster. The night had all the passion of a church tent revival or a civil war. My memories of it will linger, long after most of what passes for rock 'n' roll today has been forgotten.



Bob Marley: a potent symbol of Black pride & rebellion

Photo/Phil Provese

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**MUSIC**



Garland Jeffreys: started out honest and stayed that way

**WILD in the Seats**

by Pamela White

Rock 'n' roll has always had its visionaries. Just when the genre threatens to die, someone comes along and punches the music in the underbelly, rudely, and makes it honest again. But these days it takes a genius to break through all the music industry clutter, get to the beat, and renew it with spirit and sweat.

Garland Jeffreys is just such a visionary. He shook the rafters of the Guthrie last Sunday night in a tumultuous free-for-all of a concert that had the audience dancing on the stage and the ushers shaking in their boots by evening's end. It was rock 'n' roll stripped down to its authentic, naked self. The people responded.

Garland Jeffreys is one of those rare artists who started out honest and stayed that way. The original Brooklyn Mystery Kid has put out a number of albums that earned him cult status in the U.S. and abroad. Though his 1977 LP *Ghost Writer* was a critical favorite, he didn't catch on with the public until recently when "Matador" became a big single in Europe. He was doing his thing long before Elvis Costello and the pop and reggae waves. It took those artists, with their diverse musical styles, to help break the ice. His latest LP, *Escape Artist*, has a little more pop flavor than past efforts, yet it remains uncompromising. It should do well. Members of the E Street Band and the Rumour sit in and add punch, but material like "Miami Beach," "We the People," and "Mystery Kids" stand by themselves as testimonials to Jeffreys' street savvy and song-writing talent.

The evening started out stiffly with a 40-minute set by the Rumour, Graham Parker's old band that is backing Jeffreys on this tour. Their opening set showcased material from *Purity of Essence*, their new LP. A brazenly primitive

cover of The Spinners' "Rubber Band Man" and the reggae-styled "Wet Dream" were the set's high points. They also played passing covers of "My Little Red Book" and "S.O.S." The irrepressible guitar of Brinsley Schwarz was a treat, but the real powerhouse in the Rumour was drummer Steve Goulding, who sang lead on many of the songs and showed more stage presence than most drummers.

After a short intermission Jeffreys appeared and sang the acoustic number "I May Not Be Your

*He shook the rafters at the Guthrie last Sunday night in a tumultuous, free-for-all of a concert.*

”

Kind," establishing an immediate rapport with the audience. The impish Jeffreys set the tone of the evening when he pointed out that we weren't glued to our seats, and said, "Let's not make this a concert." He proved the point during "Christine." Two people got up to dance, an usher told them to sit, and Jeffreys waved away the usher and gave us permission to have fun. The floor around the stage was soon packed with people, and it stayed that way all night.

Jeffreys and the Rumour exploded into song after song, many from

*Escape Artist*, including "Modern Lovers" and the populist "We the People." But Jeffreys also sang some oldies—"Rough and Ready" and "Innocent, Not Guilty." The concert entered the height of ecstasy during "Mystery Kids." It's a power-packed street anthem on vinyl, but in the flesh Jeffreys made it live and breathe. He held the audience spellbound during its quiet, doom-laden third verse, and sang a testimonial of the streets with a wisdom that could be equaled by no other 37-year-old rock star. The crescendo-like final chorus was a great release. After "We the People" they left the stage and the crowd roared for an encore.

During "96 Tears" everyone broke loose. People rushed the stage. Jeffreys jumped into the audience. People were bouncing all over the place. Whether the performers got nervous or Jeffreys got The Word from Guthrie management I'll never know, but Jeffreys got things calmed down without ruining the pace of the concert. He did this with a wonderfully spontaneous version of "Cool Down, Boy" from *Ghost Writer*.

But when he played his newest anthem, "R.O.C.K." people got up on the stage again and all that cooling down was for naught. People filled the stage and aisles with dancing, they were clapping and cheering. The lights were on overhead. All boundaries had been smashed. Jeffreys ended the celebratory "R.O.C.K." by inviting all 700 or so audience members to the party backstage after the show.

People like Garland Jeffreys are what rock 'n' roll is all about. Thank god there is still room for musicians who periodically remind us that rock can be fun and honest at the same time. Though the Guthrie may not feel too kindly toward the Mystery Kid, Jeffreys planted himself firmly in the hearts of the people, where his music will stay for a long, long time.

# A.M.

## Religion: The Sleepy Ones

700 Club (KMSP) ch. 9/Jim Bakker (WTCN) ch. 11/6:00 a.m. Monday thru Friday



by Jeff Ried

Six a.m. is a bleak time of the morning. Whether it's the tail end of a bleary-eyed stupor or the groggy beginning of the old grind, 6 a.m. is nothing but a headache. Far from being a remedy, early morning television produces more pain than it alleviates. This is particularly true of two hour-long religious programs, *The 700 Club* and *Jim Bakker*, which feature boring and boring again Christians.

It's nice that these shows are in head-to-head competition since they waste less air time that way. It's reminiscent of the old wedding joke, "At least they didn't ruin two good families."

*The 700 Club* is the gospel healing equivalent of *PM Magazine*. It smilingly covers upbeat stories about miraculous healings, alternating in-studio interviews with videotaped field pieces. Various stories illustrate the world of full gospel healing and drive home two recurring points: Obedience is Joy and God's Word is Obedience.

Many of the stories are incredible (in the original sense of the word: to strain credibility). A recently televised segment "documented" how Linda Gregarino was cured of epilepsy, stopped taking her medicine, had a total heart failure, lived through that, got rheumatoid arthritis, which was completely cured, and was abandoned by her husband.

What's the secret of her happiness?

"Obedience is the Key," says Linda, as she smiles—giddy with God, high on healing.

Not all healings are so conventional. Recently Russel McGraw appeared on the show to share his homosexual healing experience. Someone convinced McGraw that he should go to Washington D.C. in order to infiltrate the government's homosexual community and turn the sinners in to the authorities. McGraw began by sniffing out homosexuals, until he found God.

Russel advises homosexuals to "pig out on the spiritual" and asks them to write him. He concluded his testimonial with the ambiguous remark: "If you can believe someone can be delivered from homosexuality you can believe anything."

These segments and other like them are built around a "set piece" I like to call the Romper Room bit. For this part of the program the folks at home are asked to kneel in front of their television sets and reach out and touch the screen to make spiritual/electrical contact. At this point, hosts Pat Robertson and Ben Kenschaw hold hands, squint, strain, and shake their heads from side to side, lost in concentration verging on trance. Then the hosts exercise their "gift" and look in on the human condition to see who God is healing at that very moment. Talk about eyewitness news!

Examples: "Several lung lesions have been completely healed, a peptic ulcer is being cleared up right now, and some rheumatoid arthritis (a popular illness on this show) is vastly improved." I imagine even hardcore Christians have difficulty believing that these guys

sit close enough to God to look over his shoulder. Don't get up with the chickens to watch these quacks.

This is like a medico-religious version of *Romper Room's* Miss Betty and her magic mirror. "And I see Billy's spinal fusion healing, and I see Mary's miocardio-infarction getting much better, and God's completely healed Milton's hemorrhoids. Remember children: Obedience is Joy. Do be a do-God don't be a don't God."

If *The 700 Club* is "religious Romper Room meets *PM Magazine*," Jim Bakker is the Johnny Carson of religious talk shows. Bakker starts each program with a personal monologue/sermon which features a scriptural lesson for the day. He makes feeble, squinty-eyed attempts at humor, while his wife Tammy plays Ed McMahon's laugh-at-the-host's-jokes role without a scintilla of timing or insight.

Bakker dresses like a reformed swinger, his polyester shirt opened halfway down his torso and a crucifix dangling on his chest in lieu of a coke spoon. The studio audience looks like the same bunch of rubes that routinely file in for the game shows. Like robots, they respond to the applause signs and look around vacantly for the monitors to watch themselves on television.

The show leans more toward entertainment than does *The 700 Club* but the entertainment is at best only Tractor Art—but here the propaganda is religious instead of political. Songs like "God's Not Finished with me Yet" and "Ever since the Lord Come and Took Control of My Life", by the PTL (Praise the Lord) singers, showcase talented musicians performing

ersatz music.

The most amazing thing about the PTL singers is that they smile ceaselessly while they sing (no mean feat; try it). But, their smiles seem forced, more akin to the fixed aggression response of chimpanzees than to the beautiful countenance of rapture.

Bakker's show follows a stan-

tion. According to Bakker—and his guests, God communicates with us by inflicting tribulations. To them, the weather is particularly enlightening. A few recent comments on the Lord's meteorological communications:

"Beware of storms."  
"God is trying to get our attention with storms."

"Tribulation is something to be understood, God uses tribulation to bless us."

"God uses the elements to talk to people."

"You can't expect the heathen to understand the word of the Lord."

That might be a little overstated. What Bakker probably meant was that heathen can't understand the work of the Lord unless they're meteorologists. But at least we heathen can communicate among ourselves. Imagine how hard it would be to write even a post card using just the weather; the salutation alone would take a week.

The mortal response to God's obscure and inarticulate communication seems to be strangely populist in nature. Supposedly the more people who pray for something, the greater the chance that God's answer will be positive; it's quantity of prayer, not quality that gets his attention. How many concerned people do you need to get one of God's electoral votes? This is a burning question for future theology students to debate and ponder. Sadly, space limitations don't permit an exhaustive treatment of this important issue here.

Obedience, sacrifice, meteorological paranoia and faith healing are scattered pieces of a medieval psy-

If God had meant for people to watch these religious shows he wouldn't have put them on at 6 a.m.

”

standard talk show format, but its editorial slant differs slightly from that of *The 700 Club*. Jim Bakker stresses the importance of sacrifice as opposed to *The 700 Club's* "Obedience Is Joy" litany. The show also proposes some interesting notions about the way God sends and receives informa-

A.M. RELIGION to 15

# TWYLA

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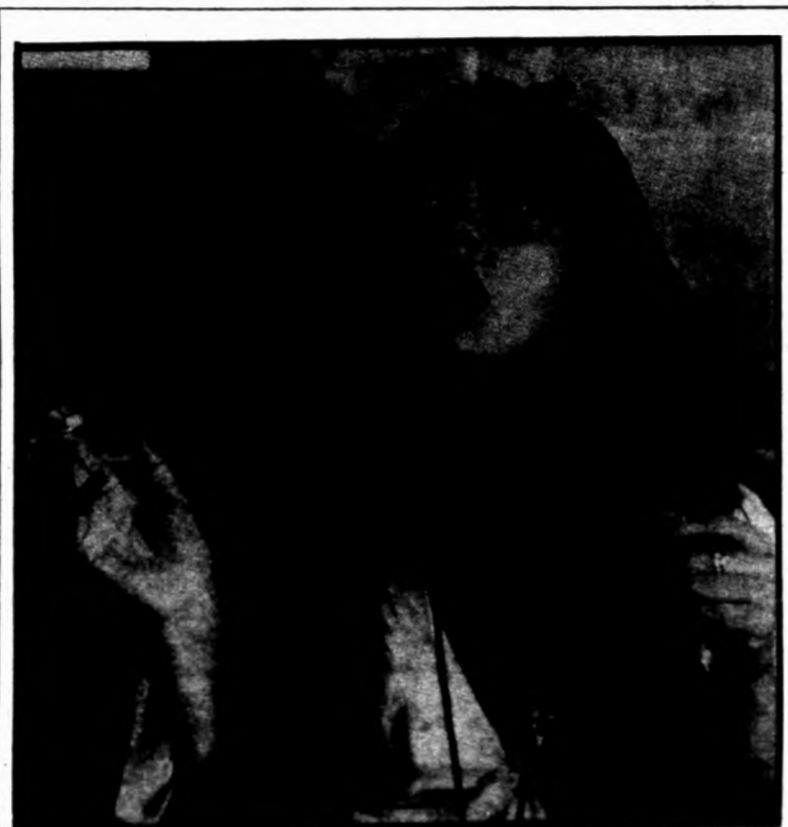
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# ART BOARD



*Celine and Julie Go Boating* is a delirious and delightful voyage into the sphere of female fantasy. Though directed by a man, much of the script was written and improvised by Dominique Labourier and Juliet Breto, the two women who share a loving, giggly, and fanciful relationship in the film. The two women become involved in a mystery story that occurs time and again in an old Gothic house where zombie-like characters representing the nuclear family reenact the same melodramatic sequence of events. A young girl, Madlyn (a direct reference to Proust's memory word "Madeleine") is about to be murdered by the family. She becomes an object to be rescued by Celine and Julie, who scamper about in an altered state induced by a candy LSD-like substance. *Celine and Julie* has become a cult film where audiences are willing to relax and enjoy this 3-hour-and-15-minute odyssey into the split realities of female fantasy. *Celine and Julie* will be shown Wednesday, May 20 in 125 Willey Hall as part of the Women and Film Series. Admission \$2.50.

## CHEAP PICK

**THE FRONT/Minneapolis Public Library, 300 Nicollet Mall/Wednesday (20), 4 & 7 p.m./free.**

Woody Allen in his first dramatic role as a part-time bookie who acts as a "front" for blacklisted writers in the McCarthy era.

**BEL CANTO VOICES/Wooddale Lutheran Church, St. Louis Park/Sunday (17), 4:30/free**

The metro-wide girls choir will perform works by various composers including Mozart and Richard Rogers.

**MINNESOTA COMPOSERS FORUM/Walker Art Center, Mpls./Sunday (17), 8 p.m./free**

The forum's last concert of the season will present works for clarinets, tubas, and mixed chamber ensembles, including James Phillips' Clarinet Octet, Jesse Crooks' Piece for Five Clarinets, and Richard Voorhaar's Three Elegies and Dance for Tuba Quartet.

**CAREFREE/Song & Dance Cinema Society, Murphy Hall Aud., 206 Church St. S.E., U of M East Bank/Friday (15), 8 p.m./\$1.50 donation to the Ronald McDonald Cancer House**

This is not one of the best-known of the Astaire-Rogers musicals, but it is still highly entertaining. Fred's golf specialty tap dance number is the film's musical highlight.

**MOTHERCHILD POETRYJAZZ/Pillsbury House, 3501 Chicago Ave. S., Mpls./Friday, (15), 8**

p.m. This poetry jazz group features musicians Carol Thomas, Shay Lumelsky, Gary Schute, and poets Barbara Hughes, Roy McBride, and John Minczeski.

**FIRST MINNESOTA MOVING AND STORAGE WAREHOUSE BAND/Walker Arts Center/Friday, 8 p.m./free.**

Don't be deceived by the name—the "Band" is actually a contemporary music ensemble made up of students from the University. Under the direction of Eric Stokes (resident composer and a theory prof at the U), a variety of unusual and seldom-performed music will be played, including William Derr's *I Never Saw Another Butterfly*.

**ST. PAUL ARTS FESTIVAL/Rice Park, Landmark Center, St. Paul Public Library/Friday, Saturday, and Sunday (15, 16, & 17), 11 a.m. to 5 p.m./free**

"St. Paul in Full Bloom" features storytelling, music, dance, poetry, kitemaking, and even Italian ices. Among the many other events: the Uchawi Dancers, Rice Park, Saturday, 1 p.m.; Pop Wagner singalongs, Rice Park, Friday, 2:30; and a mural-making session at 11 a.m. each day at the St. Paul Hotel.

**BROTHERS/Walker Art Center, Mpls./Tuesday (19), 8 p.m./free**

This film from the Weimar period of Germany is part of the Walker's series on Film as Social Criticism.

## FLICKERS

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

**LA CAGE AUX FOLLES II**  
Skyway  
Everyone's favorite aging homosexual couple sashays triumphantly onto the screen again. Transvestite performer Albin (Michel Serrault) & his lover-manager Renato (Ugo Tognazzi) are "dragged" into a fourth-rate espionage story that's just an excuse to show audiences more of the flamboyant queens. The two stars make off with the entire film just on their talents as farceurs. Serrault's eloquent use of body language raises questions on the whole topic of gender behavior. Edouard Molinaro directs once more, but here he's offhand & insensitive, so you're laughing at the faggoty hysteria of Renato & Albin, not *with* them. Rarely have such crass stereotypes been so genuinely funny, though. **B plus** —A.M.

**CAVEMAN**  
Yorktown, Northtown, Burnsville  
Ebullient but dumb comedy at a level right down there with *Airplane!*, Cheech & Chong's comedy & the mind of Mel Brooks. Ringo Starr plays a sadsack shaggy man named something like Atouka, who lusts after the body of Lana (Barbara Bach), the paramour of the head numbskull. He shambles around from one incident to another. Much of the film is gross (frequent falls into big piles of dinosaur dung), yet good-naturedly silly. Though it contains not a shred of sophistication and is often outrageously sexist, it nevertheless is quite refreshing on the idiot level it never aspires to transcend. With Avery Schreiber, Jack Gilford, Shelley Long, Dennis Quaid. **B minus** —D.D.

**EXCALIBUR**  
Downtown World, Southdale, Brookdale, Hopkins  
How could John Boorman, a man with such a visual flair (*Point Blank, Hell in the Pacific, Deliverance, Zardoz*), produce such a dumb bunny picture? Probably because he takes his version of Malory's *Morte d'Arthur* too seriously. It's a hybrid of a science fiction comic book. Knights yell & chop each other to bits. Only Nicol Williamson as Merlin, who uses his voice to subversive comic effect, comes away looking good as an actor, though there are some sequences that show Boorman's one-time flair for dream imagery is still intact, somewhere. **D plus** —D.D.

## VINTAGE FLICKS

**ADAM'S RIB (1949)**  
Uptown, Sun.  
Arguably the best of the movies Spencer Tracy & Katharine Hepburn made together. Scripted by husband/wife team Ruth Gordon & Garson Kanin (which may explain its appeal to both the male & female characters), & directed by George Cukor, noted for his sensitivity with "women's pictures," it pits Tracy vs. Hepburn in a battle of the sexes court case. Judy Holiday plays a woman who has shot her husband, who she caught messing around with Jean Hagen. Both Tracy and Hepburn are lawyers, sophisticated and urbane but not without the frictions brought on by the gender roles. *Adam's Rib* is one of the few films in which a married couple is truly equal. With David Wayne as Kate's male friend. On a bill with *Pat & Mike*, made by the same crew. —D.D.

**ALL THE PRESIDENT'S MEN (1976)**  
Uptown, Tues.  
Perhaps this film will seem naive & earnest one day, because it looks like the audience's next adoration of Woodward & Bernstein played nobly by Hollywood stars Robert Redford & Dustin Hoffman as they uncover the scandal of Watergate. Many Americans know the all-out system is riddled with corruption, but this movie offers the fact as a surprise. Director Alan J. Pakula tries to inject some suspense into the whole proceedings, but at best the results are only moderately interesting, though the performances (including those of Jason Robards & Jane Alexander) are quite good. —D.D.

**BLAZING SADDLES (1974)**  
Suburbia  
The unimpeachable revival of Mel Brooks' attempt to prove the cowboy can be fun. His satire of Westerns has a certain crude flair, though his characters mostly mug & yell wacziack into the air. Cleavon Little is appealing as a hip, miracle-working sheriff in a racist town. He wins the punch out a horse; he tames the libido of a Martine Ditch-like saloon singer (Madeline Kahn); he restores order to the results are only moderately interesting, though the performances (including those of Jason Robards & Jane Alexander) are quite good. —D.D.

**CAREFREE (1938)**  
Murphy Hall Aud., Fri. 8 p.m.  
This film is the closest Fred Astaire and Ginger Rogers have come to making a musical comedy. The film is given the comedy and Fred is appropriately given the bulk of the dances. His golf specialty tap dance to "Since They Turned Loath Lomond into Spring" is the musical highlight. The Irving Berlin score also contains the Astaire-Rogers song and dance to "Change Partners." *Carefree* is not the team's finest screen work, but it is far from their worst. —D.F.

**DAYS OF HEAVEN (1978)**  
Uptown, Sat.  
A beautiful film that has a piercingly haunting mood, atmosphere, & feeling of nostalgia. Terence Malick's carefully put together work of cinema is about three workers, Richard Gere, his girlfriend Brooke Adams, & his little sister Linda Manz, who, along with a wealthy farmer, Sam Shepard, exist under a tragic aura in 1916. The little sister provides humorous, disparaging, voice-over commentary on the action, but the characters' motivations & thoughts are mainly conveyed nonverbally. Malick's images of the Texas panhandle (shot in Alberta, Canada by Nestor Almendros) & sound make an exquisite, unique combination that is the true star of the piece. —A.M.

**DIARY OF A LOST GIRL**  
7:30 & 9:30 p.m., Tues. Bell Museum Auditorium  
Louise Brooks looks like a nightmare in this 1928 film sings in the memory like a nightmare. She plays an amoral vamp cavorting in the seductively decadent atmosphere of the late '20s. On the whole, it's a full examination of a society that encourages perverted behavior under the facade of bourgeois values. It's also a good example of the pre-war golden age of silent film. —D.D.

**THE DUELISTS (1977)**  
Uptown, Sat.  
Based on Joseph Conrad's long short story "The Duel," Ridley Scott (Alien) proves himself in sure command of style & substance with his first feature. Lieutenant Faraday (Harvey Keitel) hangs over an imagined insult from Lieutenant D'Hubert (Keith Carradine), is injured in a duel, & over the next 15 years when not busy at war (the film is set in the Napoleonic period) challenges his opponent again & again. D'Hubert is the epitome of rationality & his nemesis makes his life miserable. The film is gorgeous. On a double bill with Terence Malick's equally gorgeous *Days of Heaven*. —D.D.

**FANTASIA (1940)**  
Skyway  
The ambitious culmination of Walt Disney's fascination

**FAME**  
Edina  
Yes, the choreography by Louis Falco is messy & unfocused, & the script, which follows a group of aspiring performers through four years at New York's High School for the Performing Arts, descends into cliché quite often. But Alan Parker's (*Bugsy Malone, Midnight Express*) movie is still vibrant & alive. The heartbreak of being in a teenage *Chorus Line / All That Jazz* is offset by the performances of a talented group of newcomers including Gene Anthony Ray, Paul McCrane, Minneapolis' own Maureen Teefey, Laura Dean, & big-wigged Irene Cara, who sings the title song (an Academy Award Winner, as was the film's score.) **B plus** —D.D.

**(nr) THE FABULOUS LOUISE BROOKS**  
Bell Museum, Tuesday, 7:30 & 9:30  
Richard Leacock, celebrated documentary filmmaker (*Primary, Eddie, Monterey Pop*) has released a 27-minute "work in progress," a portrait of the still-fantastic Louise Brooks, one-time film star now living reclusively in Rochester, N.Y. It hasn't been said, as of deadline, but the portrait will be shown with either *A Girl in Every Port*, a very early Howard Hawks silent film, or *Beggar of Life*. Both films star Louise Brooks.

**(nr) THE HOWLING**  
Sneak Preview, Varsity, Fri.-Sat., 8:40 pm  
Reportedly, a worthwhile exercise in horror that is redeemed by healthy shots of humor as well as its attention to the conventions of the genre. Word has it that the special effects are very witty & effective: as individuals are transformed into werewolves, fur appears, claws, fangs & finally a snout pops out. It contains many references to past wolf-fever films, which it mixes with a modern plot about a newswoman (Dee Wallace) so upset from an encounter with a psychopathic killer that she retreats to an Esalen-type institute where the other people turn into wolves at every other odd encounter. "I hear something funny out there," she says, & walks into the dark night armed only with a flashlight. Directed by Joe Dante; written by John Sayles. —D.D.

**IMPROPER CHANNELS**  
Cooper Cameo  
Director Eric Till has produced a comedy that is genuinely warm & funny, two designations that don't seem to go together very often these days. Alan Arkin & Mariette Hartley (the actress who plays James Garner's wife in a popular series of *Polaroid* commercials) are a separated couple who run up against a bureaucratic foul-up when their small daughter is taken to a hospital for a scrape on the head & is erroneously separated from them. The film's ostensible subject is the frustration of governmental social services interfering in one's life—the most obvious targets for some of the comic moves—but its virtue is the subtle play, rapport, & sometimes lack of rapport between Arkin, Hartley, and the child who plays their

daughter. **B** —D.D.

**ORDINARY PEOPLE**  
Apache, Hopkins, Riverview, Studio 97  
Robert Redford's first directorial effort zeroes in on a subject that seems terribly poignant because so many empty-headed American films deny the existence of middle-class family life & its emotional pressures. Timothy Hutton has exploded suicidally because his "control-freak" mother (Mary Tyler Moore) will not allow any unseemly or distasteful display of emotion to ruin her carefully patterned life in a posh Chicago suburb. Father (Donald Sutherland) is sympathetic and warm. The young man's emotional repression finds destructive outlets and is resolved by a father figure, this time the warm Jewish psychiatrist (Judd Hirsch) who helps WASPs feel. The whole body of family feelings is set resonating; it's hard to view the proceedings with any calm. Wonderful performances. **B** —D.D.

**(nr) SIBERIADA**  
Bell Museum, Fri.-Sun., 7:30 pm  
Russian director Andron Mikhalov-Konchalovsky's three- & a-half hour epic follows two village families through three generations, from the limitless land of Siberia itself in the beginning to the '80s Yelan, where, if oil is not found, bureaucrats will flood the land. With Lyudmila Gurchenko & Nikita Mikhalov (director of *Slave of Love, Oblomov*).

**THE STUNT MAN**  
Varsity, Wed.  
An exhilarating cinematic trip into a wonderland of ambiguity. A fugitive (Steve Railsback) stumbles onto the set of a WWII dogfight epic, & is hired by a Machiavellian, egomaniacal director (Peter O'Toole) to work as a stunt man. Director Richard Rush (*Freddie & The Bean*) challenges the viewer's ideas of reality and illusion by leading one to make assumptions, then later revealing that those assumptions were dead wrong. This wickedly funny film includes satirical sketches of a movie cast & crew, & a circus of breathtaking stunt sequences. Its chief delight is O'Toole, who turns in a juicy performance as a lovable hellion. Despite some ragged edges, this is a film for movie lovers, thrill-seekers, & thinkers alike. **A minus** —A.M.

**THOSE MAGNIFICENT MOVIE MEN**  
Bell Museum, Monday, 7:30 & 9:15  
Czech director Jiri Menzel won an Academy Award for his lyrical *Closely Watched Trains*. Showing some similarity to Mikhalov's *A Slave of Love*, *Those Magnificent Movie Men* concentrates on early moviemakers in the Czech film industry circa 1907. As traveling road shows begin evolving into nickelodeons, the film shows the growing rapport between an old traveling showman and a young director who is practically inventing film for himself. Menzel himself plays the young filmmaker.

## TURN-ONS

**START THE REVOLUTION WITHOUT ME (1970)**  
Uptown, Tues.  
Gene Wilder & Donald Sutherland portray two sets of "prince & pauper" twins involved in the French Revolution. This broad comedy incorporates cheek, a carload of historic personalities & Orson Welles' reverberating narration. Wilder's portrayal of a leather-clad, whip-snapping aristocrat is memorably funny; so is Sutherland's role as his limp-armed, nostril-curling sibling. —A.M.

**THE STORY OF ADELE H. (1975)**  
Uptown, Wed.  
Isabelle Adjani plays a daughter of Victor Hugo who burns herself out with her obsession for a young, handsome soldier, Lieutenant Pinson. They have a short affair, and he sets her aside. Her pursuit of the indifferent career officer eventually leads to the madhouse. Francois Truffaut's film is a portrait of extreme emotion; after her ardent pursuit leads her to North Africa & total poverty, she no longer even recognizes the man she is pursuing. The white heat of obsessive love has become her obsession of love; she no longer even needs an object of love. A terrific film with an extraordinary central performance by Adjani. On a double bill with *Truffaut's The Wild Child*. —D.D.

**THAT OBSCURE OBJECT OF DESIRE (1977)**  
Uptown, Mon.  
Luis Bunuel, master of the perverse, examines the subject of love with his usual unconventional but easy sense of style. The result is a humorous account of a wealthy, litigious rake (Mathieu) who falls in love with the young & beautiful Conchita (played by two different women, Carole Bouquet & Angela Molina) who, to make Mathieu (Fernando Rey) prove his adoration, resists him physically. The film is without Bunuel's early sense of rancor, but it is still subtly disquieting because the odd turn-of-events make one's tangled romantic notions seem absurd. Conchita still claims she loves Mathieu after years of resisting, perhaps she does. On a double bill with Bunuel's 1961 *Viridiana*. —D.D.

**THE WICKER MAN (1977)**  
Varsity, Fri.-Sat.  
Scripturifer Anthony Schäfer is at his pseudo-profound worst again (he produced the blood & sex mysticism of *Exorcist*) in this silly film about a small island near England where the rites of spring & harvest. A mother priest leads into her little girl's mouth to cure a sore throat. Britt Ekland steps a wall & wiggles her naked buns around to portray a half-madness with mother type & Edward Woodward (who was good in *Breakfast at Tiffany's*) walks around looking silly, embarrassed, & repressed as a policeman is stoned in opposition to the earthy types looking for a missing girl. He is, of course, the pure one they need for their "Wicker Man" rite. Read *The Golden Bough* instead, because this film, directed by Robin Hardy, is profoundly at its lowest. —D.D.

**THE ANDROMEDA STRAIN, Friday, May 15, 10:30 p.m. (KMSP) ch. 9**

Scientists, mad or otherwise, still haven't learned that they shouldn't mess with forces beyond their ken.

**THE FRENCH CONNECTION, Sunday, May 17, 6:00 p.m. (KMSP) ch. 9**

Even if this movie wasn't great, it would still be worth watching for the chase scene alone.

**MEATBALLS, Sunday, May 17, 8:00 p.m. (NBC) ch. 11**

Uneven but entertaining piece of fun. Bill Murray is wonderful; almost everyone else is awful.

**LIFE WITH ST. HELENS, Tuesday, May 19, 7:00 p.m. (KTCA) ch. 2**

**THE WAR AT HOME (1978)**  
Uptown, Tues.  
If you've ever been in any sort of protest, demonstration, or riot, this documentary is for you. It chronicles the Vietnam war & this country's active opposition to it by using Madison, Wis. as a microcosm of the protest movement. Its story is told with contemporary news footage & recent interviews with the idealistic folks who lived through the protest decade. There's little propaganda or f.s. Coproduced & co-directed by the youthful, independent team of Glenn Silber & Barry Alexander Brown. —A.M.

**WASHINGTON residents rap about their noisy neighbor. Was last year's eruption merely the popping of a geological pimple? You bet your ash.**

**HILL STREET BLUES, Tuesday, May 19, 8:00 p.m. (NBC) ch. 11**

At press time the Las Vegas line was 7 to 4 that this show would actually air in its scheduled time-slot. The network is playing the old shell game with this pearl of a show.

**LIVE FROM LINCOLN CENTER, American Ballet Theater, Wednesday, May 20, 8:00 p.m. (KTCA) ch. 2**

Just watching these people makes my feet hurt, but you may get some small enjoyment from their much acclaimed tootsies.

## FINE PRINT

**DAKOTA CENTER FOR THE ARTS**, 222 N. Concord Exchange, South St. Paul, 457-1220

Photographer **Jennette Crandall** displays her work thru May 29 in the art center's Sky Gallery, open weekdays 10 a.m.-4:30 p.m.

**GRAND AVE. GALLERY**, 1672 1/2 Grand Ave., St. Paul, 699-5241

Wood assemblages by **Cappy Glaser & Jim Glaser** are on view thru June 9. Gallery hours are Mon. thru Sat. 10 a.m.-5 p.m.

**LA GRANDE CREPE**, 1661 Grand Ave., St. Paul, 690-1401

Acrylic paintings by **Jacqueline M. O'Brien** are on view thru May 31. Having studied in Paris, O'Brien is influenced by French Impressionism, a style she feels "expresses the harmony between man and nature." The restaurant is open Mon. thru Sat. 8 a.m.-2 p.m. and 5 p.m.-10 p.m.

**LESCH GALLERY**, lower level, Butler Square Bldg., 6th St. and 1st Ave. No., Minneapolis, 332-4992

If you can get past the grotesque, life-size ceramic pigs in the doorway & avoid Mickey Myers' hokey-cutie silkscreens, you will find some redeeming artwork here. Recently opened in Butler Square's inevitable second wing, the gallery is beautiful & calm, with an undeniable patina of commercialism. But aside from the predictable, the gallery features some interesting prints and drawings. Recent University of Minnesota M.F.A. graduate **Mary Lofgren** is represented with two lively oil pastels of zany cartoon musicians and dream-like apartment exteriors with inhabitants visible thru the windows. The gallery has terrific long hours: Mon. thru Thurs. 10 a.m.-9 p.m., Fri. & Sat. 10 a.m.-midnight, Sun. noon-6 p.m.

**LUTHERAN CENTER GALLERY**, 701 2nd Ave. S., Minneapolis, 340-7288

Award-winning entries from Lutheran Brotherhood's three competitions are on display thru June. Included are works by kindergarten thru high school students & other nonprofessional artists. Winners of a calendar art competition are based on "The Life of Christ" and will illustrate the society's 1981-82 calendar. The collection is open to the public Mon. thru Fri. 10 a.m.-4 p.m.

**MINNEAPOLIS COLLEGE OF ART AND DESIGN**, 133 E. 25th St., Minneapolis, 870-3290

Today & tomorrow are the last days to view the Commencement Exhibition in the College Gallery & special

exhibit of work by graphic design seniors in room 419. The shows are open 9 a.m.-5 p.m.

**NATIONAL CAR RENTAL**, 7700 France Ave. S., Edina, 830-2583

Over 75 works by local & regional artists are on view thru May 18 during office hours. Represented are **James Kielkoff**, **Leslie Loomis-Vansen**, **Malcom Myers** & others.

**OSBORNE GALLERY**, 1074 Grand Ave., St. Paul, 224-3801

Recent watercolors by Minnesota artist **David A. Swanson** are on view thru June 6. The gallery is open Mon. thru Fri. 9 a.m.-5:30 p.m., Sat. 9 a.m.-4 p.m.

**WARM GALLERY**, 414 1st Ave. N., Minneapolis, 332-5672

Tonight at 7:30 a panel of local critics & artists will discuss feminist art criticism. Participants include **Martha Boesing** of At the Foot of the Mountain, **Madelyn Gohlke**, University of Minnesota teacher and poet, & **Carole Fisher & Joyce Lyon** of WARM. Admission is \$2, \$1 WARM members.

Three artists' work is on view at WARM thru June 6. **Itoda Reiko** of Tokyo uses a unique watercolor & wax resist technique. Bright color & a feeling of pattern predominate. In fact, some of these small pieces seem like part of a larger work & beg to reach out to a larger canvas. Her fascinating process lends itself well to bold, spontaneous strokes as well as sensitive, dripping nuances.

Using such industrial media as car enamel on aluminum, **Julia Barkley** creates surprisingly natural paintings that evoke nebulous landscapes & abstract images of air & water. Her work is strongest when she pushes the form of her media further. Case in point: "Stalagmites & Stalactites," in which sensual, running paint drips down metal that has been bent in a step-like fashion, providing a geologic dimension. One of the most effective is "Hiroshima Revisited," in which compositional spaces are more defined, providing a focus for the undulating paint.

Featured upstairs are photographs by **Sally Krug**, which incorporate American Indian & Chinese images. Some of the photographs have the feeling of collage, with warm, soft forms contrasting hard-edged, fragmented photos. Some pieces are hand painted with the subtlety of color, enhancing Krug's strong & personal vision. The WARM gallery is open Tues. thru Fri. 11 a.m.-4 p.m., Sat. noon-5 p.m.



Penumbra Theater presents an exuberant production of *Raisin*, the musical version of Lorraine Hansberry's *A Raisin in the Sun*. Winner of the 1974 "Best Musical" Tony Award. *Raisin* depicts the saga of the Younger family (left to right: Malik Bush, Jearlyn Steele Battle, Roxanne Battle, Dennis W. Spears, and Edna Duncan) and their struggle to break out of the Chicago South Side ghetto in the late '50s. It's being performed at the Hallie Q. Brown Theater, 270 N. Kent St. in St. Paul through May 31. For tickets, call 224-4601.

## CURTAIN CALL

**ANGEL STREET** by Patrick Hamilton; North Suburban Community Playhouse, Greenhaven Country Club, Anoka, 427-8800

Price of your ticket includes dinner as well as a Victorian thriller involving a man's sinister past and his wife's threatened future. Opens Saturday (16) and runs thru May 31.

**BLITHE SPIRIT** by Noel Coward; Chanhassen Dinner Theater, Chanhassen, 934-1525

An improbable farce involving a novelist who is haunted by the ghost of his first wife. The ghost is only visible to him & she has all the charm & allure that she had when she was living. Quite a different love triangle.

**THE CARE OF JIMMY OZ** by Mark Lynch, Lynn Kremer Babcock, & Colleen Kelly; Performers Ensemble Studio, 127 Washington Ave. N., Mpls., 338-2484

Though overlong, this examination of the Katakid juvenile detention center works as both an incisive character study and as effective social drama. **Marion McClintock** turns in the finest performance in a show full of honest, telling characterizations. Dealing with a potentially heavy-handed topic, the Performers Ensemble has come up with another powerful small triumph. Runs thru May 17. —MP

**THE CHERRY ORCHARD** by Anton Chekhov; Park Square Theater, 400 Sibley Street, St. Paul, 291-7005

A revival of their successful production from earlier in the season. Two public performances only. Tonight (14) and Saturday (16).

**THE DUMBWAITER** by Harold Pinter; Olympia Arts Center, 200 N. 3rd St., Mpls., 333-4856 or 339-9396

Reviewed this issue. Runs thru May 24.

**THE GOOD PERSON OF SEZUAN** by Bertolt Brecht; Drew Fine Arts Center, Hamline University, Hewitt and Snelling, St. Paul, 376-4054 or 373-2624

A special German language production of Brecht's play, presented by the German Department of the University of Minnesota. *Der Gute Mensch Von Sezuan* opens tomorrow (15) & runs thru May 23.

**HOT L BALTIMORE** by Lanford Wilson; Puchinello Players, North Hall, University of Minnesota, St. Paul, 373-1570

Reviewed this issue. Runs thru May 23.

**IN THE LONG NIGHT** by Dan Pinkerton; Lower-Level Theater, Katherine E. Nash Gallery, Lower Concourse, Wilby Hall, University of Minnesota, 373-5058

Four-character one-act play about a man living in two worlds, in the "warmth" with his wife and in the "moonlight" with a beautiful, mysterious stranger. Opens tonight (14) & runs thru May 22.

**JUNKIE!** by Martha Boesing; At the Foot of the Mountain, 2000 S. 5th St., Mpls., 375-9487

Billed as a "ritual drama of addiction and recovery," *Junkie!* tends to gloss over the "recovery" phase of the issue, and some of the writing is too shrill and obvious to be totally convincing. Aside from this, Author and Director Boesing stages the piece with much energy and imagination, and Rachel Nelson's music supports the mood superbly. Overall it's an effective primer on a demanding topic. Runs through May 31. —MP

**THE LAST LAUGH**; The Last Laugh Theater, Modern Times Cafe, 3200 Chicago Ave. S., Mpls., 823-2376

Three ex-members of the Dudley Riggs troupe have struck out on their own to create a comedy revue that deals with such weighty questions as "What did God do on the eighth day?" & "Who is

the Mr. Rogers of the cosmos?" All three actors are quite talented comedians & the show should provide plenty of laughs for the not-too-devout. —GD

**THE MARVELOUS LAND OF OZ** by L. Frank Baum, adapted by Thomas W. Olson; Children's Theatre Company, 2400 Third Ave. S., Mpls., 874-0400

This sequel to *The Wonderful Wizard of Oz* boasts the most consistently solid CTC cast in a long time, as well as terrific sets and costumes, & some dandy original songs. But Director John Clark Donahue & adapter Olson seemed to have flipped out on the book's quaint sexism, & blown it out of proportion. It's all played as stale sitcom "henpeck" jokes or worse, at the climax, as a supposedly magical drag queen transformation, as the 10-year-old boy-hero changes into Ozma, princess of Oz. Let's get outa here! Alternately splendid & clunky, this Oz is a puzzler. Runs thru June 13.

**A MONTH IN THE COUNTRY** by Ivan Turgenev; At Random, Little Theater, Hennepin Center for the Arts, 528 Hennepin Ave., Mpls., 646-2134 or 332-0810. This rarely seen masterwork of Russian drama, a gentle and humorous exploration of love and jealousy, is the final production of At Random's season. Opens tomorrow (15) & runs thru June 7.

**OKLAHOMA!** by Richard Rodgers & Oscar Hammerstein II; Lakeshore Players, Sixth & Stewart, White Bear Lake, Mn., 426-3275

One of the most popular musicals of all time takes the stage once again. "People Will Say We're In Love," "Oh What a Beautiful Morning," and the title song make this rollicking fun. Runs thru May 31.

**THE OLDEST LIVING GRADUATE** by Preston Jones; Chimera Theater, 30 E. 10th St., St. Paul, 292-4300

Though the weakest of Jones' Texas Trilogy, *Graduate* still offers a good deal of down-home humor and pathos. Chimeras' production, unfortunately, features several actors who don't have an inkling on how to play the material, bellowing and mugging to the hilt. It's the "volume equals hilarity" school of acting. Michael D. McGonagle and Lynn Musgrave aren't bad, but they can't save the show. Runs thru June 5. —MP

**PLAY IT AGAIN SAM** by Woody Allen; Radisson Playhouse, Radisson Inn Plymouth, Highways 494 & 55, 553-1155

Recently divorced Allen Felix must now make it as a single man in the world filled

with all types of beautiful women. Fortunately for Allen, Humphrey Bogart comes to his aid. Runs thru May 24.

**RAISIN** by Robert Nemiroff & Charlotte Zaltberg; Penumbra Theater, Hallie Q. Brown Theater, 270 N. Kent, St. Paul, 224-4601

Reviewed this issue. Runs thru May 31.

**SERENADING LOUIE** by Lanford Wilson; Arena Theater, Rarig Center, University of Minnesota, Mpls., 373-2377

*Serenading Louie* is a serious work that explores the disintegrating relationships of two married couples. The script is thought-provoking, introspective, and often very poetic. Director Lorraine Scott has mounted an adequate production of this work, drawing competent performances from her 4-member cast. All of the actors need to take more time with their delivery. The production's pacing is sometimes at odds with the moodiness of the script. These criticisms aside, the Rarig production will give you a good feel for Wilson's style of theater, which is very interesting indeed. Runs thru May 17. —GD

**THE STORY OF BABAR, THE LITTLE ELEPHANT** by Jean de Brunhoff, adapted for the stage by Thomas W. Olson; The Children's Theatre Company, 2400 Third Ave. S., Mpls., 874-0400

A marvelous children's play faithfully adapted from the well-known *Babar* books. In this rendition, we are introduced to Babar as a baby. We watch him grow up and leave his forest home. He travels to Paris and there learns the official ways of human beings. The animal costumes alone are worth the price of admission to this charming show. You'll probably never get another chance to see a life-size elephant in a three-piece suit. Runs thru June 7. —GD

**TRIBUTE** by Bernard Slade; Old Log Theater, Excelsior, Mn., 474-5951

The touching story of a man who finds out that he is deathly ill and sets out to reestablish ties with his family. Runs thru July 19.

**WEST SIDE STORY** by Stephen Sondheim and Leonard Bernstein; Glass Theater Company, On Bernard at Bellows, West St. Paul, 457-9589

One of Broadway's splashiest and flashiest musicals is a contemporary retelling of the "Romeo and Juliet" love story. Runs thru May 23.

## DANCE STEPS

**MINNESOTA DANCE THEATRE** completes its current season this weekend (15-17) at 8:30 p.m. Friday and Saturday, 3:30 and 7:30 Sunday, at the Hennepin Center for the Arts, Studio 6A. Performances will include George Balanchine's "Concerto Barocco," an abstract ballet set to Bach's "Concerto in D Minor for Two Violins;" the pas de deux from "Les Sylphides," the classic one-act ballet by Michel Fokine; & MDT Artistic Director Loyce Houlton's "Carmina Burana," a series of dances set to Carl Orff's cantata based on thirteenth century secular songs and poems in which Houlton uses the image of a medieval tapestry to dramatize religious fervor & guilt, social oppression & rebellion, morality, & the inevitability of death. (See review this issue.)

**TWYLA THARP DANCE** comes to Northrop tomorrow & Saturday (15 & 16) at 8:00 p.m. See this issue.

Page 9d'ART

## STARS & BARS

**CABOOZE** (17 Cedar Ave., Mpls.) Former Black Oak screamer **JIM DANDY** presents for your listening pleasure (?) a new band, **SAVAGE**, beginning Friday (15, 16). ID's should be checked closely at this extravaganza.

**CHICAGO BAR** (23 N. 6th St., downtown Mpls.) The weekend (14-16) attraction here is guitarist **WILL SUMNER**, whose Tropic Zone LP is in heavy rotation at KTWN, KDAN, and "CCO. It's wimp jazz, but tastefully done, and feedback on the live presentation has been most favorable.

**DUFFY'S** (2601 26th Ave., S. Mpls.) Monday's (18) attraction, **A TEAR-DROP EXPLODES**, are in the forefront of the latest pack of neo-psychedelic bands from ugly but reliable Liverpool. If they don't take themselves too seriously, this could be the weekend's best rock bet.

**EXTEMP COFFEEHOUSE** (325 Cedar Ave., Mpls.) Irish traditional musician **DAITHI SPROULE** has been wowing the Celtic set in St. Paul on a regular basis. He makes a rare pit-primage to fair Minneapolis tonight (14), and with a name like his, he'd better be good. **ROBIN & LINDA WILLIAMS**, that dynamic West Virginian duo, will be present for two evenings of glorious harmony and corpse humor beginning Friday (15, 16).

**NEW RIVERSIDE CAFE** (329 Cedar Ave., Mpls.) Next door, at the venerable vegetarian restaurant cum music spot, the ace all-female string band **ROSIE'S BAR & GRILL** will be returning for a one-nighter, Friday (15). Always a treat.

**SAM'S** (28 N. 7th St., Mpls.) Rock old, new, and in-between is on display Thursday, May 14, 1981

play this week. **Onetime punker turned '80s fanatic ROBERT GORDON** unveils his heavy-on-the-echo-chamber tenor and **J-Wax hairdo Monday (18)**. English proto-punk prince the **STRANGLERS** try to commercialize, ever so slightly, the music of the mother country's mixed-up, late '70s youth Wednesday (20). And their opening act, our own hilarious **HYPSTRZ**, offer primo '80s garage rock and a shameless cover version of "Funkytown" that accents the line "Gotta move on . . ."

**UNION BAR** (507 E. Hennepin, Mpls.) Two generations of blues greatness ascend the stage this week. **ALBERT COLLINS**, the Texas-born "Ice Picker" with the mile-wide smile and yard-long Master Charge bill, is featured "in concert" Sunday (17). Arrive plenty early, or save your gas. Tuesday & Wednesday (19, 20) the King Bee himself, **MUDDY WATERS**, checks in for his annual Minneapolis shindig and history lesson. Watch for **MOJO BUFORD** on a battery of harps, and get your tickets in advance to be safe (at Donaldson's or the bar).

**WILLIAM'S PUB** (2911 Hennepin S., Mpls.) A Wednesday (20) concert by **ODETTA**, billed with only a little hyperbole as "the first lady of folk," highlights this week's Pub calendar. Also on tap: three nights (17-19) of the ever-smiling **LYNWOOD SLIM**, a calypso weekend (15, 16) with **JOHN BAYLEY**, and a no-cover Friday (15) afternoon wind-down with jazz trumpeter **GENE ADAMS & FRIENDS**.

**ZOOGIE'S** (14 S. 5th St., Mpls.) Yet another Springsteen-esque rocker with heavy corporate backing, **WILLIE NILE**, makes his Twin Town debut Saturday (16).

-D.D.

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Local filmmaker Dianne Peterson

## F I L M

# Woman imagemakers

A Night of Women's Films/Movingimagers Series/Landmark Center, 8:00, May 14/Andrea Eis *I Always Squirr in the Sun*, Danielle Fredrickson *Night Life* (documentary on Take Back the Night March), Linda Klosky *Ute Lake*, Bonita Wahl *Sylvia and the Phantom*, Susan Lucey *untitled*, Sheryl Mousley *Mexico and North Shore*, Dianne Peterson *Ray*. Several of the filmmakers will be present to discuss their work.

by Jacquelyn N. Zita

The going cost for a Hollywood film these days is around \$10 million. However, a lot of money does not necessarily ensure a good product; in fact, some of the most interesting films are made with limited resources, right in people's own back yards. Case in point: the series of experimental and documentary films by Minneapolis women filmmakers to be presented tonight at the Landmark Center, 8:00 p.m. This program, a continuation of the Movingimagers series, collects a garden of delightful and inspiring new works.

Included in the program is Susan Lucey's new untitled Super-8 work, which she says is a work of anger that resolves into joy and love. This film, projected at various speeds, is one of the most stunning pieces of filmic art I've seen in a while. Using a multi-track sound system at the Landmark Center, with two speakers in front, 17 speakers in the ceiling and three in the back, Lucey, together with sound artist Ellen Fullman, has created a splendid aural space that suspends the viewer in an amniotic atmosphere while at the same time pulling the viewer into the center of a series of hypnotic spiraling and circling images.

The film opens with a montage of fragments from Dreyer's *Joan D'Arc* projected through a red filter. The fluid progression of images and the hypnotic sound effects transport the viewer into a state of terror and vulnerability. These feelings are then soothed by the film's longer voyage of swirling images created by Lucey's rotating camera. In one section, the camera

circles around a man lying in a field of leaves, transforming the ordinary image into an intimate and almost sensual experience. In an interview, Lucey, who teaches sculpture at the University of Minnesota, commented on the four-year process behind this work. "There is a dance rhythm that pervades the kinesthetic level of this work. Sometimes I knew when I was on and I could 'sculpt' the work in shooting with the camera. These parts of the film are unedited in the final work because the mood is caught in that moment when I was able to commune with the material."

Although of a different style, Bonita Wahl's film *Sylvia and the Phantom* is an equally fascinating and existentially studied work. Wahl also uses a soundtrack by Ellen Fullman that is, again, angst-and-swoon producing. Wahl, who teaches art and film at Bethel College in St. Paul, comments on her own artistic and intellectual involvement with film.

"I cut and edit my films with a blanking process or with veils. Just when something happens, I deny it. Just when something is perfect, a new contingency, an interruption happens. That feels more like reality or more like the reality of human relationships. There are moments of peace, and then invasion, imperfection, nonresolution. I am interested in how these boundaries are violated. I don't really think there's such a thing as resolution and completion."

Wahl's *Sylvia and the Phantom*, the middle film of a longer trilogy, consists of a series of episodes, mostly non-narrative and richly symbolic. Many of the events are mundane and private, others highly constructed, as is a scene in a field with a male photographer shooting a romantic kitch image of three women in long, flowing white gowns. In each case, a subtle interruption disturbs our reading or appreciation of each episode. Interestingly enough, it is often the man who invades the serenity of Wahl's images and the woman who mends the imperfections of reality to give the appearance of perfection. The filmmaker, herself a woman, remains curiously detached but obviously feminine in unmasking the duplicity and imperfection of life's contingencies.

Sheryl Mousley's *Mexico and North Shore* are two very short "internal travelogues" from family

vacations. These films exemplify another extraordinary use of Super-8, with in-camera editing and an eye for the ironic object, sorted out from the lure of all the other objects designed to attract tourist attention and money. *North Shore* uses a series of juxtaposed cinematic metaphors—rubber fishing worms, postcard images, dead fish, and scenes at the shore—not your usual vacation home-movie. *Mexico*, though the less polished of Mousley's two films, is likewise a curious study of the absurd as tourists explore an ancient Aztec ruin.

*Ray* is a brief, playful new work by well-known Minneapolis filmmaker Dianne Peterson. Ray, a mentally retarded worker at Minneapolis Diversified Industries, visits Peterson at Film in the Cities, where she is associate director. She befriends Ray, long-time fixture at the film school, and helps him develop his interest in sound recording and Super-8 filmmaking. In the film, Peterson directs Ray from off camera as he goes about his usual business at Film in the Cities; he makes a telephone call and records his friend's voice, then he sings a song. The film leaves the viewer uneasy about the director's motives.

Linda Klosky's new work, *Ute Lake*, part of a landscape series of films, is a compelling study of natural water patterns and flowing repetition. As though transfixed by this one spot on the earth, the camera's captive vision will not release our attention. As viewers, we are pulled into the imagery of an infinite universe of movement and depth. This fixation belongs in part to the natural rhythm of the water and in part to Klosky's reworking and manipulation of the filmed images. By subtle use of optical printing, she induces many new soft and luscious rhythms into the already beautiful flow patterns.

Is there a feminine way of making films? Again the question begs for an answer in the same way that imagination yearns for its realization in art. We have many hints and glimpses, but no definitive answer. What is exciting about the work of these independent women filmmakers is their unmitigated lack of compromise. The result of their endeavor is rich, despite the absence of multimillion dollar support and institutional direction. I firmly believe there are even more such successes yet to come.



Minnesota Daily

# Monster Maker

by Eric Lindbom

In 1933, movie audiences gasped as a gargantuan simian fought for his life from atop the Empire State Building. King Kong, the quintessential behemoth, swatted passing airplanes as though they were mosquitoes as he eyed Fay Wray, his ever-screaming, microscopic heartthrob. But the off-screen Kong stood a few inches tall and only became colossal through the ingenuity of creator Willis O'Brien.

Ironically, 43 years later, Hollywood mogul Dino de Laurentis squandered millions building a Kong model as large as the helium-propelled Bullwinkles that float past Macy's each Thanksgiving. Bigger wasn't better.

This lesson wasn't lost on Ray Harryhausen, heir to O'Brien's throne, who has created scores of dinosaurs, mythological beasts, and flying and swimming creatures through the miracle of stop-motion photography.

Last Saturday afternoon, an affable Harryhausen introduced me to three "friends": a fearsome two-headed dog, a grotesque mermaid with snakes for hair, and a pointy-eared, cloven-hoofed demon. All three were movable figures Harryhausen had hand-built for *Clash of the Titans*, a film version of the Greek myth of Perseus and Andromeda that opens locally June 12. Harryhausen was in town to plug the new film at the Walker Art Center's Harryhausen retrospective and to explain how his creations work.

Harryhausen explores the visual possibilities of each figure through drawings, then foam rubber models are made. Over 100 metal joints are encased in some of the more complicated creatures and each can be contorted by hand into a variety of positions, like all-purpose Gumby dolls. When making a film, Harryhausen bends the models, a fraction of an inch at a time, and shoots them frame by frame.

This painstaking process requires patience, since every twitch in the model's eye must be hand adjusted by the animator. When all the stray celluloid is meticulously spliced together, the model comes to life and another Harryhausen creature is born.

The creature's movements are superimposed over the movements of the real life actors who are filmed

beforehand. So the animator choreographs the actors' every move to coordinate with the animated beings. Since many Harryhausen films have sequences featuring swashbuckling heroes like Sinbad crossing swords with animated creatures, the need for perfect coordination is obvious.

For instance, the famous finale of *Jason and the Argonauts* (1963), in which Greek heroes swordfight a horde of animated skeletons, took Harryhausen four-and-a-half months to perfect.

The 60-year-old Harryhausen got hooked on animation at the impressionable age of 13, when an aunt who worked for Sid Grauman's mother received two free tickets to a show at the Grauman Chinese theater. "It was an obscure picture called *King Kong* and I've never been the same again," he recalled.

With a borrowed camera he dabbled in 16mm stop-motion photography. After a stint in the army, he started making 10-minute animated Mother Goose films for grade schools. His *Rapunzel*, *Little Red Riding Hood*, and *Humpty Dumpty* still show up in schools, he said, but added that he considered these films "teething rings" since they taught him rudimentary animation.

In 1946, Harryhausen fulfilled a lifelong dream when he worked with his idol, O'Brien, on *Mighty Joe Young*, another out-sized ape saga. (Both *King Kong* and *Mighty Joe Young* will show at Walker this Saturday at 7:30 to conclude the retrospective.)

Harryhausen struck up an association with his current producer, Charles H. Schneer on *It Came From Beneath the Sea* (1955). That film chronicled an attack on San Francisco by a giant octopus. Though budget constraints dictated the octopus to be a mutant (five arms are cheaper than eight), it still managed to pull the Golden Gate bridge into the drink.

The mediocre *Earth vs. The Flying Saucers* (a regular on Mel Jass' matinee movie) from obscurity with an awesome climax in which the Washington Monument, the White House, and most of Washington D.C. is demolished by crashing alien space ships.

Though Harryhausen did animate the prehistoric monsters that roamed through *One Million B.C.* (1966) alongside Raquel Welch's



Harryhausen touches up *The Kraken*, a sea beast that destroys a city in *Clash of the Titans*

buxom cavewoman, dinosaur animation became passe by the mid-60s and the field was monopolized by Godzilla-fearing Japanese filmmakers.

Harryhausen concentrated on fantasy films like the fanciful *First Men in the Moon* and *Mysterious Island* and a trio of adventurous Sinbad films that included some of Harryhausen's most immortal manifestations, like a giant cyclops and a six-armed, sword-wielding Buddha. These films were saluted in short film clips at WAC's program and each met riotous applause. Harryhausen also showed some famous special effect clips from the MGM vaults, discussed his dream project (an animated Dante's Inferno) and dispelled the rumor that he was asked by George Lucas to work on *The Empire Strikes Back*. "He took me to lunch and I was pleased to shake the hand that made four hundred million dollars."

Like his classic *Jason and the Argonauts*, *Clash of the Titans* reveals his fascination with Greek mythology, rather than conventional space-monster-on-the-loose story lines.

"These Greek myths have lasted for 2,000 years and there's no reason to believe they won't last another 2,000. And there's a built in fantasy element to it that lends itself to animation," he said.

Like the Sinbad films, *Clash* was filmed entirely in foreign locations to give it an exotic feel. It's by far the most expensive Harryhausen project yet, but he blames inflation for much of the huge budget.

"You used to be able to predict in the '40s and '50s that if you put certain elements in a film you'd have a 50 percent chance for success. Movies are riskier now. Some of the most amazing things will cost pennies and a \$40 million *Heaven's Gate* will close the first day," he said.

His choice of examples was interesting, since United Artists is releasing his film and is still financially crippled by Micheal Cimino's multi-million dollar fiasco.

The success or failure of *Clash* could greatly affect the already uncertain future of United Artists and producer MGM. But this summer, *Clash* will have to compete with two other special effect-oriented releases, *Superman II* and *Outland*, a monsterless shoot'em up in space starring Sean Connery and Peter Boyle. Since it's neither campy nor violent, *Clash* seems the least sure bet of the three.

"I think the public is fed up with outer space films because there's so many of them and they all say and do the same thing," Harryhausen said. "I imagine everyone will reach a saturation point."

Seeing *Clash* in a comfortable but minuscule Skyway screening

HARRYHAUSEN to 15

## DUMBWAITER from 17

cent of Laurel and Hardy—a resemblance further enhanced by their appearances. Mullen is a heavy-set man while Denton is thin and wiry. But neither actor conveys the menacing hardness that would make both of them more believable as killers.

Further, both actors build their characters' agitations too rapidly. Part of the play's impact depends on the gradually developing tensions between the two men. If they start out agitated, they have nowhere to go.

Director Chalcraft has chosen to direct the play without the use of British dialect. While this simplifies things for the actors, the choice diminishes the impact of the script somewhat. Pinter has loaded the dialogue with working-class British slang, none of which works very well when delivered in distinctly Midwestern accents.

In sum, the Olympia production is a Pinter play without Pinter's most distinctive qualities. The menace behind the comedy, the British flavor of the dialogue, the slowing building tensions—these are all vital to an effective Pinter production. So, though the Olympia production conveys the play's humor quite well, it does not, in the end, do full justice to the richness of the script.

## SLOANE from 3

musicians, the series has some right-wing political overtones. One song at the Southeast Asian concert was a diatribe against Communist cruelty, and Cliff's pogrom notes referred pointedly to the North Vietnamese government as "Soviet-backed."

The refugees have a right (and perhaps even a duty) to sing and speak of their own historical experience. But it seems to me this may give a one-sided view of world music. (No one, for example, would expect to get a complete and accurate picture of the United States by interviewing only refugees from the draft who have settled in Canadian cities.)

In response to these reservations, Cliff said, "Since 1975, it's less and less desirable to be a Marxist."

Cliff still believes there's a great deal of truth in the Marxist diagnosis of what's wrong with capitalism, but he thinks that Marxist solutions haven't worked well when put into practice. Does the concert series retain any trace of the politics that got Cliff into the coop movement? "I'm combatting ethnocentrism," he says. That seems like a worthy objective, and one which should keep him busy for the foreseeable future.

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**FILM**

**'Siberiada': Beyond Exile**

by Charles Sugnet

There's a repeated joke about exile in Andrei Mikhalkov-Kontchalovski's *Siberiada*. As two Moscow bureaucrats make a controversial decision, they laugh nervously, and one says: "They can't exile us any farther than Siberia." The laughter is deeper when the joke is told in Siberia. By living in a place whose name is synonymous with exile, the native Siberians have put themselves beyond punishment, and have achieved a certain degree of freedom.

But the joke underlines one of the pitfalls faced by any Soviet director who sets out to make an epic about the development of Siberia. To us in the West, and presumably to the Russians themselves, "Siberia" means not only Czarist exile but also Stalin's camps. A good deal of Siberia's development was accomplished with the slave labor of political prisoners, but directors working under the Brezhnev government can only hint at this part of Siberia's history. So this "song of Siberia" is perforce a partial one, and not the whole truth. Its epic boasting is sometimes overwhelmed by the ghosts it cannot mention.

Mikhalkov-Kontchalovski does build in some allusions to Stalinist horrors. In the film several Siberians wear, in turn, a pendant inherited from a Czarist prisoner; the pendant consists of links from the prisoner's chain, reminding us that Siberia continued to be a prison after the Bolshevik revolution. Pointless political arrests followed the revolution, and there's a scene where a character who is trying to embrace his father has to crawl through a doorway blocked by a poster of Stalin. But these reminders are not an adequate substitute for the direct treatment of the Gulag prison camps that a full *Siberiada* would need.

*Siberiada* has other defects as well. There's too much "lyrical" camera work: long shots of people running joyously through nature (as in a Salem commercial) and hokey, portentous footage of the evening star offering inspiration. The documentary footage spliced in to give historical orientation doesn't set up interesting juxtapositions. It remains the equivalent of a sign saying: "The Revolution: Time Passes, Monumental Events Occur."

For all its drawbacks, however, the film gets better as it proceeds, and is finally interesting. The subject itself is intriguing. It is an area so large that its swamps alone are three times the size of France. Because of certain geological differences, Siberia is a land of rivers rather than one of lakes, but its flora and fauna are similar enough to fascinate anyone interested in the North woods of the United States and Canada. The log cabins and spruce-fir-aspens forests of the movie will look familiar to Minnesotans.

Using a basic scheme like that of Bertolucci's *1900* or Olmi's *Tree of Wooden Clogs*, Mikhalkov-Kontchalovski traces the history of the small Siberian river town of Yelan from the feudalism of 1900 to the oil boom of the 1960s. Along the way he gets some excellent performances from his actors, especially from his half-brother Nikita Mik-

halkov. Nikita, who directed and acted in the critically acclaimed films *The Slave of Love*, *Oblov*, and *Unfinished Piece for a Mechanical Piano*, acts extremely well, and sometimes he resembles Giancarlo Giannini, Lina Wertmuller's brilliant leading man. Lyudmilla Gortchenko is fine as a blowsy but sensitive small-town woman.

As *Siberiada* progressed, I watched it less for its surface fiction, and more for what it implied about life in the Soviet Union. The easiest way to convey this is simply to list observations on certain topics, with the caution that I am not at all an expert, and that these remarks are based on a single film made in 1978.

ally threatens the townspeople with development: the worst thing he could do to them is to pave the streets and put up high rises. He knows it and they know it. Then, in a wonderfully directed scene, he goes out for a wild ride on his tracked vehicle, which grinds mindlessly through swamp and forest, crushing everything in its path.

Work: In American movies, work is frequently seen as a pain in the ass, to be endured until the weekend. Or it is hopelessly romanticized. Mikhalkov-Kontchalovski is able to show people on the drilling rig whose work matters to them, and who care about each other because they work together. Some of



**Nikita Mikhalkov and Lyudmilla Gortchenko**

**Sex:** Much of the sex in *Siberiada* is in the Russian tradition of wife-beating. Foreplay involves fighting, a little tearing of clothes, perhaps some fooling with whips in the barn. But even within this brutal tradition, women have some freedoms you won't often see in Hollywood movies. Over and over again in *Siberiada* women are the aggressors in sex play, and Mikhalkov-Kontchalovski doesn't find it necessary to make their frankness funny or frightening.

this may simply be the latest version of Stakhanovite propaganda, but I found myself genuinely thrilled when the drill bit first went into the ground, and genuinely upset when an accident slowed the drilling process. I don't mean to imply that everyone in the Soviet Union whistles to work in the morning—the facts may be quite the opposite—only that it is still possible to imagine industrial work as significant in a way that we have largely lost.

**Environment:** The Soviets seem far behind the more enlightened Western groups in their consciousness of the dangers posed by toxic chemicals, nuclear wastes, and acid rain. During the 60 years covered by *Siberiada*, Russia became a developed country by having an intense love affair with technology and heavy industry. So it's interesting to see this movie questioning the virtues of the very development it sings in such epic tones.

**Vodka & Deracination:** Right from the beginning, with its murky bottles of Siberian home-brewed vodka, *Siberiada* confirms the astonishing statistics about alcohol consumption in Russia. Right-wing commentators would like to ascribe the high alcoholism rate to the discouragements of communist life, though capitalists have nothing to brag about in the chemical dependency department either.

Early in the film, an old man claims that the trees of the forest actually cry out when you cut one of their number down. When one of Yelan's sons returns to the town with an oil drilling crew after the war, he gratuitously breaks down the town gate with his bulldozer, then hops off and leaves the machine running, scattering the citizens in terror as it lurches through the town. The oil driller Alexei, played by Nikita Mikhalkov, actu-

*Siberiada* shows a pattern of uprooting. Personal lives are deferred and distorted by historical events, including the revolution and Stalinism, but also including Hitler's invasion and the enormous, painful losses inevitable when a primitive society undergoes rapid development. As Alexei, the heroic warrior and worker, says when his old sweetheart tells him she no longer needs him: "Only my country has always needed me. Nobody else has." Pass the vodka.

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Albert Brooks: not asking for belly laughs

## Parody to be Parodied

**Modern Romance** directed by Albert Brooks, scripted by Brooks and Monica Johnson/starring Albert Brooks, Kathryn Harrold/opens Friday

by Ann Miller

**M**odern Romance is one of those movies that tries so hard for an air of contemporary cool that it winds up as a parody of itself. Director/co-writer/star Albert Brooks blandly satirizes Vitamin E, space war films, jogging, and phone-answering machines as if they were subjects on flash cards. Someday soon, Modern Romance, and films like it, will be fodder for take-offs, because its lampoons of the accoutrements of contemporary life are so heavy-handed.

Brooks, who is known mostly for old Saturday Night Live appearances, plays a Los Angeles film editor who's cutting a science fiction thriller. His girlfriend, played by Kathryn Harrold, is gorgeous, intelligent, and personable, yet he breaks up with her for the umpteenth time because their relationship is a "no-win situation—like the Vietnam War."

Brooks' character immediately starts to behave as if his umbilical cord has just been painfully severed. He can't work or sleep. He swallows Quaaludes and clings to the phone as if it were a lifeline. He

engages in monologues that sound vaguely familiar, perhaps because we've heard them before in Woody Allen's *Play It Again, Sam*.

The first segment of *Modern Romance* is fitfully funny, but its one-man talks quickly grow tedious. And none of it makes sense—after all, he dumped her, not the other way around.

Like many victims of an assassinated affair, the whining Brooks decides to start a completely new life, one to which physical fitness will be intrinsic. In *Modern Romance*'s best sequence, he buys overdose amounts of miracle vitamins, then is intimidated into purchasing a surfeit of running gear. It's a whimsical demonstration of how people think they can take care of their internal needs by working on the external.

Within 24 hours, Brooks has predictably bullied his way back into Harrold's bed. Once their relationship is on again, he rapidly retrogresses into obsessive jealousy that makes John Hinckley's infatuation with Jodie Foster look like puppy love.

Harrold's performance reveals no clues as to why her character endures her lover's untrusting, semi-malevolent behavior. The script doesn't allow her many sensible responses to her co-star's actions, either. She's just there for Brooks to jump at; he acts, but she doesn't react.

Brooks is not asking for belly laughs in *Modern Romance*. He's

looking for uneasy chuckles of self-recognition, and he does get a few of those. Many people drive around the house of a love object without realizing their motive, as Brooks does early in his film. Yet most people don't bust in on the same person during his or her heavy business deal to pick a fight, as he does. The second half of the movie demands patience, but pays off only in frustration.

The director obviously thinks his movie accurately documents people, life, and situations that are primarily real and secondarily amusing—as life can be. He's trying to come up with a portrait of the over-30 generation, people who make commitments and settle down. But he doesn't provide comic moments or manufacture a mirror that reflects his target audience.

Woody Allen's *Annie Hall* is the ultimate film treatise on the foibles of modern relationships. It's carefully crafted and firmly grounded in a definite period, yet due to its structure, pacing, and original gags, it's already earned classic status.

The two films show the contrast between brilliant talent and the ability to write and direct a passable movie. Allen's film triumphs by being both trendy and trenchant. Like Earth shoes and kung fu movies, *Modern Romance* is another fad we will condescendingly snicker at some day soon.

ording to plot, and his actual experience. He has a relationship with an aunt that is similar to the sadomasochistic one between Bette Davis and Joan Crawford in Robert Aldrich's *What Ever Happened to Baby Jane*. When she whines one too many times, he dispatches her down the stairs like Richard Widmark getting rid of the old lady in *Kiss of Death*. After that he enacts revenge fantasies in the style of his favorite films. (He boasts of having seen three films a day for a year without fail.)

All in all, the difference between *Fade to Black* and the countless scream-inducers is that we can empathize with its maddened, pathetic central character. The problem with films like *Friday the 13th-Part 2* is that, although there is some effort at humanizing the victims, they remain interchangeable pawns in a fright game. *Fade to Black* isn't a terrific work by any means (though Christopher's performance is), but at least we can relate to the characters. Put some real characters in something like *Friday the 13th*, and we'd probably find it unbearable. Perhaps it's better for our sanity that there aren't any.

**A.M. RELIGION** from 7  
chological puzzle that many people are trying to reassemble today. Whether they will be successful in their atavistic endeavors remains to be seen, but presently they are safely corralled in an early morning, low rating time slot.

Borrowing some convoluted logic from these video religious practitioners, it's safe to say that if God had meant for people to watch these shows he wouldn't have put them on at 6 a.m. When Nietzsche wrote in *Thus spake Zarathustra* "Blessed are the sleepy ones for they shall soon drop off," it's easy to imagine that he was presciently seeing these shows. One would indeed be blessed to drop back off to sleep during this monotonous early morning evangelism.

**HARRYHAUSEN** from 13  
room may have done an injustice to the special effects, but the film was still entertaining. Laurence Olivier is a formidable Zeus and Burgess Meredith is a colorful thespian, but Maggie Smith, Claire Bloom, and Ursula Andress as Olympian goddesses have little to do and are clearly just along for the

ride.  
The animated creations are marvelous, though an iron owl that sputters metallic gurgles seems like a ripoff of R2-D2 rather than legitimate comedy relief. Medusa, the snake-haired aberration whose face turns men to stone, is one of Harryhausen's most nightmarish creations, and scenes of the flying horse Pegasus are touching. But since few filmmakers use stop-motion, clay-figure animation techniques these days, young audiences may find the film "fakey" instead of far out.

A more gnawing question is whether the film's warmth and optimism will be a turn off. Violent, nihilistic horror and sci-fi films are currently popular.

"I don't see why everyone has to make pessimistic pictures; with the problems we're in today we need optimistic pictures, not pessimistic ones. Too many people are looking in the garbage can and we're trying to look up at the stars."

**HORROR** from 16  
Grant, and Hopalong Cassidy.

His problem is his inability to distinguish between film fantasy, in which everything works out ac-

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3 P.M.	Rems (high energy rock)
4 P.M.	Replacements (power trash)

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**!Hasta la vista, Ginny!**

Best of luck from the d'ART staff

F I L M

**F**  
**is for  
Fright**



Amy Steel makes a pitch for *Friday the 13th Part 2*

**Fade to Black**/directed & written by Vernon Zimmerman/with Dennis Christopher, Linda Kerridge, Tim Thomerson, Norman Burton, Morgan Paull

**Fear No Evil**/directed & written by Frank LaLoggia/with Stefan Arngrim, Elizabeth Hoffman, Kathleen Rowe McAllen

**Friday the 13th-Part 2**/directed by Steve Miner/written by Ron Kurz, based on characters created by Victor Miller/with Adrienne King, Amy Steel, John Furey, Betsy Palmer/Skyway, Apache, Yorktown, drive-ins

by David Dean

The most unintentionally funny incident in *Fear No Evil* takes place on a demon-infested island where a teenage hood confronts a fellow student (Stefan Arngrim) who is the latest incarnation of Lucifer. Previously, the hood had taunted boy-Satan for being an unhip dude, unwilling to smoke grass because it might cause him to grow tits (the hood's words). Horror-of-horrors, the caddish bully later feels a strange itch, rips open his shirt (or blouse) and sees he's sprouted a ripe set of breasts. It's too much for him, so he stabs himself in the belly and groin.

Like *The Final Conflict*, *Fear No Evil* is one of many entries in a preponderance of films that can be lumped in the genre of American Guignol. Just when you think that the current lust for blood-and-guts cinema has spent itself on the littered screening room floor of popular consciousness, up pops a whole new spate of thrust-and-hack epics.

I thought that an intensive viewing of three new horror films would put me a bit ahead of the cult crowd. But no, after I had returned from back-to-back viewings of two films and had mindlessly turned on the TV set, commercials announced two soon-to-be-released horror films. Like the characters in the films, horror movies never die.

In *Friday the 13th-Part 2* a killer pops up everywhere, through windows, out of placid ponds, behind the orange juice in the refrigerator,

just about everywhere.

These films rely too much on the surprise tactic where a dangerous type wielding an extraordinary assortment of weapons suddenly pops out from behind something. The films can only be viewed as pleasure machines. Judging from a downtown viewing of *Friday the 13th-Part 2* on opening night, the pleasure the audience seeks is mutual emotional masturbation—collective fear and screaming as a form of release. The shouting, laughing audience was extremely vocal. Still it was suckered in by the sudden appearances by the mad killer who sunk another knife, or another hatchet, into the victims' throat/solar plexus/groin/what-have-you.

I didn't see *Friday the 13th-Part 1* because I had received my fill of last year's horror movies. (*Mother's Day* proved to be the most gruesome of all.) I heard *Part 1* was a low-rent production, and was subsequently surprised to find it listed in trade reports as one of the biggest grossers of last year. It had no "name" actors in it but it was made on a low-budget—so it recouped its production costs quickly.

*Friday the 13th-Part 2* has a long pre-credit sequence in which the only survivor of Part 1's mayhem has nightmares about her experiences, and then—I doubt it will spoil your surprise—is caught and killed by Jason (Warrington Gilette), the psycho-killer whose killer-mom was behind all the deaths in Part 1.

Admittedly, the makers of *Friday the 13th-Part 2* do show some talent in establishing convivial characters who are dispensed with quickly. It's all the better to sharpen our fear if we happen to care about them. Yet underlying our concern for them as characters (and, of course, as actors in dangerous stuff like this) is the question of why we care to see them being terrorized.

A large portion of the available film audience would quickly answer that they don't care for it at all. And one can only begin to offer reasons for the large, supportive audiences for things like *The Texas Chainsaw Massacre* as well as other horror films.

Sophisticated and often cynical young people (the sort of audience

that considers it a rite of passage to watch Divine eat dogshit in *Pink Flamingos*) think they're campy fun. And unsophisticated viewers, immune to the subtleties of anything approaching art, attend out of boredom (movies are cheap, compared to theater, etc.) and get their feeling blasted by watching people brutalized. And last, but not least, some viewers actually want to treat horror films seriously. But if the two major themes of art are sex (or love) and death, horror films fulfill the basic requirements of a valid artistic experience.

Yet even with its technical sophistication, *Friday the 13th-Part 2* is too crude to have any enduring value. (Of the two themes, sex and/or love is my personal favorite, which is why I am basically immune to their intended effects, except on a superficial level.)

I like some of the effects in Frank LaLoggia's *Fear No Evil*, which is basically silly stuff. The Antichrist is reborn in Upper State New York, grows up a genius with scholarships to Harvard, Yale, and Columbia, but blows everything because he's stopped by God's three archangels who are incarcerated in an old priest, his sister, and a young, nubile woman (Gabrielle). The whole situation is very similar to the recent *The Final Conflict* except it's more fantastic. It's doubtful whether serious Christians could get off on this tripe, and some could find this schlock account of the battle of God vs. Lucifer deeply offensive.

*Fade to Black* exhibits some smarts, though it's not so much a good movie as some "business" surrounding interesting performances by the actors, especially its star Dennis Christopher. He first came to my attention as one of the characters in Robert Altman's *A Wedding*, though his claim to fame is the central character he played in Peter Yates' charming coming-of-age film, *Breaking Away*.

In *Fade to Black*, Christopher plays a stock boy in a film distributing firm who is totally infatuated with Hollywood movies and begins to act out fantasies inspired by his favorite characters: Christopher Lee as Dracula, James Cagney in *Public Enemy/White Heat*, Cary

HORROR to 15  
Minnesota Daily

## Raisin' Raisin

**Raisin**/by Robert Nemiroff, Charlotte Zaltzberg, Judd Woldin, and Robert Brittan /Penumbra Theater/Hallie Q. Brown Theater/270 Kent St., St. Paul/Runs through May 31/224-4601.

by Michael Phillips

**R**aisin, which Penumbra opened last weekend at the Hallie Q. Brown Theater in St. Paul, is a most inspiring show. It sails past its technical deficiencies and dead spots and wins you over in no time.

Based on Lorraine Hansberry's *A Raisin in the Sun*, it is set in a late '50s South Chicago ghetto. Hansberry's story is simple, and ideally flexible as a musical. The Younger family—Walter Lee, his wife Ruth, their son Travis, his sister Beneatha, and Walter Lee's mother Lena—find a ray of hope in a \$10,000 inheritance left by Lena's late husband. Walter Lee seizes the chance to buy into a liquor store as his ticket to the good life; Mama Younger has her own dreams of a suitable home for the family.

In musical form, *Raisin* is as formulaic as *Annie* or *The Sound of Music*: it has a street-wise little kid, a crochety upstairs neighbor, a big dance number that comes out of nowhere (part of a creaky Nigerian romantic subplot), and a traditional Big Second Act opener—a stompin' Gospel number in this case. "The urban angst" elements don't impose themselves too heavily on *Raisin*. It's pure Broadway slickness from the outset.

Formula musicals aren't automatically bad, though, and *Raisin* is helped immeasurably by Judd

Woldin's engaging Gospel-jazz score. The story, even in this simplified and Broadway-ized version, offers an unusually balanced view of its characters' clashing interests. And although *Raisin*'s social statement has a quaintly nostalgic feel—it's an early '70s musical distillation of a late '50s attitude—the story and the little-heard music make it a welcome experience.

Penumbra's version, directed by Horace Bond, wisely avoids pumping any false emotional passion into the show, and the production's sheer vitality makes it all click. The Younger family is excellently portrayed from top to bottom. Dennis W. Spears leads the way with his exciting, solidly sung Walter Lee. Never lapsing into chorus-boy perkiness, he supplies the show with the drive it needs. Jearlyn Steele Battle is every bit as good as Ruth; their beautiful "Sweet Time" duet is a highlight. And Roxanne board role of Beneatha, growing particularly strong in the second act.

The real foundation to this *Raisin* lies in Edna Duncan's portrayal of Mama Younger. She gives a performance of stubborn dignity, earnestness, and honesty that remains compelling to the very end. Unfortunately, director Bond stumbles on some obtrusive pantomime a la *Our Town*—stage business that could easily be scrapped. It's more distracting than imaginative. And the inadequate sound system keeps crashing in on the action with doorbells and ringing phones that sound decidedly cheesy.

These technical flaws keep *Raisin* from really cooking. But with so many fine actor-singers on display, Penumbra's *Raisin* is definitely worth your while.



Photo/Dave Shippee

Americans: much more complex than the usual agit-prop piece

## A Tango On Target

**Americans or Last Tango in Huahuateango**/San Francisco Mime Troupe/Willey Hall/University of Minnesota

by Robert H. Collins

**I**t was a great night for pamphleteers. Long before I could find a seat for last Thursday night's performance of *Americans or Last Tango in Huahuateango* by the San Francisco Mime Troupe, I had two fists full of flyers announcing marches and meetings protesting United States involvement in Central America, nuclear energy, the MX missile, and who knows what else.

Willey Hall's lobby had been converted into a kind of protester's bazaar with vendors hawking T-shirts, posters, books, theater tickets, and raffle tickets. And around every doorway swarmed those pamphleteers distributing their flyers. It was an atmosphere full of fun and excitement, but underneath

that patina of fun was serious politics.

And this combination of fun and politics is precisely what the San Francisco Mime Troupe is all about. *Americans* is full of melodramatic heroes and villains—Saturday matinee creatures you can cheer and hiss at will. And the company's music and dancing add to the fun. There are no amateurs here; these are highly skilled singers and actors. Their music and singing is damned good on any number of levels.

But underneath all the music, dance, and melodrama is a deadly serious message. Innocent people are being killed in Central America; land reform is a myth; and the United States is sometimes a willing partner and often a dupe in these outrages.

The Mime Troupe specializes in street theater, the kind of fare made for parks and other public places. But this is a fairly sophisticated kind of street theater. Whether you buy the message or not, you can't help but be impressed by the San

Francisco Mime Troupe.

*Americans*, for all its inherent melodrama, is much more complex than the usual agit-prop piece. The American ambassador to San Martin, for example, is presented as neither a villain nor a hero. The ambassador's big mistake is believing he can walk a tightrope between the left and right wings. He wants to keep the United States in the middle of the road, and that's a sympathetic position. But the best of intentions often lead to tragic results.

Not all of *Americans* is this sophisticated. And why should it be? Street theater politics appeals to our emotions first and then our intellect. The C.I.A. and the Central American military officers are little more than cardboard targets for obvious jokes.

More than anything else, the San Francisco Mime Troupe is effective theater. Whether you believe their politics, or maintain some doubts, you end up rethinking the issues involved. That's the true testimony to their talents.

## Not So Hot

**Hot I Baltimore**/by Lanford Wilson/Punchinello Players/North Hall/St. Paul Campus, University of Minnesota/373-1570/Runs thru May 23

by Robert H. Collins

**W**hen *Hot I Baltimore* opened in 1973, playwright Lanford Wilson was hailed as one of the bright, promising playwrights in American theater. With plays like *Talley's Folly* and *The Fifth of July*, Wilson seems to have made good on some of that promise. Looking back now on *Hot I Baltimore*, we can see that Wilson's strength has always been his ability to create interesting and believable characters. His weakness, though, is that he doesn't always know what to do with them.

The play deals with a run-down hotel in Baltimore. The hotel and the menagerie of transients who live there have seen better days. In fact, the hotel is mostly a flophouse for hookers and their johns. When urban renewal threatens to tear down the hotel, and the residents are given 30 days notice, these lost creatures band together to commiserate with and comfort one another. They might not be much, but they're all they have.

Into this strange place walks Paul Granger III, who is searching for his grandfather. The desk clerk is not helpful, but eventually one of the hotel prostitutes helps Granger find some record of his grandfather's stay at the hotel.

It's clear that Wilson intends us

to see the state of the country in the state of that hotel. Outside, the train whistles indicate that the trains no longer run on time. The country as a whole is suffering from an entropic malaise; things are running down. But Wilson doesn't really know where to go with all this. Paul Granger's search for his grandfather (a search for his roots? a search for the certitude of times gone by?) is never properly explained, and is dropped almost inexplicably. As a result, Wilson's lost souls stand for nothing but themselves, and we never connect with them. Oh, they're funny enough sometimes, but they're not us.

If Wilson's play has problems, Punchinello Players' production only exacerbates matters by not having talent enough to cover the roles. This is a big cast play that requires a lot of good actors, and too many roles are mishandled.

Frank Blomgren and Martin L. Rothe exhibit a nice sense of worldly weariness as the hotel's manager and night clerk. Shannon Robinson gives us a nice picture of a prostitute who's been around but still has a heart of gold. And Lucinda Brown cuts an attractive figure as a young hooker who finds her way out of life in the hotel.

Beyond this, the acting is pretty much hopeless. To single people out would be a disservice since the acting is uniformly bad.

Director Diane Lorvig keeps the production moving at a snappy enough pace, but can do little else given the limitations of the cast.

Wilson's strength is his ability to create interesting characters, but if you haven't got the actors to bring them to life, why do the play?

## 'Dumbwaiter' Shafted

**The Dumbwaiter** by Harold Pinter/Olympia Arts Center/200 North 3rd Street/Minneapolis/Runs through May 24th/339-9398

by Gretchen Douma

**T**he press release on Olympia Arts Center's production of Harold Pinter's *The Dumbwaiter* claims it "a frightening comedy." The release is half right. The Olympia production, directed by Mitchell Chalcraft, is certainly funny. But it lacks the wicked edge characteristic of the most effective Pinter productions. The dark side of this two-person drama only occasionally shows up in the Olympia production, and what should be a distinctly disturbing piece of theater is, instead, a trifle bland.

In *The Dumbwaiter* two hired gunmen, Gus and Ben, have been sent out on a job. They await the

arrival of their next victim in a small, run-down flat in an abandoned lodging house. While waiting, they fill their time with idle chatter. In the course of their mundane chit-chat, we begin to see their anxieties. Gus, the younger partner, is beginning to have second thoughts about their line of work. He questions the motives of their employer (who always remains unseen). He confesses that the last job they did left him upset and uncomfortable. Ben, the senior partner, doesn't want to deal with Gus' worries. He wants to remain detached, efficient, and unconcerned about the work.

The play is a carefully crafted study in frustration. Its humor is always undercut by the play's sinister absurdities. For instance, in a pivotal scene, the two men's musings are interrupted by mysterious notes that descend into their shabby room via a dumbwaiter. The notes are orders for food. The men frantically attempt to fill the

orders from their meager supplies, assuming that the notes are being written by their unseen employer.

Their struggle to fill the requests is amusing, yet we sense an ominous presence lurking at the other end of the dumbwaiter shaft, artfully manipulating Gus and Ben. Gus himself senses something peculiar in the situation and remarks, "What's he doing all this for... What's he playing these games for?"

The play ends with a final ironic twist when we discover that the next victim (the man Gus and Ben have been waiting for) is to be one of the two gunmen. The job has been a set-up, a game in which cat suddenly becomes mouse.

The actors who play Gus and Ben in the Olympia production (Christopher Denton and John Mullen, respectively) perform ably in the play's comedic sequences. They have a delivery style reminis-

DUMBWAITER to 13

Page 17d/ART

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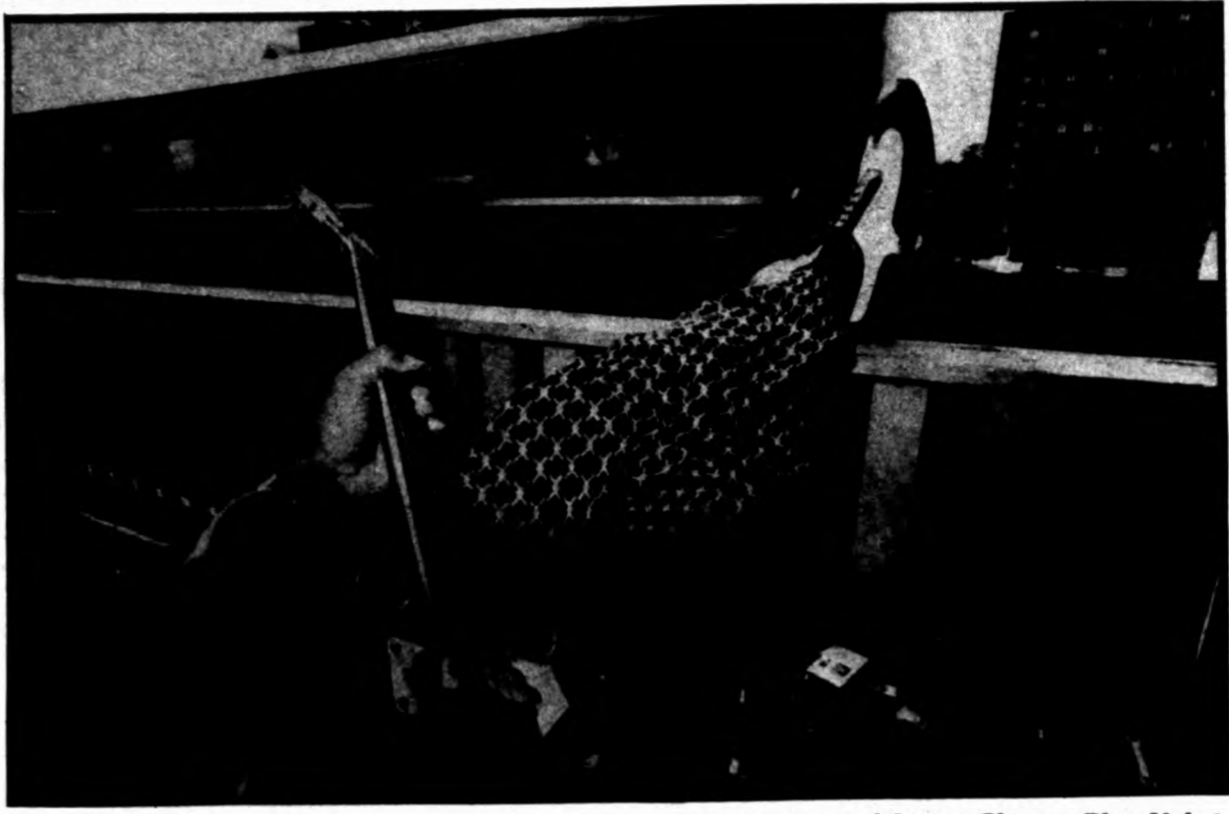
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**FOR THE RECORD**



Cover photo of *Living Chicago Blues Vol. 4*

by Jay Walljasper

**T**he Bible and the Byrds told us, "turn, turn, turn, for everything there is a season." And for blues music, the season is right now: warm evenings and balmy lust, sunny days, and sprawling parties. The blues were invented for prancing, dancing, and romancing. Not to mention drinking. So what's the wait? There's a hot crop of new blues releases at your local record store just itching for the chance to help you ring in Spring. Get to it. Put a couple of cases of Leinenkugel's on ice, gather a crowd of friends (including at least one to cuddle up with) and let Muddy Waters of B.B. King or Lonnie Brooks take over from there.

**Muddy Waters: King Bee (Blue Sky)** The Grand Old Man of the Blues hits the mark—with a little help from producer Johnny Winter and la creme de la creme of the Chicago blues fraternity. His old buddies, The Legendary Blues Band, are behind him again and every note sounds like it was put there by Zeus himself. Pinetop Perkins rattles the ivories in high form and Jerry Portnoy blows some soul-stirring harp. Bob Margolin and Johnny Winter turn in dazzling acoustic guitar performances on "I Feel Like Going Home," which proves beyond a doubt that blues players can generate plenty of electricity without any help from the power company.

There is a folk feel to a number of the songs here, giving the album a versatile vibrancy. And the title cut alone is worth the price of admission. *King Bee* doesn't quite measure up to *Hard Again*, Winter and Waters' first co-production, but neither does any other album I can think of at the moment.

**Lonnie Brooks Band: Turn On The Night (Alligator)** If I have one complaint with contemporary blues, it is the worshipping cult that has grown up around the electric guitar. Just flip through the blues albums in any record store, and you'll see that the axes are pictured more often than the performers. And inside the albums, guitar licks dominate the songs more than the United States does the Central American economy.

This trend makes the taut, versatile Lonnie Brooks Band sound all the fresher. Brooks plays guitar like the best guards play basketball. He knows when to keep control of the ball and when to pass it on to a teammate. Guiding his players through rollicking R&B numbers, big band arrangements, Southside houserockers, topical ballads, and even a sharp Zydeco-blues tune, Brooks has compiled a formidable record few other blues teams could match. The two topical numbers

here, "Inflation" and "Heavy Traffic" could use a little more practice. But his superb tune "Mother Nature," which rivals Willie Dixon's best songs for wit and emotion, and his joyful shouting vocals make this album a real contender.

**Various Artists: Living Chicago Blues Vol. 4-6 (Alligator)**

These albums are a follow-up to the fantastic trio of 1979 records that first introduced blues ace Lonnie Brooks, Jimmy Johnson, Eddy Clearwater, and Carey Bell to a wide audience. To find nine more un- or under-recorded artists, the folks at Alligator had to dip deeper into the Chicago blues well. But they were still able to scoop up some damn good musicians, most of whom—although probably not as accomplished as the first crew—deserve attention beyond the Cook County line.

The pick of the litter here is *Volume 6*. Luther "Guitar Jr." Johnson, Muddy Waters' old right-hand man, uncoils four sensational tracks that should bring him a recording contract, as happened with several of the stand-outs on the first series. He has all the ingredients for widespread popularity: a strong pleading voice, an elastic-tight band, and sizzling original guitar licks. Also on the album is Detroit Junior, Flip Wilson of the blues bar circuit. His witty songs, raspy voice, and saucy piano offer comic relief without becoming parody of Black musical traditions. Rounding out *Volume 6* is Queen Sylvia Embry, a bass player with a subtle, engaging gospel singer's voice.

Finishing a close second in this three-way race is *Volume 4*, which is led off by Chicago sax star A.C. Reed and his Sparkplugs. As local shows with Albert Collins and Son Seals have shown, Reed has a compelling voice that is put to work here on four funky numbers. Pianist Lovie Lee, helped out by stepson Carey Bell and grand-stepson Lurrie Bell, showcases a wailing voice and spirited piano playing with a New Orleans touch. Another family outfit, Scotty and the Rib Tips, offers a competent blend of soul and blues.

Son Seals' old understudy, Lacy Gibson, is the unchallenged star of *Volume 5*. His thick dramatic voice lunges out of the speakers at you, reinforced by blizzing, highly original guitar play. From suburban Harvey, Ill., comes Andrew Brown, a musical descendant of B.B. King, whose three cuts suffer from lackluster arrangements. Big Leon Brooks makes his presence known with a booming voice and steady, powerful but not outstanding work on the blues harp.

**The Fabulous Thunderbirds: Butt Rockin' (Chrysalis)** Let's put it this

way: Al and Gretchen Quie would not be happy if you loaned this album to their children. Neither would Strom Thurmond. Not that there are any four letter words here or any eloquent pleas for abortion on demand. The Thunderbirds are subversive in a more clever way: this is grubby music for lowdown hipsters.

After just a few minutes of these slow 'n' steady, down 'n' dirty, boppin' 'n' boogaloin' blues you'll no longer care who wins the great creationism versus evolution debate; it will be very clear that good 'ol sex is the nut of the matter and always has been.

Next to Kim Wilson's cognac-and-corn-curls voice, Jimmy Vaughan's subtle sensations on the guitar, Fran Christina's primal beat, and Keith Ferguson's nasty, nasty bass lines, Wendy Williams and the Plasmatics seem like *coitus interruptus*. The Thunderbirds are the real thing: raw, sweaty, and joyous.

**Charlie Watts, Jack Bruce, Alexis Korner et al.: Rocket 88 (Atlantic)** A fireball of an album that could raise the dead and coax the saxophones of heaven into mighty chorus. Boogie woogie and Kansas City jazz are the mediums here and they have aged very well indeed. *Rocket 88* is a summit conference of some of Britain's finest rock and jazz players who first got together to celebrate the 50th anniversary of the recording of "Pinetop's Boogie Woogie."

They've reunited occasionally since then, and these tracks were laid (or should I say exploded onto tape) at the Rotation Club in Hanover, West Germany. Gather your parents, grandparents, aunts, uncles, cousins, and put this one on the Victrola. If you can't all agree on the excellence of *Rocket 88*, you'll never agree on anything.

**B.B. King: There Must Be A Better World Somewhere (MCA)** This is a marked improvement over his last two albums, but still not what you'd expect from the man who was once the great blue hope. All those years of trying to infiltrate the Top 40 seem to have taken their toll. B.B.'s blues sound slick, orchestrated, and some would say, wimpy. The horns here are just a tad too mellow and the arrangements overly elegant.

But there is still some of the stuff that gets your blood flowing: hot guitar licks, tasty sax solos, and Dr. John's Louisiana-style piano. Dr. John also penned five tunes including the dynamite "The Victim." But unfortunately, they came out of the mix sounding more like Las Vegas than New Orleans.

E. A. T.

# Mud Pie

Mud Pie Restaurant/2549 Lyndale, Mpls./872-9435/ Lunch, dinner: Mon.-Fri., 11 a.m.-11 p.m., Sun., 12 a.m.-9 p.m.

by Siri Senje

**V**egetarians are bloodless, skinny types who nibble primly and self-righteously on carrots, celery stalks, and bean sprouts. Vegetarianism is a grueling, self-denying discipline suitable for aspiring ascetics. Right?

Wrong. You need only walk into a vegetarian restaurant to disprove it. Observe vegetarians of all shapes and sizes as they dig into hefty stews, rich casseroles, and creamy pies. Vegetarianism is a life-embracing, food-loving movement and it is growing in the Twin Cities. In response to it, numerous vegetarian restaurants have sprouted. Mud Pie is first in the ranks.

Though vegies and others come to the Mud Pie from all over, this friendly, unpretentious establishment is really a neighborhood cafe. With its cozy booths, warm lighting, and cheerful "waitrons," the Mud Pie is a place to chat, sip wine, and gossip. But above all it is a place to eat. Rich and spicy soups, giant sandwiches, and luscious desserts are only a few of the offerings.

To be sure, vegetarianism is nofad: it is an ancient and natural way of life in countries less rich in meat than the United States. Mud Pie's menu borrows from a variety of national cuisines. From the Arabs come hummus, a creamy dip made from chickpeas, and tabbouli, a salad based on cracked wheat. Both are rich in protein as well as in flavor and texture. The hummus at the Mud Pie (large \$2.60, small \$1.45) is excellent—fragrant with lemon and garlic. The lasagne (\$4.40 dinner, \$3.55 with salad, bread, and beverage) is a layered medley of spinach, mushrooms, ricotta cheese, and spicy tomato sauce with ground beef in flavor. With a crisp green salad and fresh water, the lasagne makes a great meal.



it makes a meal for the hefty appetite.

For lighter eaters, Mud Pie offers original sandwiches like the Mexican Mud (\$2.60 with refried beans) and a Sloppy Joe made with brown rice and soybeans (\$2.55). The tofu-burger (\$3.25) is a taste experience not to be missed. A patty of battered, deep-fried tofu (soybean curd)—crisp on the outside and smooth within—is tucked between thick slices of whole-grain bread. At the Mud Pie soups vary from day to day, and include black bean, lentil, and a marvelous minestrone Milanese. All of them can be counted for a tasty meal or a solid appetizer.

Mexican foods are a specialty at the Mud Pie. The Mexican Fiesta plate (\$4.40) is an opportunity to try a number of offerings. Unfortunately, most of these dishes are underappreciated to the point of blandness. Bring out the chili powder, please—not to speak of some garlic, onion, and jalapeno peppers. The enchiladas, traditionally smothered in a hot, spicy sauce come with a delicious tomato sauce. The guacamole is made with creamy, luscious avocado. Specialty condiments include jalapeno sauce and homemade hot sauce.

vegies, vegetarian restaurants often offer the richest and most extravagant of desserts. Can devoted vegies really indulge in such things? They sure can, and these sweets made with whole-wheat flour, real dairy products, and honey don't suffer from their wholesomeness. The Mud Pie's cheesecake (\$1.25) is all creaminess and delicate lemon flavor on a crumbly, honey-graham crust. The carrot cake (95 cents) is moist and spicy, if a bit heavy on the nutmeg. Honey ice cream and frozen yogurt from Alta Dena are also available.

While dessert decadence is encouraged, the management "insists that you do not smoke while at the Mud Pie." This may be perceived as a bit rigid (a smoker friend of mine has vowed never to return to "that self-righteous dump"), but to non-smokers it is pure joy. If you are prone to other, ugly habits, "black bitter water" (coffee, 45 cents) is served on the menu. "Black out coffee" is a specialty that is watery, designed not to give you the jitters but to keep you awake. It is a specialty that is a specialty. It is a specialty that is a specialty. It is a specialty that is a specialty.

Willie Dixon, Muddy Waters, Son Seals, Koko Taylor et al.: *Blues* Thursday, May 14, 1981

Michael Bloomfield: *Living In The Fast Lane* (Waterhouse) Paul Butterfield: *North-South* (Bearsville) With Michael Bloomfield and Elvin Bishop at guitar and Butterfield on harp, the Paul Butterfield Band

the album, the greatest single record for those of you who have been listening to the blues. Southern Johnny's *1/2 on Blues* for a while and now want a taste of the real thing. Last year, ChicagoFest brought out a galaxy full of blues stars for summer concerts, and six spirited performances by the brightest of them were captured on this low-priced disc.

The Lonnie Brooks Band opens with a surprisingly fresh version of (guess what) "Sweet Home Chicago." Willie Dixon contributes an unusual but pleasing version of his classic "Wang Dang Doodle." But Mighty Joe Young, who hasn't put out a nationally distributed album in God knows how long, steals the show with "Need A Friend." These are well-traveled musicians who learned long ago to walk the tricky blues tightrope. Energetic overkill and missing the point altogether. There isn't a weak number in this bunch.

Living In The Fast Lane is an exciting grab bag of music styles—running the gamut from ragtime to gospel to Motown—that Bloomfield has selected from his personal collection of studio out-takes before his death. The album is a testament to Bloomfield's versatility and imagination. Butterfield has moved on to a Memphis-inspired R & B sound, which on this album is largely disappointing.

There is little reason to even spin side one of it. It's nothing more than a funky translation of beautiful music.

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Now film by Jiri Menzel (CLOSELY WATCHED TRAINS, SECLUSION NEAR A FOREST) is an affectionate valentine to the pioneers of the film industry. From the partnership between an old showman and an inventive young filmmaker to Art Nouveau Old Prague, this is a must for film buffs.

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**WED.-THURS. MOVIES**  
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CITIZENS BAINS  
AT 8:30

**FRIDAY**  
THE UNICORN MAN  
AT 7:30 & 9:30  
MAJOR BREAK PREVIEW  
THE HOWLING AT 8:30

**SUN.-MON.-TUES.**  
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**Sunday**  
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AT 7:30 & 9:30  
MAJOR BREAK PREVIEW  
THE HOWLING AT 8:30

**Monday**  
WILSON & HOWARD  
AT 2:00  
CITIZENS BAINS  
AT 8:30

**Wednesday**  
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