

Feminists, U officials clash on question of campus abortion clinic

By KATHRYN KAHLER

Several feminists met Thursday with University officials to reiterate their concern that abortions are not being performed at University Hospitals.

The women, members of the University Community Feminists (UCF) and an abortion counselor, contend that as a publicly financed institution, University Hospitals must provide full gynecological and obstetrical services, including abortion, for all women.

In addition, they contend the University fails to provide adequate instruction to medical students because full abortion services are not available at University Hospitals.

"The doctors at University Hospitals seem to have the attitude that abortion is not important," said Sue Finn, coordinator of UCF. "For the medical school not to provide training for medical students does not speak well for their attitudes on women's charges."

Medical students who want to be trained in abortion procedures are taught at St. Paul-Ramsey Hospital, said Dr. Paul Winchell, professor of medicine and chief of staff at University Hospitals. He pointed out that doctors there are associated with the Medical School faculty.

It is not unusual for medical students to be trained in various medical procedures at hospitals other than the University's, Winchell said.

Robert J. Baker, associate director of operations at University Hospitals, agreed. "Health planning necessitates that hospitals work together. Some services can be offered at one hospital and not at another," he said. He noted, for example, that St. Paul-Ramsey has the only burn center in the Twin Cities.

Both Winchell and Baker said abortions are presently being per-

formed at University Hospitals for private patients. However, neither knew how many staff members currently perform abortions, or how many procedures are done each week.

To get an abortion at University Hospitals, however, the patient must establish a patient/physician relationship. In essence, the woman must already have a private physician, Baker said.

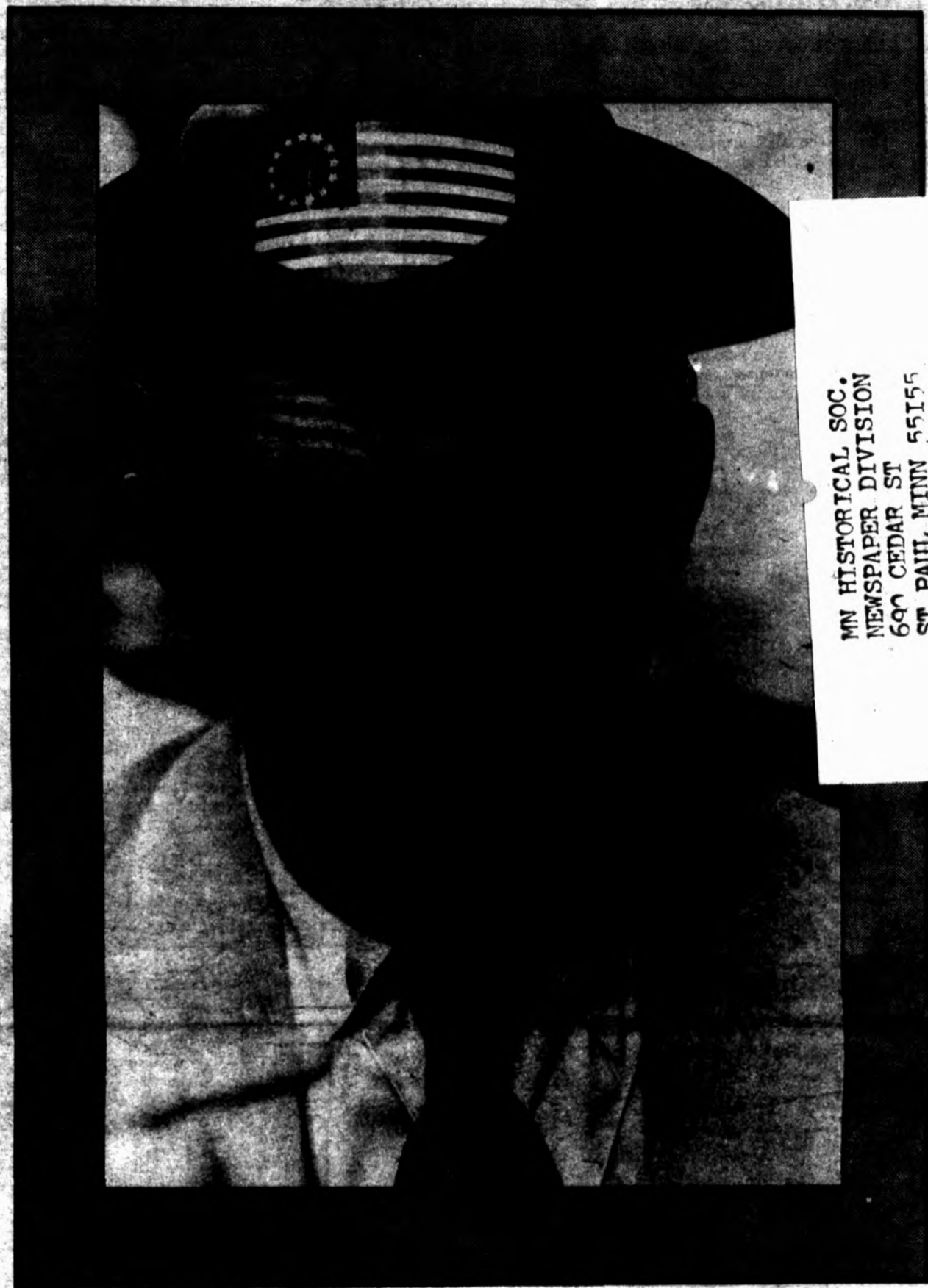
Currently, when a woman calls the Obstetrics and Gynecology Dept. to request an abortion, she is referred to another Twin Cities clinic.

Last December, the University Hospitals Termination of Pregnancy Clinic was closed because the physicians who had previously staffed the clinic left the University. Baker said Thursday the increased number of abortion facilities in the Twin Cities had also contributed to the clinics' closing.

Baker maintains there is still no significant need to warrant reopening the abortion clinic. Besides medical facilities, support services such as counselors, psychiatrists, and nurses are needed to ensure good health care for the woman undergoing an abortion. Local clinics can provide these services at cheaper costs than University Hospitals, he said.

But Jan Dietrich, a UCF member contends that Baker's arguments are not adequate. "It's a matter of priorities. Every service should be provided at University Hospitals that is provided elsewhere," she said. "It's subtle discrimination. You don't see it (abortion) as important for your needs because you can go elsewhere. We (women) rate so low that we fell out at the bottom."

Dietrich said the public has been appeased by statements of assurance from the administration that abortion services are available at University Hospitals when in fact, they are available, but to very few women.



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Student loans to resume when amendment changes defined

By DIANE EGNER

Federally Insured Student Loans (FISL) have not been available since Oct. 12, but will be available again after Nov. 15, according to Samuel Lewis, director of the Office of Student Financial Aid.

The temporary delay is a result of the Higher Education Amendment signed by President Ford earlier this month.

"We hope to know all the details of the new amendment by next week," Lewis said. "We ought to be accepting new applications by mid-November."

The Minnesota Student Loan Program (MSLP) operated by the state, returned over 300 FISL applications to the financial aid office in the past month for further action regarding the amendment.

Consequently, the financial aid office was swamped with old applications plus hundreds of new ones. This prompted their decision to stop accepting applications.

"We are waiting for guidance from the federal authorities before moving on," Lewis said Thursday.

"There is no point in accepting new applications when we can't handle the old ones," he said. "It is better for the students to just hang onto them for a couple of weeks."

The amendment makes students from families with an adjusted family income of less than \$25,000 eligible for no interest loans while they are in school. The former maximum was \$15,000.

"This is the most important part of

the new amendment for University students," Phil Miller, coordinator of MSLP, said Thursday.

"The University has the highest average family income of any (college) system in the state," he explained.

Most people believe private schools have the highest average income, Miller said. But while 50 percent of those attending private schools come from upper class families, the other 50 percent come from lower class families and are supported by scholarships and grants, he said.

The amendment also will limit yearly loans for first-year undergraduates to one-half the cost of their education, up to a maximum of \$1,500. The old maximum was \$2,500 without any stipulation on the cost of their education.

"I would prefer that this change not be in there because it will give many first-year students trouble," Miller said.

Undergraduates beyond their first year will be restricted to one-half the cost of their education, up to a maximum of \$2,500 without any stipulation on cost.

Under the former rules, a student whose education cost \$3,600 could collect \$2,500. Now that student can only collect \$1,800.

The amendment allows graduate and professional students to borrow a maximum of \$5,000 per year. The maximum was \$2,500.

The University is not the only state school affected by the new amend-

"We have about 3,500 student loan applications from throughout the state waiting in our office," Miller said.

"We are processing all forms which apply to the new standards," he continued.

"We expect to process about 19,000 federally insured loans for close to \$32 million in 1977," Miller said.

The financial aid office at the University processes the loans by verifying the student's enrollment and recommending how much of a loan the student needs, Lewis explained.

"We don't disburse the loans because the money must come from other places," Lewis said.

The state is the biggest lending agent but several private loan companies and banks also lend money to students.

Lewis and Miller said they hoped to clear up several complications in the amendment at a meeting with federal authorities next Monday.

Spear cleared

The state Ethical Practices Board cleared Sen. Allan Spear Thursday of any campaign wrongdoing in relation to charges made by his opponent Steve Carter in their race for the district 57 Senate seat.

Carter filed a complaint earlier this month with the board claiming it "appears" Spear was using the Minnesota Committee for Gay Rights (MCGR) as a political tool without reporting that relationship to the state. The board found that the MCGR contribution to the Spear campaign was less than \$20 and, therefore, did not need to be reported.

The board did find, however, that the MCGR had spent over \$100 on numerous other political campaigns and must register with the board within seven days.

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DEFECTIVE PAGE

News Digest

Compiled from the Associated Press

International

Talks slowed by black demands

Geneva—The black-white conference on the future of Rhodesia opened in Geneva Thursday in an atmosphere of deep pessimism.

Start of the talks, bringing together white Prime Minister Ian Smith and four black nationalist leaders, was delayed for several hours by "technical difficulties" attributed to black protests against Britain's handling of the conference arrangements.

The conference chairman, Ivor Richard, told newsmen before the meeting the major problem was the "enormous depth of suspicion between the two sides. One sees it, one can almost feel it in the air around this building and this town."

Two of the black leaders delayed the formal start of the meeting in the Palace of Nations with a demand that Richard, British ambassador to the United Nations, be given the status of a cabinet minister so as to upgrade the status of the conference.

Black African sources said this was granted after Richard consulted with authorities in London—but a second black demand was refused.

The second demand was that Smith's team be seated alongside the British delegation in order to underline what the blacks regard as "British-Rhodesian political cooperation."

The two last-minute demands were raised by Joshua Nkomo and Robert Mugabe, who head the Rhodesian "Patriotic Front."

National

Ford announces nuclear policy change

Campaigning in key industrial states, President Ford sought to demonstrate his leadership in nuclear policy Thursday while Jimmy Carter attempted to persuade, but not promise, voters that their faxes would be lower if he is elected.

Ford, campaigning in Cincinnati, Ohio, unveiled plans for an international effort to prevent the spread of nuclear weapons. He coupled his proposals with a promise that construction of uranium enrichment facilities in Portsmouth, Ohio, would begin early next year and would mean 6,000 new jobs.

Carter told a rally in Cleveland he cannot promise a substantial tax reduction that a day earlier he had declared would be the "almost inevitable" result of his economic policies after four years in the White House.

The Democratic candidate said that with a good rate of economic growth and lowered inflation and unemployment "perhaps" there could be "some tax cuts." He added, "I am very careful not to promise that for sure."

Details released in Washington revealed that Ford is embark-

ing on a major policy change by postponing use of plutonium as a future nuclear fuel. One of the key decisions was to put off government participation in a plutonium reprocessing facility already partially completed by private industry near Barnwell, S.C.

Parts of Ford's plan had leaked to news organizations more than three weeks ago—just before the Ford-Carter foreign policy debate in San Francisco. At that time, Carter said Ford was simply pirating and rehabilitating ideas that Carter himself had enunciated in a United Nations speech last May.

Carter has recommended that the United States refuse to sell nuclear reactors to nations which do not submit to "international safeguards." He also has recommended that all nations submit to a voluntary moratorium on purchasing reprocessing technology.

Former Carter turns against him

Los Angeles—A former member of Jimmy Carter's campaign has used a full-page newspaper advertisement to denounce the Democratic presidential nominee as a "mean, vindictive man."

A spokesman for the Carter campaign called the ad "sour grapes" by a disgruntled former staffer.

Herbert Hafif, co-chairman of Carter's national steering committee until the California primary, issued his denunciation in the ad in Wednesday's Los Angeles Times. Hafif, of suburban Claremont, also ran for the Democratic gubernatorial nomination in 1974.

Betty Freshwater, deputy press secretary for Carter, said Hafif had been "relieved during the primaries...I'm sorry that Mr. Hafif has felt the need to air his grievances with us in the press. It seems a little more like sour grapes than legitimate grievances."

The ad's headline read, "Can a man no longer trusted by the Co-Chairman of his National Steering Committee be trusted by you? A personal warning about Jimmy Carter."

The ad does not say what prompted Hafif to change his mind or who he would support for the presidency now.

In a telephone interview, Hafif predicted his action could cost Carter support in the close California race.

Hafif, who also was chairman of the candidate's state finance committee for the primary, said he and other top leaders had believed in Carter's promise for a campaign of love and compassion but had been disillusioned.

Ehrlichman starts 30-month sentence

Safford, Ariz.—John Ehrlichman, once one of Richard Nixon's closest aides, slipped into the Swift Trail Federal Prison Camp in Safford Thursday to begin serving his Watergate sentence.

John Haddin, camp administrator, told reporters that Ehrlichman did not even want to be told which reporters want to

talk to him. Ehrlichman, who entered the camp at 10:30 a.m. local time, "doesn't want any communication except from his family and attorneys," Haddin said.

Earlier in the day, two federal judges in Washington granted Ehrlichman's request not to wait for a U.S. Supreme Court review of his convictions and ordered him to report to the camp by Nov. 1 to begin serving a minimum sentence of 30 months.

Ehrlichman is the first of the three men closest to Nixon—and the highest ranking member of the Nixon administration to date—to be imprisoned.

Regional

Brekke's odds like "lightning strike"

St. Paul—Republican Senate candidate Gerald Brekke, in what amounted to a farewell appearance, said Thursday that his chances of beating Hubert Humphrey are about the same as being struck by lightning.

Nevertheless, Brekke said, his campaign has been educational for him and useful to the citizens of Minnesota. If asked, he might run again, Brekke said.

"No public official, no matter how popular, should be allowed to run unopposed," Brekke told a news conference.

"No man's philosophy is right for government at all times and in all circumstances. It is healthy for our political system that alternatives be offered to the public."

As to his chances, Brekke said: "It is sort of like being out in a thunderstorm. The odds that lightning may strike you are not great, but it does happen. It may happen Tuesday."

Brekke, 54, is on leave from his post as a professor at Gustavus Adolphus College in St. Peter. He volunteered to run against Humphrey last June when no big-name candidates appeared from Republican ranks.

Crumbs to the vanquished

A 30-degree low chill worked its way down the defendants crooked spine as his gaze met the judge's chilling glare.

"Are you aware of the gravity of the offense you are charged with?" Elmo shuddered—he was. "You have, against all standards and pontifications of the National Association of Weather Watchers (NAWW), sold weather information to an 80 year-old rainmaker!"

A gasp could be heard from the onlookers as Elmo's knees gave way and the fear of losing his cookies became a reality. "Your school's entire student body is, therefore, sentenced to temperatures in the 50s, clear to partly cloudy skies, 20 m.p.h. winds and winter for an indefinite period."

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Pre-trial publicity problem growing concern in Green hearing

By GREG MADSEN

Judge Irving Iverson, after a closed "in-chamber" discussion with 9th Ward Alderman Zollie Green and the attorneys involved in Green's trial on bribery charges, Thursday expressed concern over what he called "pre-trial publicity," citing a story that appeared Monday in the Minneapolis Star.

At the pre-trial hearing, Green's attorney, Theodore Collins, charged that the special Hennepin County grand jury based its Oct. 6 indictment against Green on "impermissible evidence."

Collins, in a brief filed Thursday in Hennepin County District Court,

declared that there is "no probable cause" to bring Green to trial and moved that the charges be dropped. Iverson called for a Nov. 12 hearing to decide on the motion by Collins.

The Star story that Iverson referred to reported that prosecuting attorney Daniel Byrne would be filing a notice this week informing Green and his attorney that additional evidence alleging similar criminal acts by Green would be introduced.

According to the story, Byrne confirmed the report and Collins acknowledged that he was aware of Byrne's alleged intentions to file a Spreigl notice. Iverson told the court "As of this moment, no Spreigl notice has been filed with the court."

According to a 1965 state Supreme Court ruling (State v. Spreigl), prosecutors are required to serve a notice on the defendant if they intend to raise evidence about offenses similar to the original charges.

"There is no evidence of any prior criminal conduct on the part of Zollie Green" which a Spreigl notice might imply, Iverson told the court.

Both Collins and Byrne have declined comment on the in-chamber hearings with Iverson, or on the story.

Green, who represents a district that includes the University's West Bank, was accused by a special Hennepin County grand jury of accepting a \$1,000 check from bar owner John

E. Paulson with the "understanding that he would be influenced in the performance of his powers or duties as a public official," according to the indictment.

Paulson, who Thursday testified in the case for the first time, said his doctor advised him to sell his share of the Five Corners Cafe, 501 Cedar Av., because of illness.

Under "aldermanic courtesy" the City Council generally will not approve the transfer or granting of new liquor licenses without approval of the alderman who represents the ward where the change would occur.

Paulson testified that he had "made a compassionate loan" to

Green while discussing "his (Green's) wife's health and my health."

Paulson also testified that it was "a coincidence that everything was happening at once," referring to selling his business and transferring its license while making a loan last December.

Paulson said he had known Green "10 years before he became alderman." He said Green had approached him at another time for a loan, but he "turned him down, because I didn't have the money."

"There seems to be a conception that I paid him (Green) off—and that's not true," Paulson told the court. He said Green has already paid back \$200 of the original \$1,000.

Reserve loses appeal; court upholds fines, July deadline

By RICK MASON

The U.S. 8th Circuit Court of Appeals Thursday upheld an order requiring Reserve Mining Company to stop discharging its wastes into Lake Superior by July 7, 1977.

The order will, in effect, close Reserve by the deadline. The court suggested, however, that "under changed circumstances, such as, for example, resolution of the on-land disposal controversy," the deadline might be extended.

The appeals court also affirmed about \$1 million in fines and penalties imposed on Reserve by U.S. District Court Judge Edward Devitt.

Reserve officials could not be reached for comment.

The deadline ordered by Devitt was appealed by Reserve because, Reserve attorneys claimed, the company should be able to exhaust all its appeals before being forced to close.

The appeals court said earlier that if Reserve and the state could not agree on an on-land disposal site within "a reasonable time," the company would have one year after Minnesota's "final administrative determination" to close down.

Devitt interpreted that to be when the Minnesota Pollution Control Agency (PCA) and the Department of Natural Resources denied Reserve permits to build a taconite waste disposal basin at its preferred Milepost 7 site.

"The district judge (Devitt) properly construed our mandate and his ruling must be affirmed," the appeals court said.

In affirming the fines, the court modified Devitt's reasons for imposing them. The original discharge permit issued to Reserve in 1947 prohibits discharges that "result in any material clouding or discoloration of the water at the surface outside of (the specified discharge) zone...nor shall such tailings be discharged so as to result in any material adverse effects on...public water supplies."

The court agreed that Reserve had violated its permit by allowing its taconite wastes to cloud surface waters outside the discharge zone. It disagreed with Devitt in part,

however, suggesting there has not been enough medical evidence to substantiate any harmful effects to drinking water.

During the long Reserve litigations, a medical theory has been forwarded, but remains unproven, that the asbestos-like fibers in taconite tailings could cause gastrointestinal cancer if ingested.

The Associated Press reported that Governor Wendell Anderson and PCA head Peter Gove were pleased with the decision.

Gove suggested Reserve reconsider appealing the Milepost 7 permit rejection since it is unlikely the state Supreme Court will review the appeal before the deadline.

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STUDENT RIGHTS

- * Supported Student Loan Program and Tuition Reduction Program
- * Supports full rights for 18 year olds and increased funding for tuition reduction fund.

HIGHER EDUCATION

- * Supported preservation of constitutional autonomy of the University of Minnesota to preserve academic freedom
- * Supports selection of Regents on the basis of interest in higher education rather than political or regional considerations
- * Supports increased funding for University of Minnesota

HUMAN RIGHTS

- * Awarded Golden Bell Award by Minnesota Mental Health Association for reform of the Mental Commitment Laws and service to the mentally ill
- * Supported ratification of the Equal Rights Amendment

CHILD CARE

- * Supports tax credits for child care expenses and increased attention to early childhood education

NEIL DIETERICH

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- * Member Environmental and Tax Committees
- * Member MECCA, Legal Advice Clinics and SPARC

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This Newspaper is Needed for Recycling

U treatment for autistic children progressing; cause still a mystery

By JUDY GRANT

Raymond did not walk or talk until he was 10 years old. His physical and mental performance was not up to par with other children his age.

Raymond's mother Louise (not their real names) took him from doctor to doctor. Consistently, she had the same diagnosis. Raymond, they said, was severely retarded.

"I kept struggling against these (diagnoses)," his mother said. "You can say something humorous to him and he laughs. It was this type of thing, among others, that made me believe he was not retarded," she said.

Raymond was 10 years old when his mother heard about Uwe Stuecher's University program for autistic-type children. Raymond was one of the first children brought in for evaluation when the program began in 1972.

In his one-to-one contact with his teacher, Sheila Merzer, Raymond demonstrated learning ability. For example, Merzer, who is now a supervisor for the program, would ask Raymond to pick up a particular object or a colored block. He performed these tasks and learned to recognize some numbers. He also pronounced words or word sounds. According to Merzer, Raymond's performance was unprecedented.

No one really knows what autism is. Several experts suggest there is a metabolic imbalance in the autistic-type child. Others say it is an emotional disturbance.

Raymond's mother said the answer lies in medicine. She contends Raymond's metabolism is out of balance. Minutes after eating starchy foods, for example, he becomes extremely hyperactive, she said.

Statistics show that about four in 10,000 children are autistic. A much higher percentage, however, have autistic tendencies.

Various symptoms determine if a child is autistic-like.

Staring into space, speaking little or not at all, rocking back and forth and responding very little, or not at all, are regarded as indications of autism.

These children often appear to be bound up in their own thoughts and feelings, disinterested in communicating with others. However, they do communicate in their own way, said Carol Parry, assistant supervisor of the program.

Parry explained that some children she worked with appeared unable to cope with all the stimuli around them. Those children had a tendency to display "self-stimulatory" behaviors, she said. Some would focus on particular objects or a space on the wall, she said. One child, Parry said, would take a pen and just tap it against his hand for several minutes.

However, each case is different. Several people closely associated with the program have highly commended it because it recognizes and treats those cases individually.

A child's lack of performance does not necessarily indicate a lack of ability according to Merzer.



Photo by Phil Schermelster

ty according to Merzer. "Each teacher is responsible for designing a program which best meets a child's needs," Merzer said. However, a basic method is for the teacher to establish a direct one-to-one relationship with the child, Merzer added.

Six teachers in this year's program each have a child to work with five mornings a week. The teachers are earning master's degrees through the University's Department of Psycho-Educational Studies in the College of Education.

The program for autistic-type children also offers an intensive one-month summer program.

Jamey F. was accepted into the program this past summer. He had progressed both mentally and physically in the few years preceding his referral to the University's program. However, during that time, he had spent a major portion of his schoolday in an EMR (educatable mentally retarded) class because he was disruptive in regular classrooms.

Although Jamey would run and play and speak to other children, evaluators found Jamey had a low tolerance level for interaction when he was not in control of the situation.

Jamey recognized and identified colors and shapes, but he seemed reluctant to perform tasks he was not certain he could master immediately.

The people who worked with Jamey observed he was a quick learner visually and had an adequate memory. For example, he easily learned how to get to different places in Minneapolis and, if asked, could even direct his driver. Sometimes encouragement motivated Jamey to figure out how some things worked. For example, when putting together a jigsaw puzzle, he would persist until the puzzle was complete.

Most children progress, but the amount of progress cannot be predicted, Merzer said. Most people associated with the program contend that the earlier a child is diagnosed, the better the chance for progress.

A community outreach service of the program offers free evaluations to Minnesota residents. More than 120 children have been evaluated by the program in the past year. Various tasks, such as letter, number and color games, are used to determine the child's level of performance. Evaluators attempt to find out how the child is functioning and what services would best meet his or her needs, Merzer said. Frequently, a child surprises his or her parents, who watch evaluations through a one-way mirror, by performing tasks they have never seen their children do.

The video-taped evaluations are often shown to officials at the child's school to demonstrate his or her performance level. Other outreach services include school district workshops to inform people about autistic children and training programs for teachers or teacher-aids who work with children throughout the state.

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RECYCLE YOUR DAILY



Bill Crowley's opponent is endorsed by the Minneapolis Police Federation. Can he be impartial in cases where policemen testify? Judges should not actively participate in the prosecution of defendants appearing in their court.

WILLARD "BILL" CROWLEY Jr.
For Hennepin County Municipal Judge

Paid for by the Crowley for Judge Volunteer Committee 1108 W. Broadway Bill Hoch Treasurer

Southeast group buys homes to maintain local ownership

By STAN THEIS

If two corporations operating together in southeast Minneapolis have their way, there will be fewer parking lots, absentee landlords and light industries in the area's residential sections.

The First Southeast and Second Southeast corporations buy old houses, renovate them and sell or rent them to "families."

First Southeast is a profit-making corporation that sells stock to raise funds to fix the houses. Second Southeast is a non-profit organization that uses government funds and donations for the same purpose.

"Sometimes you just get sick of complaining, and to make something happen, sometimes you need money," said Ruth Meyer, president of First Southeast and 25-year resident of the University district.

Meyer explained that First Southeast was formed in 1965 "as a small effort to bring back stability to the neighborhood."

"We want students to have a place to live, but we also want to keep out the absentee landlords. There's a difference between a rooming house where the owner lives and maintains the property and the absentee landlord," Meyer said.

Meyer explained how First Southeast acted in 1967 to prevent a house from falling into the hands of an absentee landlord.

"Our man came through the back door while one of the (absentee) landlords was talking to the owner inside the front door," she said.

The First Southeast man had a check and legal documents ready for signing, and persuaded the owner to act immediately on the offer, Meyer said.

In another case, First Southeast purchased three houses in Prospect Park on land a local trucking firm intended to purchase for use as a truck turn-around.

Meyer refers to a house on Eight Av. SE. as the "first big renovation." The house was built in 1898 and risked demolition. Completely gutted and rebuilt earlier this year, the house is now occupied by a married couple.



Ruth Meyer

Photo by Virginia Padden

"We prefer to rent to a family with children. It helps the schools," Meyer said. There is always a demand for family housing in the southeast area and many renters end up buying the homes after a few years, she said.

Although First Southeast makes a profit, profit-making is not its objective according to Meyer. Any profits are returned to the corporation for further house renovation, she said.

First Southeast, which has renovated approximately one house a

year since it was founded, expanded its function in 1973 with the creation of Second Southeast.

Second Southeast operates similarly to its parent corporation because it was established by the First Southeast board of directors.

The major difference is in funding. First Southeast is funded by the sale of stock and licensed by the Minnesota Securities Division.

According to law, the stock can only be sold to Minnesota residents. First has approximately \$19,000 in in-

vested assets. Of the 300 shares authorized, 191 are now sold. Their current value is \$125 a share.

Second Southeast has obtained its money from federal block grants distributed by the City of Minneapolis. It received \$25,000 in 1975, \$50,000 in 1976 and is expected to receive \$40,000 next year, according to Gar Hargens, president of Second Southeast.

Second Southeast currently has enough funds to renovate two houses

a year and First has money for one house a year.

First Southeast, because it is well known in the area, relies on the "neighborhood grapevine" for leads on houses.

"One woman has stated in her will that if none of her family wants her house, First Southeast is to get the first chance to buy it," Meyer said. She cited that as an example of resident concern for maintaining the family-dominated neighborhood.

UDIA— subtle but effective voice in SE area

By CHRIS ALLEN

For a small organization with no student representation, the University District Improvement Association (UDIA) has a lot to say about what happens in southeast Minneapolis—an area with a high student population.

If you enjoy drinking wine or dancing to live music in a Dinkytown restaurant, or riding a bicycle down re-modeled 5th St. SE, you owe a small thank-you to the UDIA.

In recent months, the UDIA has recommended the issuing of wine licenses to Valli Restaurant and Pizzeria and to Vesco's Italian Cafe, the repaving and re-designing of 5th St. SE, and the official designation of the southeast Minneapolis area—bounded by 4th Av., Highway 35W, 4th St. and 6th St.—as a historic district.

These recommendations now are facts.

"Oh, we have no real power," said UDIA President Emilia Bernat. "Only with people who listen to what we say. We don't approve or

disapprove things. We make recommendations. We just have our voice."

But clearly the voice is heard. Second Ward Alderman Tom Johnson, Bernat said, works closely with the UDIA. Any power the group has is "there because the alderman listens to us. He knows what the people would like in their own community," she said.

In progress are UDIA efforts to fight the spread of Dutch Elm disease, to create a park in the Holmes School area, and to re-zone the neighborhood. Eventually, said Bernat, "we'll make recommendations on riverfront development, too."

"There are no limits to our attention," she said. "We'll discuss anything that is happening in the area."

The area is a large portion of the southeast neighborhood. Specifically, the so-called University District extends from East Hennepin Av. to Oak St. SE and from Washington Av. and the Mississippi River to the Burlington Northern railway tracks that lie south of Como Av.

As a body, the 26-year-old UDIA currently has about 30 active board members. Any University district resident, permanent or transient, may participate in the monthly meetings. At two special "annual" meetings, the group holds elections and new members can officially join the board. At the moment, said Bernat, no students are participating in the UDIA.

"Not that we haven't tried to recruit them," she said. In the past, students have "showed up for one meeting, gotten put on the board, then never showed up again."

"This is kind of a problem," said Jo Mattson, secretary of the UDIA. "But students have only themselves to blame. We have sent letters to fraternities and sororities about our activities. We have also knocked door to door."

At least one fraternity has received special UDIA attention, but not for recruiting reasons. Since last spring, members of Kappa Eta Kappa have been fighting for permission to park cars on the fraternity house lawn. The UDIA has opposed this practice. The matter, now

under consideration by the city, remains unsettled.

Kappa Eta Kappa Treasurer John Perlick said the parking controversy had given him a "negative attitude toward UDIA. Before contacting us," he said, "it passed motions saying it would go against us."

"I went to one UDIA meeting," Perlick said, "when our matter was brought up. I wasn't too impressed. Only one student was there that I know of. Everybody else was really old. One member brought up a motion to ban fraternity and sorority members from joining UDIA."

"It didn't pass, but I think they're not too oriented toward the student population and its problems."

According to University and state surveys, students comprise nearly one-third of the southeast community. No figures strictly for the University District are available.

But lack of student representation, said Bernat, is understandable and "not really a problem."

UDIA to 24

U Film Society

Oct. 31 Bell Museum
SPECIAL
SUN. SHOW

Brazilian film director Carlos Diegues due in with 'Joan the Frenchwoman,' starring Jeanne Moreau in story of a 1930 Sao Paulo brothel keeper. (Diegues is a leading 'cinema novo' figure. His 'Xica da Silva' is now a big Latin Sm. box office smash.) Showing at 7:30 Bell Museum Nat. Hist. (with cooperation of Latin Am. Studies Program, Dept. Sp. & Portugese, Int'l Programs). (Portuguese: Eng. subtitles)

U Film Society

Tonight, Sat., Oct. 29, 30
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of Russ Meyer

Faster Pussycat
Kill Kill! 7:30

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President—Jimmy Carter

Gerald Ford and Jimmy Carter have received the major parties' nominations despite widespread apprehension and reservations about both candidates. The Daily shares in this discomfort but feels that of the two men, Jimmy Carter would clearly make a better president.

Carter is preferable to Ford on almost every issue. He offers a basic humanitarian concern and positive political philosophy, both of which Ford has consistently lacked during his tenure as president and his long career in the House.

Despite the often exasperating tendency by both candidates to waver on and obfuscate the issues in favor of personal attacks, the fundamental conception apparent in Carter's domestic and foreign policy positions and not in Ford's is a new order of openness in government. Carter promises to make decisions for the good of the country and humanity rather than mindlessly catering to special interest groups. What Carter is offering is idealistic, something his campaign techniques have not reflected. But his positions on many issues and his leadership potential indicate he may be able to pull it off.

Ford, on the other hand, can offer little more in leadership than he has so far. His administration and his career have been marked by reaction rather than initiation. Carter's attempts to reorganize government and lead the state legislature toward social goals while governor of Georgia indicate his ability to show the way.

Ford has had ample opportunity to exhibit his skills in the two years he has been president. With the notable exception of Henry Kissinger's foreign policy, it has been a period of stasis, with Ford filling his role as caretaker president in a dull and lumbering manner. This is more than exemplified in the Ford Administration's attempts to deal with what many consider to be the nation's most serious problems—high unemployment and inflation. Ford's approach has been to try to cut drastically government spending at the expense of many social welfare programs (but not the military budget) and encourage economic growth by giving incentives to the private sector. This has been less than effective.

Carter also would encourage anti-inflation efforts outside government, but would combine this with a realistic budget that would provide for necessary programs, tax reform that would not merely reshuffle the wealth among the wealthy, and, at the least, consideration of defense cuts.

Carter's domestic policies—working to economically and physically revitalize central cities, urging a national health insurance plan, rational land use planning—are vastly superior to

Ford's. Carter's environmental stand is very strong, maximizing respect for the earth. Ford has been rated "hopeless" by the League of Conservation Voters in comparison to Carter's "outstanding" rating.

Both Ford and Carter call for a national energy program, but Ford puts emphasis on the continued development of nuclear power while Carter would look to alternative sources of energy. Unfortunately, both advocate increased use of coal in the short term. Again, Carter shows his intention to lead the way rather than uphold the status quo.

Ford's support for a constitutional amendment allowing the states to decide the legality of abortion is almost unbelievable. Carter says he is personally opposed to abortion but is against the amendment and would allow everyone to choose for themselves.

In foreign affairs, Carter and Ford seem to be in basic agreement on the United States' course. Ford seems to have chosen his position by default via Kissinger, however. Carter, in turn, subscribes to the theory that countries must co-exist and that none should foist their will on another. He seems to advocate a more rational foreign policy free of power mongering.

Carter's basic liberal slant and Ford's conservatism are evident in their selections of running mates. Walter Mondale is one of the most progressive leaders in the Congress. Robert Dole is little more than a political hatchet man whose ability to lead the country is seriously suspect.

As evidenced by his selection of Dole, Ford's career is pockmarked by poor judgment—attempting to impeach former Supreme Court Justice William Douglas, pardoning Richard Nixon, over-reacting in the Mayaguez incident, hesitating to deal with Earl Butz's improprieties.

Carter is far from perfect, of course. His almost complete turn-arounds on some issues, his anti-liberal rhetoric during his race for the governorship in Georgia, his almost obsessive drive to get the Democratic nomination at all costs, are all rather disturbing. The basic tenets of his philosophy still make Carter a better choice than Ford, however.

Despite this obvious preference, it is not easy for the Daily to endorse Carter. There are other candidates—Eugene McCarthy, Peter Camejo—and even non-candidates who have much to offer. Unfortunately, a vote for anyone besides Carter or Ford would probably be little more than a symbolic protest. Third party candidates don't yet have sufficient support to successfully challenge major parties. That is exactly what Democrats and Republicans want the public to believe. It's sad to say they do.

There is a difference between Ford and Carter. The Daily believes the only choice is to vote for Jimmy Carter for President.

letters

Sham old story

As I picked up the Oct. 26 Daily, I was appalled to see another major, front page article on the campaigns of my opponents, Steve Carter and Allan Spear. As both a University staff member and a bona fide candidate for the District 57 state senate seat, I find this sort of Daily one-sided reporting a sham.

By maintaining the myth of Democrats and Republicans as the "major" parties, the Daily is doing the community a great disservice. One article published several weeks ago covered the various campaigns of my party, the Socialist Workers Party (SWP). That was a good start at equal reporting, but hardly sufficient considering the volume of coverage given to the supposed differences between Carter and Spear. Many people in the Minneapolis gay community are dissatisfied with both of my opponents' stands on gay rights. I feel my stances in this area are better, but the voters have had little opportunity to hear my views.

Claire Cunningham
SWP candidate for District 57 senator

No misconduct

The letter attacking state senate candidate Steve Carter (Daily Oct. 27) does a disservice to the truth. As MSA president, Carter ordered that a series of campus events "newsletters" be mailed to all students. In the issue



closest to the election, DFL mayoral candidate Al Hofstede was to be featured, as Republican Gladys Brooks was in the first newsletter. However, the student forum abandoned the program after the first issue.

Also, Jack Baker did not receive \$800 per month, but five dollars per hour for 20 hours of work each week. (Allan Spear received \$80,000 from the state during his first term alone.) Baker was commissioned to develop a computerized teaching evaluation system. He was paid from MSA-approved funds.

Carter, when he ran for MSA president, said he would not serve his term. His only promise was to secure the release of student-government funds impounded by the Regents. When he completed this task, Carter resigned.

Lastly, student government officials traditionally draw their stipends early to pay tuition. Carter, like his predecessors, repaid the unearned portion after his resignation.

Bruce Donatelle
Carter campaign manager

Spear's aim

The Daily was generally accurate in its Oct. 26 story about the charges that I have brought against my Republican opponent, Steve Carter. I would, however, like to clarify one point. Not only did I vote for the open meeting law, but I also voted for an amendment requiring that legislative meetings be open. My record reflects support of the open meeting principle for all public bodies without exception.

Allan Spear
District 57 state senator

No Choice



By WILLIAM R. HOFFMAN

Next Tuesday evening, at 7 o'clock or thereabout, I will don my old field jacket and combat boots, as I did years ago preparing for battle. I will march, in cadence, three blocks to a school where I will undertake to fulfill my patriotic duty. I will enter a polling booth, locate the correct selector, hold my nose, and without further ado cast a vote for Jimmy Carter, peanut farmer. Regrettably, I have no choice.

Since the campaign began, the contenders have confused and kowtowed to the voters to the point that they have had difficulty with the familiar process of elimination. I was no exception. My friends and colleagues, all of them political wizards and sightseers of the first order, tried to inveigle my vote for their man. In this they failed, utterly. Only one week ago I was still undecided. Since then, however, a mind-boggling discovery makes my vote inevitable for Mr.

William R. Hoffman is a Daily staff reporter. His column appears on this page each Friday.



Carter, as if by default. I am at pains to admit it and invite ridicule, but I must.

If it were not for my discovery, I might well have yielded to temptation and voted for Mr. McCarthy. He may be a showman and "fuzzy on the issues," but it can't be denied he has raised questions that go to the heart of the presidency, the nature and powers of the office. His opponents

pages. Mr. McCarthy also has taken care not to debase the language with euphemisms and double-talk, usually the fashion in politicking.

These merits may seem trivial in light of the complex problems facing the nation. To me they go to the core of responsible leadership and statecraft. At any rate, I might have voted for Mr. McCarthy simply because I resent being railroaded,

ponents could do no worse by recruiting his talent randomly at some convenient bowling alley. For the record I cite Messrs. Simon, Kleppe, Rumsfeld, the late Mr. Butz, Gen. Brown.

Then, of course, there is the problem of Dole. James Reston of the New York Times remarked that Dole's credentials for the Senate, let alone the nation's second highest of-

I come at last to the peanut farmer. Mr. Carter is an ambitious man who will "never lie." But he wants to lead the country bad enough to indulge in a little flattery here and there. The jowly Daley of Chicago smacked like a bulldog when Mr. Carter served him praise before television cameras not long ago. The Catholic bishops privately were flattered when Mr. Carter cozened the Catholic vote by softening his stance on abortion after meeting with them. Mr. Carter has made no secret of his religious fervor. Any student of history knows that religion, when it influences state policy, is often a source of intolerance. Is there cause for concern?

It is argued that a little flattery and indirection is in the nature of things, politically speaking. I suppose this is true. And I suppose the capable, well-meaning candidate who forbears realpolitik entirely has little chance of winning. So it is up to the voter to strip away the image, and in an age of electronic image-building this takes some work, but the voter seems plainly uninclined to put forth the effort. Again, I'm reminded of a recent president and his sterling sidekick who postured their way to a mandate in the last general election. One hopes the electorate will exercise its genius more prudently.

Now to my discovery. It occurred to me out of the blue, as they say, that about the time of the inaugural ball I will be out in the street looking for a job. Mr. Carter has promised me a job. Mr. Ford, by virtue of his present policies, has promised me the bread line. Mr. McCarthy cannot win. As you can see, I have no choice.

"But, to go no further than his cabinet and chief advisers, any one of Mr. Ford's opponents could do no worse by recruiting his talent randomly at some convenient bowling alley. For the record I cite Messrs. Simon, Kleppe, Rumsfeld, the late Mr. Butz, Gen. Brown."

have steered clear of such vexing details. They cannot afford to speak freely on the matter, for they have incurred political debts along the way which bind them, by the large, to present designs and practices.

Mr. McCarthy has demonstrated a competent knowledge of history. George Bernard Shaw wrote that the shallowness of the ideals of men ignorant of history is their destruction. I think of a recent president who boasted of his interest in history and today is infamously ensconced in its

whether by "independent" commission (FEC, FCC), court of law, or political wheel horse, into consecrating the two-party system as infallibly divine.

What about Mr. Ford? At first look he doesn't seem so bad. He has restored integrity to the office. He is of sound character, if poor comportment. He has maintained peace. I am not appalled merely by the fact that he is a chronic Nay-sayer. But, to go no further than his cabinet and chief advisers, any one of Mr. Ford's op-

ponents could do no worse by recruiting his talent randomly at some convenient bowling alley. For the record I cite Messrs. Simon, Kleppe, Rumsfeld, the late Mr. Butz, Gen. Brown. Then, of course, there is the problem of Dole. James Reston of the New York Times remarked that Dole's credentials for the Senate, let alone the nation's second highest of-

Moynihan and Buckley debate the proper role of a U.S. senator

By GEORGE F. WILLS
The Washington Post Co.

NEW YORK—The day Sen. James Buckley—ahead of almost all other Republicans—called for Nixon's resignation, a waiter in a restaurant spilled coffee on him. "See," said an aide, "You're already getting it from all sides." Today Buckley, at once the most independent and reserved senator, is getting it from Daniel Moynihan, the volcano from the U.N.

This contest between the conservative, professorial senator and the ebullient, liberal professor has been misdescribed as a clash between strikingly contrasting ideologies. Actually, Moynihan's most important ideological differences are with the dominant left wing of his own party.

George F. Will's column appears in many newspapers through the Washington Post Writers Group. He also writes a fortnightly column for Newsweek magazine.

His most interesting difference with Buckley, concerning a proper role of a senator, is more subtle.

The splendid ferocity of Moynihan's nationalism and anti-totalitarianism, as expressed at the U.N., make him an echo of the Democratic party of Truman, Kennedy, and Johnson, before it became dogmatically anti-defense. His thinking about domestic policy also is a rebuke to the Democratic left as well as to Buckley's conservatism. Consider Moynihan's argument that the family is a legitimate federal concern:

"The two primary institutions which affect the way we behave as individuals are...the family and...the state. If you weaken the one, you strengthen the other. Surely liberalism began as a movement to curb the power of the state....Just as surely, then, the strength of the liberal tradition in government is bound up with the family."

After advocating full employment policies and welfare reform, including family allowances, he adds:

"In our most fashionable centers of thought and culture, family life is represented as dreary, repressive, conducive to the sickness rather than the health of husbands and wives, parents and children alike. No wonder the divorce rate soars...the birth rate drops...in New York City there are now almost as many abortions each year as there are live births. No wonder fathers in every...class abandon their wives and children quite as a matter of course...No wonder mothers are following suit. All are acting in obedience to the new imperative that an individual's first, and perhaps only, duty is to his or her own self-fulfillment."

Fatigue uncages the demon in even the best of men, and both candidates have become shrill. Obviously Moynihan is not, as Buckley suggests, a scourge of the bourgeoisie. And Moynihan's inexpressibly silly charge that Buckley is an "extremist" shatters against this fact: Buckley is widely regarded as a senator's senator.

This is not an ideological judgment. Alan Cranston of California,

perhaps the most liberal Democrat, is another senator often rightly included with Buckley on the short list of senators distinguished for their legislative craftsmanship and sense of subtle issues. Many New Yorkers of all persuasions are proud of Buckley the way, say, Tennesseans were proud of Sen. John Sherman Cooper, whose gravity won the respect of constituents who often differed with him on particular issues.

Buckley has acquired that stature because of something Moynihan criticizes. Moynihan complains that Buckley "could represent Idaho," meaning that Buckley is not sufficiently aggressive in pursuing "New York's interests" in the federal pork barrel.

At issue here is what constitutes the proper theory of representation. Moynihan's complaint is comparable to the complaint of the Bristol voters against their Member of Parliament, Edmund Burke. They said he was not single-minded enough in promoting

"Bristol's interests." Burke's noble speech in reply denied that a representative should be a rubber stamp, reflexively supporting local interests:

"Parliament is not a congress of ambassadors from different and hostile interests...parliament is a deliberative assembly of one nation, with one interest, that of the whole: where, not local purposes, not local prejudices ought to guide, but the general good..."

Moynihan says New York in its desperation cannot afford Buckley's Burkean principles. Buckley can reply that New York's desperation is in significant measure the residue of successive liberal regimes.

Of course, many New Yorkers would rather be told that the plight of their city and state is solely the result of impersonal forces, or of the meanness of the rest of the nation. They will not hear that from Buckley. His independence is that of a man whose desire for public office is subordinate to his sense of what constitutes dignified public service.



U professor designs new testing program; Defense Department will use to measure IQ

By DAVE GEISLER

A University professor wants to eliminate written intelligence tests and the U.S. Defense Department is helping him.

Dr. David Weiss, head of the University Psychometric Measurement Department, has just completed the first year of a five-year study on "Computer-based Adaptive Measurement of Intellectual Capabilities." The study, costing approximately \$100,000 per year, is funded by the Office of Naval Research in the Defense Department.

"Intelligence tests are essentially useless for most practical purposes," Weiss said.

According to Weiss, current intelligence tests produce anxiety, frustration and guessing, and are culturally biased against minority groups. "It's time to get rid of paper and pencil intelligence tests and start all over," he said.

Weiss favors using individually adapted computerized tests to remedy the problems of current intelligence tests. In Weiss' study, subjects are asked to estimate their ability in certain knowledge areas. They then attempt to answer questions programmed at that ability level on the televi-

sion screen of a computer terminal. If the subjects answer correctly, the machine informs them of their success and they go on to a question of the same or greater difficulty. If the subjects answer incorrectly, they get easier questions until they can answer correctly and progress.

Because they are individually adapted, the computer adaptive tests eliminate the culture bias and are a truer measure of person's abilities.

In 1972, an experiment at Minneapolis Central High School compared the computer-adaptive and traditional method of testing racially mixed groups. The study concluded that students did better and were more motivated when using the computer-adaptive method. The method also helped improve charting of strengths and weaknesses in five areas traditionally associated with intelligence: verbal, numerical, spatial, mechanical and problem solving abilities.

"People often think of intelligence as one big lumping together of all these things (IQ)," Weiss said. "But each one of these abilities is separate and unique."

The Defense Department and the

Navy took an interest in Weiss' work because they need an accurate measure of their personnel's capabilities.

"Every time the military puts people into jobs they can't handle it's wasting taxpayer's money," Weiss said. "What's even worse is that they may be endangering lives."

Another reason the military is interested in accurate ability testing is to place people in jobs that will satisfy them.

"One of the worst problems the military has is getting people to stay after their initial tour of duty," Weiss added. "There is a 40-70 percent turnover in personnel for the military services, but maybe if they can place people in jobs that make use of their abilities, the turnover won't be that high."

Weiss is proud of the work the University has done in ability testing. "We're one of the few places in the world that's researching this subject," he said. "To fully examine the subject it may take 20 years."

The results of such work may be worth the effort, though. "Right now we don't have any good method of diagnosing what an individual has to offer society," Weiss said.

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Running as important as winning to American Party candidates

By JEFF STEMPER

Members of the Minnesota American Party (AP) deny that the party rises and falls with George Wallace's political fortunes. They are also quick to point out that they are not affiliated with the American Independent Party and its presidential candidate Lester Maddox.

The party also feels it has a future. "The pendulum is swinging back from the liberalism of the sixties," said Jack Kirkham, AP Congressional candidate in the 5th District. "There's a drift toward the conservative philosophy this year."

Kirkham claims the party will become more popular than the other principal minor party of the right, the Libertarian Party. "The Libertarians are basically anarchists, and that won't catch on," said Paul Helm, AP candidate for the U.S. Senate.

But the American Party is a long way from becoming a major political force. The Minnesota chapter has 4,700 members and a \$20,000 annual budget, according to state party chairman Mike Burns. It must achieve automatic ballot status in order to become a major force. Helm's Senate candidacy gives the party its best chance of receiving the 5 percent of the vote necessary to get automatic-ballot position.

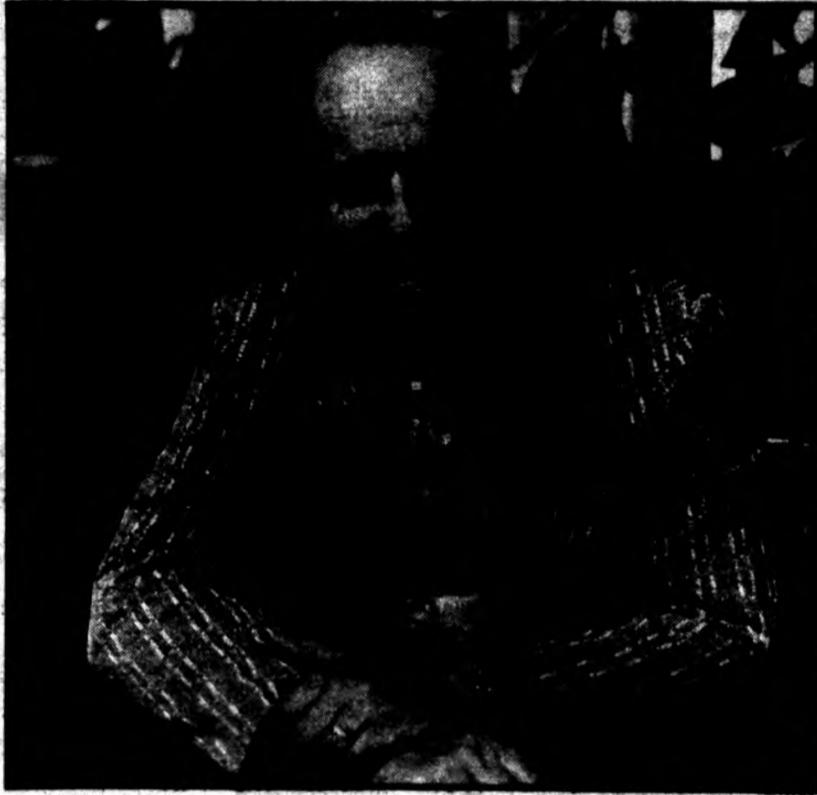
"The Republican soothsayers say I'll only get 2 percent of the vote," Helm said Tuesday. "Well, I've got news for them. I'm going to get more than 5 and I may even beat Republican Gerald Brekke. There's a long shot possibility I could beat (Democrat Hubert) Humphrey if his health becomes an issue," Helm said.

Burns said, "Paul will get more than 5 percent, there's no doubt about that. A good performance by him will make it easier for us to recruit good, qualified conservative candidates in 1978."

Helm feels Humphrey's health is a legitimate issue, but maintains he has not actively injected it into the campaign. "But if I'm asked about it by the press, I say what I think," Helm added.

Helm plans to spend slightly more than \$10,000 in his campaign. However, some supporters around the state are individually purchasing radio time to broadcast his campaign tapes, Helm said.

A former Twin Cities radio and television talk show host, Helm needs little coaching while preparing the tapes. His broadcast career was one reason the American Party asked him



Jack Kirkham Photo by Dean Hanson

to run for the Senate in April.

"I'd had several paid speaking engagements before American Party groups," Helm said. "But I never solicited the endorsement. Heck, I was a Republican at the time and I told them (the AP) so."

Kirkham's campaign is not as well funded or as optimistic in outlook as Helm's. Kirkham, a former Fridley mayor and Republican city councilman, expects to spend about \$1,000.

"The party will never get anywhere if we don't run candidates to build interest," Kirkham said. "Winning isn't important to me—trying is."

Kirkham has long objected to Democratic incumbent Donald Fraser's liberalism. Fraser's signing of the "Declaration of Interdependence" was what prompted Kirkham to run. The declaration, which advocates a world legal system and what Kirkham calls a "socialist order" that would include shared natural resources, is treasonous in Kirkham's opinion.

"I think Fraser is guilty of treason," Kirkham said. "I also think he's fronting for a Socialist Workers' front organization."

The organization Kirkham referred to, the Political Rights Defense Fund,

was called a Socialist Workers Party front organization by Congressman Larry McDonald (D-Ga.) in the Sept. 23 Congressional Record. McDonald is a member of the John Birch Society's national board of directors.

"I'm not a member of the group," Kirkham said when told of McDonald's ties to the Birch organization, "but I generally agree with them."

Kirkham also emphasized his stands against gun control and abortion, and calls Fraser a big spender.

"Whenever there's a problem, he (Fraser) just throws money at it," Kirkham said. "That's irresponsible."

Helm also has stressed the abortion and gun control issues, calling abortion "the deliberate butchering of an unborn baby for committing the crime of being an inconvenience to the mother."

Helm said he would work for the adoption of an antiabortion amendment if elected. He said he would oppose any attempt to institute hand gun registration.

"What you've got to do is penalize the misuse of hand guns," Helm said. "Last year, South Carolina passed a tough law against crimes committed



Paul Helm Photo by Phil Schermeister

with hand guns and the crime rate has dropped 25 percent already."

Helm generally blames the courts and prisons for high crime rates, and is particularly critical of lenient sentences and early paroles. He favors instituting determinant sentencing with a minimum waiting period for parole for violent crimes.

"I'm willing to give the nonviolent criminal a break on his first offense," Helm said. "If he makes restitution to the victim, I could see putting him on probation. But for second-time losers and violent criminals, there should be no quarter."

Helm also employs the standard conservative rhetoric against big government. He advocates streamlining some agencies and abolishing others, particularly the Occupational Safety and Health Administration (OSHA).

"OSHA is like the Gestapo," Helm said. "They can shut down or fine a business without being subject to any of the usual guarantees of due process."

Gay rights is another issue Helm mentions. He strongly opposes antidiscrimination laws concerning employment of gays. One Helm brochure states that "Paul doesn't want queers teaching our kids."

"What's a 'gay'?" Helm asked rhetorically. "You're talking about a nonentity. The fact is a homosexual is a queer person. You used to be able to say people had a gay time at a party. Now, if you say that, people raise their eyebrows."

Helm's biggest quarrel with gay rights is over a businessman's inability to refuse to hire gays.

"If a businessman has to have an obvious queer dealing with his customers, it's going to cost him money because a lot of those customers won't come back," Helm said. "What ever happened to free choice in this country?"

Kirkham also opposes gay rights measures and said gays should be barred from some positions. "Can you imagine a gay in the 'Big Brother' program?" Kirkham said. "I shudder to think of it."

Helm said he thinks he would have a chance to defeat Hubert Humphrey, whom he calls a "socialist," if he were treated fairly by the press. He cited public unawareness of Minneapolis mayor Charles Stenvig's endorsement of him as an example of media neglect.

"Apparently, the Twin Cities' media made a decision to print as little about me as possible," Helm said.

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Photo by Phil Hernandez

Faculty women sponsor craft sale

Needlepoint, handicrafts and other artwork as well as plants and baked goods were offered for sale Thursday at a Bicentennial craft sale sponsored by the Faculty Womens Club. Over 80 women prepared for the event held at the Campus Club in Coffman Memorial Union. As a final touch, they raffled off two handmade afghans. All proceeds from the sale will be used for student scholarships.

Panel outlines merits, faults of 'self-paced' study method

By MELISSA ANNE REED

For some, "individualized, self-paced study" lends practicality to traditional courses. But for others, the term inspires either greater learning motivation or procrastination.

Four faculty members Thursday discussed the nature of individualized, self-paced study and how they adapted the concept to their courses. The seminar was offered by the University's Center for Educational Development.

James Bowyer, forest products instructor, sees the self-paced study concept as practical for his department. A new course, "tropical woods," demanded more lab preparation than necessary to teach tropical wood identification. Based on the number of students enrolled in the course, four lab preparations for each unit of the course were required. Though the material had overlaps in each lab, the information was sometimes presented differently.

Bowyer eliminated the time needed to prepare four labs for each unit and the lack of consistent presentation by preparing one lab on a slide-tape lecture. Students check out lectures from the St. Paul Resource Center, and attend lab at their own convenience.

John Kearnes, social science instructor at the University's Morris campus, favors the individualized course over the "go at your own pace" course. Kearnes intends to teach an American government course by a system of personalized instruction known as the Keller Plan, a

method devised at Georgetown University.

Kearnes will tape his lectures and attend them along with his students. Seminars will follow at which Kearnes will learn from his students "whether the material to be mastered was objectified."

Because the traditional lecturing method does not initially identify what must be learned to pass a course, Kearnes objects to the lecture method of teaching. He says it is a system that tests IQ and expects only a few students to master a field of learning.

By conducting required question-answer seminars Kearnes says he will learn the clarity of his questions and whether his lectures were successful.

"If a student can validate his answer to a question by defining what the question means and why he thinks his answer is appropriate...then this student has mastered what must be learned," said Kearnes. "Also, if a question is bad, it will show up at this time."

Because a student may check out a taped lecture at any time, he may learn the course material at his own pace, but the seminars, according to Kearnes, will motivate him to keep up with the course work by actively and positively reinforcing his learning process.

Harvey Keynes, math professor, defined science departments as service departments that only teach the process of computation or problem solving.

Seminar to 12

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U professor predicts below average snow fall, drought relief

By FORREST PETERSON

Snowfall this winter in the Twin City area is predicted to be about 35 to 40 inches, slightly below average, but drought conditions experienced this year will gradually improve next spring, according to state climatologists.

"We have probably bottomed out," said Donald Baker, University soil science professor, referring to the drought. "The soil moisture level is about three inches below normal in the western and southern parts of the state and the conditions are still serious," he said.

Snowfall does not substantially increase soil moisture because the ground freezes around Dec. 5 and most of the spring melt runs off, Baker said. Late summer and early autumn rain does the most to increase soil moisture, which is crucial to agricultural production, he said.

The reason for this year's drought is simply that "the rain fell somewhere else," said Richard Skaggs, head of the University's geography department. There is a regional imbalance in the "water budget," he said, and these fluctuations occur in random cycles.

"Droughts migrate without predictability," Baker said. Parts of the Midwest are dry this year while the east and west coasts have excess moisture.

In 1910, only 11 inches of rain fell in the Twin Cities compared to 15 inches so far this year but it was worse this time because 1975 was dry, Baker explained.

Although this winter should be relatively mild, the U.S. Weather Ser-



vice predicts a gradual cooling trend of one and a half to two degrees in the next 50 years. A warming trend from 1880 to 1940 has now leveled off, Baker said.

"Doomsday predictions of climatic changes seriously affecting the world's food supply make good copy," Baker said, but are difficult to substantiate.

Rumors of a new ice age started four years ago when Reid Bryson, a University of Wisconsin professor, said a cooling trend was occurring due to an increase of dust in the atmosphere that blocked out solar

radiation, Baker said. This observation was based on data on climatic changes that occurred in the Sahel region south of the Sahara Desert.

However, the region gradually became arid as a result of overgrazing and overpopulation. Excessive amounts of rain fell in that area during the years preceding the dryness, causing an increase in population, Baker said.

"A farmer once called me and was afraid a glacier was going to appear on the horizon in a few weeks," Baker said. "I would have liked to see him on Bryson."

The prediction of a warming trend probably has validity, according to Baker, but no consensus exists among climatologists. The apparent warming trend could be the result of a higher carbon dioxide level in the atmosphere trapping heat radiated from the earth, commonly known as the "greenhouse effect," he said. Sources of carbon dioxide build-up are increased organic breakdown in tilled soil, exhausts from fossil fuels and higher population levels.

One thing climatologists agree on is that major trends now in process have happened before.

Cyclical changes in weather have been noted in earliest recorded history, Baker said, and before that marks of weather conditions are left in tree rings and other sources of geological information.

Fluctuations in climate may also be cyclical in relation to sunspot activity, Skaggs said; however, there are so many other factors involved that prediction is impossible, he said.

"It's hard to tell about the future—it depends on whether one is an optimist or pessimist," he said. "Climatology just sets the limits."

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ing. An appreciation for thought process is ignored, he said. Keynes has designed and taught a personalized honors calculus course that "emphasized the artistic, cultural and expository aspects of math as well as the computational." Students discussed in seminars "what a mathematician considers to be a proof and why, and what he considers to be an acceptable challenge of that proof."

Students taking Keynes course ranged from art and English majors to IT majors. Because students successfully mastered computational as well as essay exams, Keynes contends the computational process is secondary in learning and appreciation for thought process is primary.

James Terwilliger, education professor, evaluated a self-paced instruction graduate course in principles of measurement. There was no time limit on the course.

In one class of 15 students, seven took six or more quarters to complete the course. In another class of 8 students four took six or more quarters to finish.

"Whenever a student met with the pressures of a deadline in another course," said Terwilliger, "the student shelved the self-instruction course."

Terwilliger thinks these statistics show that self-paced instruction courses are not successful. But he conceded that the statistics may have measured the success of the self-paced system as it was offered within a traditional curriculum, rather than the system itself.



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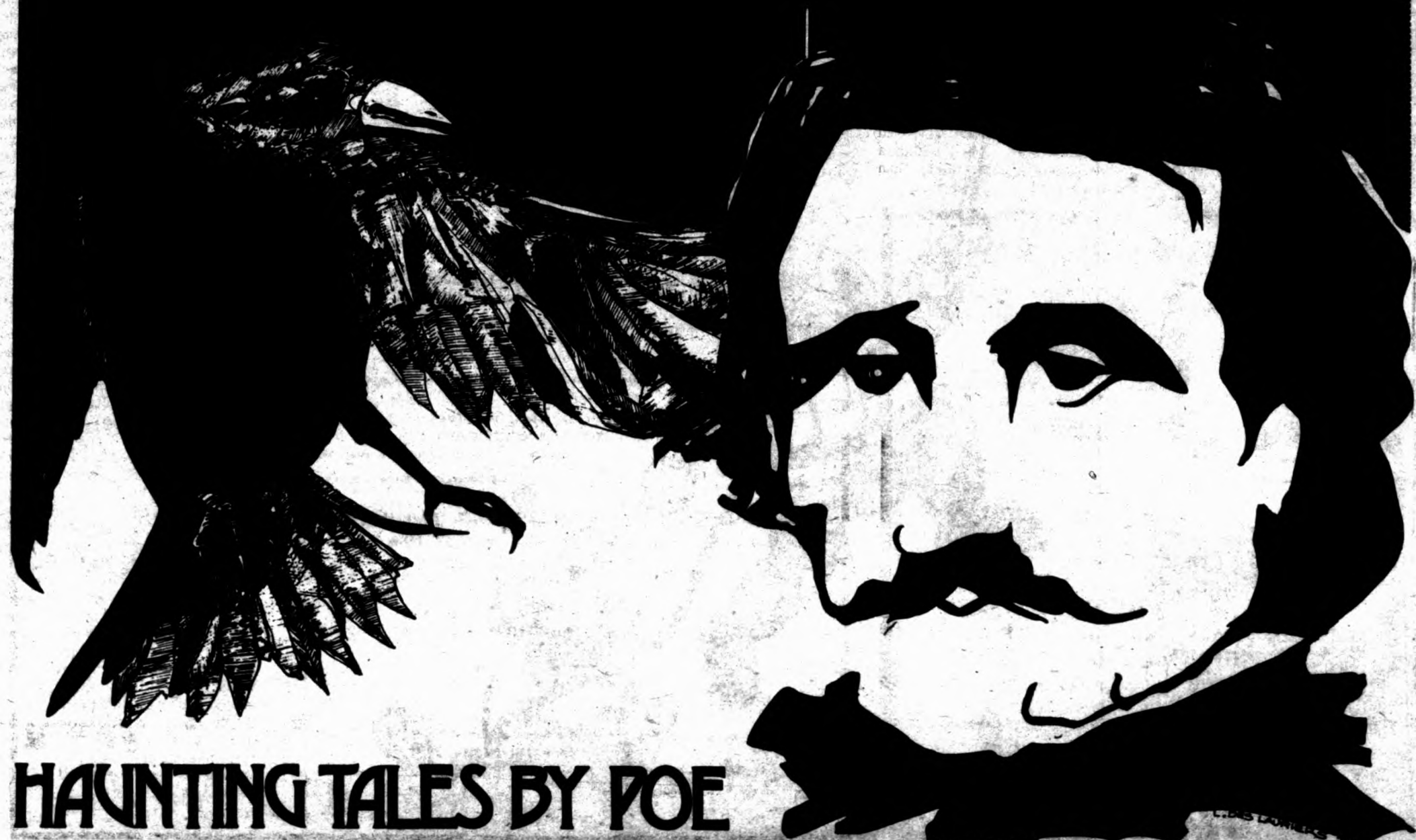
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HAUNTING TALES BY POE

Masque Of The Red Death

The "Red Death" had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal—theredness and horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease, were the incidents of half an hour.

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half-depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts. They resolved to leave means neither of ingress nor egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the "Red Death."

It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual

magnificence.

It was a voluptuous scene, that masquerade. But first let me tell of the rooms in which it was held. These were seven—an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different, as might have been expected from the duke's love of the bizarre. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue—and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange—the fifth with white—the sixth with violet. The seventh apartment was closely shrouded in black velet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet—a deep blood color. Now in no one of the seven apartments was there any lamp or candelabrum, amid the profusion of golden ornaments that lay scattered to and fro or depended from the roof. There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illumined the room. And thus were produced a multitude of gaudy and

fantastic appearances. But in the western or black chamber the effect of the fire-light that streamed upon the dark hangings through the blood-tinted panes was ghastly in the extreme, and produced so wild a look upon the countenances of those who entered, that there were few of the company bold enough to set foot within its precincts at all.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to harken to the sound; and thus the waltzers performance ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes (which embrace three thousand and six hundred seconds of the Time that flies), there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before.

But, in spite of these things, it was a gay and magnificent revel. The tastes of the duke were peculiar. He had a fine eye for colors and effects. He disregarded the decora of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric luster. There are some who would have thought him mad. His followers felt that he was not. It was necessary to hear and see and

touch him to be sure that he was not.

He had directed, in great part, the moveable embellishments of the seven chambers, upon occasion of this great fete; and it was his own guiding taste which had given character to the masqueraders. Be sure they were grotesque. There were much glare and glitter and piquancy and phantasm—much of what has been since seen in Hernai. There were arabesque figures with unsuited limbs and appointments. There were delirious fancies such as the madman fashions. There were much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of deams. And these—the dreams—writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away—they have endured but an instant—and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many-tinted windows through which stream the rays from the tripods. But to the chamber which lies most westwardly of the seven there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appals; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches their ears who indulged in the more remote gaities of the other apartments.

But these other apartments were densely crowded, and in them beat feverishly the heart of life. And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And

then the music ceased, as I have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened, perhaps, the more of thought crept, with more of the time, into the meditations of the thoughtful among those who reveled. And thus too, it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise—then, finally, of terror, of horror, and of disgust.

In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in question had out-Heroded Herod, and gone beyond the bounds of even the prince's indefinite decorum. There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed. The figure was tall and gant, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revelers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in blood—and his broad brow, with all the features of the face, was sprinkled with the scarlet horror.

When the eyes of Prince Prospero

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(Happy Halloween in "Halloween Language")

fell upon this spectral image (which, with a slow and solemn movement, as if more fully to sustain its role, stalked to and fro among the waltzers) he was seen to be convulsed in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

"Who dares,"—he demanded hoarsely of the courtiers who stood

near him—"who dares insult us with this blasphemous mockery? Seize him and unmask him—that we may know whom we have to hang, at sunrise, from the battlements!"

It was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly, for the

prince was a bold and robust man, and the music had become hushed at the waving of his hand.

It was in the blue room where stood the prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who at the moment was also near at hand, and now, with

deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that unimpeded, he passed within a yard of the prince's person; and, while the vast assembly, as if with one impulse, shrank from the centers of the rooms to the walls, he made his way unimpeded, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple—through the purple to the green—through the green to the orange—through this again to the white—and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry—and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revelers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave ceremonies and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form.

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revelers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.

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Cask Of Amontillado

The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitely settled—but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation.

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity, to practice imposture upon the British and Austrian millionaires. In painting and gemmary, Fortunato, like his countrymen, was a quack, but in the matter of old wines he was sincere. In this respect I did not differ from him materially;—I was skillful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was sur-

mounted by the conical cap and bells. I was so pleased to see him that I thought I should never have done wronging his hand.

I said to him—"My dear Fortunato, you are luckily met. How remarkably well you are looking today. But I have received a pipe of what passes for Amontillado, and I have my doubts."

"How?" said he. "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchresi. If any one has a critical turn it is he. He will tell me—"

"Luchresi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchresi—"

"I have no engagement;—come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre."

"Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchresi, he cannot distinguish Sherry from Amontillado."

Thus speaking, Fortunato possessed himself of my arm; and putting on a mask of black silk and drawing a roqueleur's closely about my person, I

suffered him to hurry me to my palazzo.

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux, and giving one to Fortunato, led him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together upon the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

"The pipe," he said.

"It is farther on," said I; "but observe the white web-work which gleams from these cavern walls."

He turned towards me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

"Nitre?" he asked, at length.

"Nitre," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it's no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchresi—"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily—but you should use all proper caution. A draught of this Medoc will defend us from the damp."

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose around us."

"And I to your long life."

He again took my arm, and we proceeded.

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel."

"And the motto?"

"Nemo me impune lacessit."

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through long walls of piled skeletons, with casks and puncheons intermingling, into the inmost recesses of catacombs. I paused

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again, and this time I made bold to seize Fortunato by an arm above the elbow.

"The nitre!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. your cough—"

"It is nothing," he said; "let us go on. But first, another draught of the Medoc."

I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

"You do not comprehend?" he said.

"Not I," I replied.

"Then you are not of the brotherhood."

"How?"

"You are not of the masons?"

"Yes, yes," I said; "yes, yes"

"You? Impossible! A mason?"

"A mason," I replied.

"A sign," he said, "a sign."

"It is this," I answered, producing from beneath the folds of my roquelaure a trowel.

"You jest," he exclaimed, recoiling a few paces. "But let us proceed to the Amontillado."

"Be it so," I said, replacing the tool beneath the cloak and again offering my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth side the bones had been thrown down, and lay promiscuously upon the earth,

forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior crypt or recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry into the depth of the recess. Its termination the feeble light did not enable us to see.

"Proceed," I said; "herein is the Amontillado. As for Luchresi—"

"He is an ignoramus!" interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered him to the granite. In its sur-

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face were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

"pass your hand," I said, "over the wall; you cannot help feeling the nitre. Indeed, it is very damp. Once more let me implore you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power."

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"True," I replied; "the Amontillado."

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was not the cry of a drunken man. There was then a long and obstinate silence. I laid the second

tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly

upon the figure within. A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated, I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I

reapproached the wall; I replied to the yells of him who clamored. I re-echoed, I aided, I surpassed them in volume and in strength. I did this, and the clamor grew still. It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted

and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said—

"Ha! ha! ha!—he! he! he!—a very good joke, indeed—an excellent jest. We shall have many rich laughs about it at the palazzo—he! he! he!—over our wine—he! he! he!"

"The Amontillado!" I said.

"He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone."

"Yes," I said, "let us be gone."

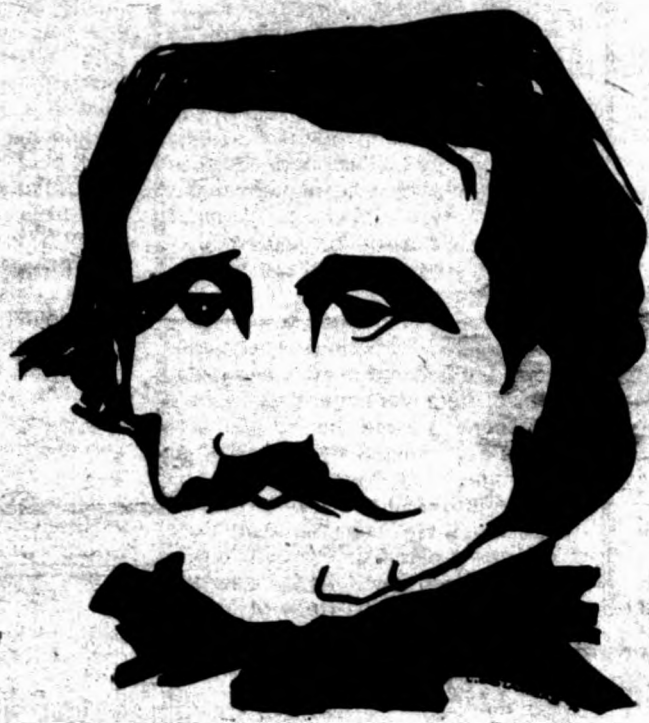
"For the love of God, Montresori!"

"Yes," I said, "for the love of God!"

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud—

"Fortunato!"

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick; it was the dampness of the catacombs that made it so. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. In pace requiescat!



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The Tell-Tale Heart

True!—nervous—very, very—dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye—yes, it was this! He had the eye of a vulture—a pale blue eye, with a film over it. When ever it fell upon me, my blood ran cold; and so by degrees—

very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! and then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night, had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me;

for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness (for the shutters were close fastened, through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him although I chuckled at heart. I knew that he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "it is merely a cricket which has made a single." Yes, he had been trying to comfort himself with these suppositions; but he had found all in vain. All in vain; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at

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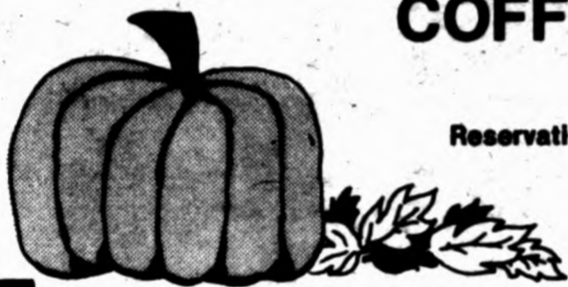


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length a single dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray, as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over acuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now a dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall.

At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.



I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected anything wrong. There was nothing to wash out—no stain of any kind—no bloodspot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness—until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much as such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily in-

creased. I arose and argued about trifles, in a high key and violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks! Here, here!—it is the beating of his hideous heart!"

HALLOWEEN SALE



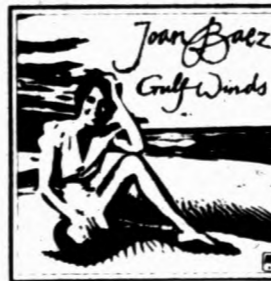
MFG. Cutouts & Overstocks



\$6.98 mfg. list now
3 for \$13⁰⁰
or \$4⁵⁹ each

\$7.98 mfg. list now
3 for \$15⁰⁰
or \$5⁵⁹ each

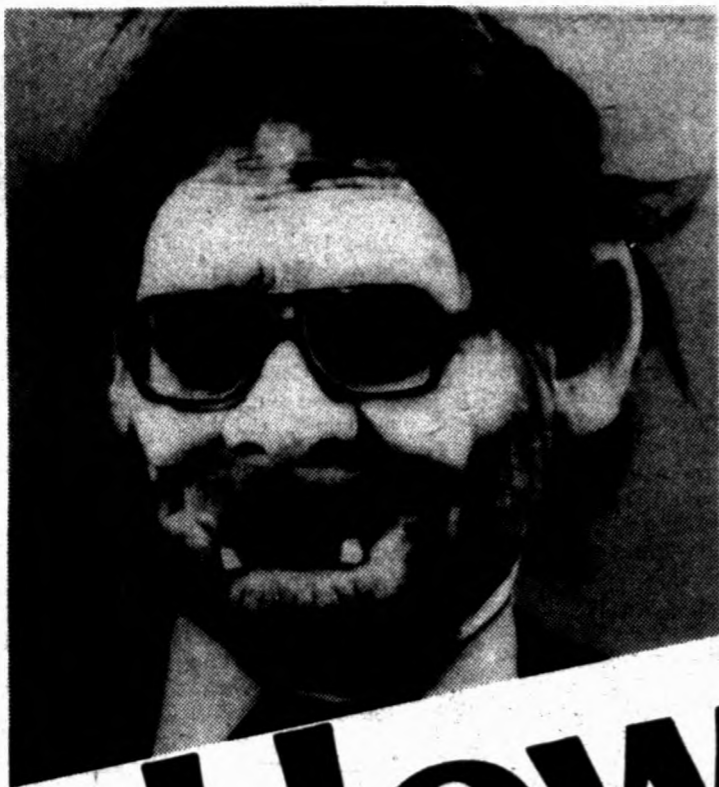
ALL RED STICKER ITEMS



1501 University Ave. S.E.
331-8670



Friday 9am - 12 Midnight
Saturday 10am - 6 pm



Halloween is a great time of year because you can act wierd and nobody seems to care. But Sound of Music wants to know just how bizarre you can get. We want everybody who feels like putting on some strange clothes to drop by our Dinkytown store Saturday night and enter our Crazy Costume Contest. Starting at 8 p.m. we'll be judging costumes for craziness, creativity and ingenuity. You can show us your costume any time between 8 and midnight. We'll take pictures of the more outstanding entrants, and get their names and phone numbers, so you won't have to wait around for the final judging. At midnight, the staff of the store will decide who gets the first and second prizes.

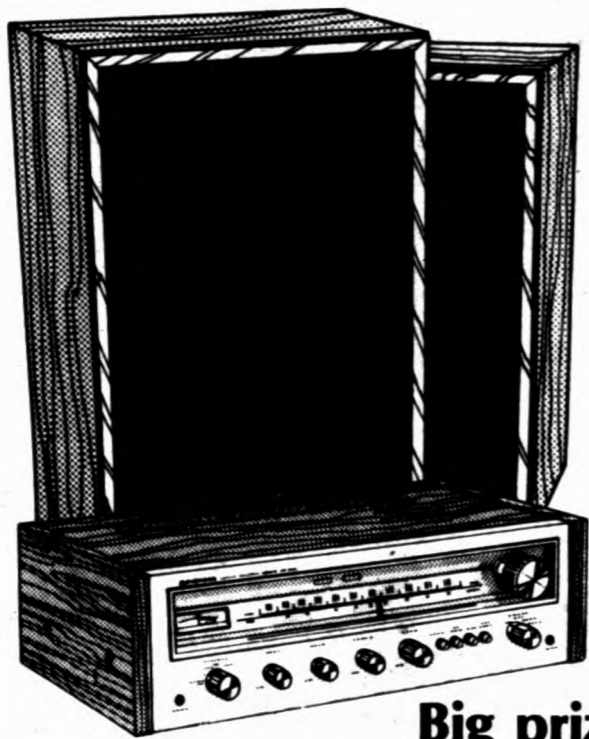
How Bizarre can you be for a free stereo?

We're having a sale, too

While we're waiting for people in funny clothes to show up, we'll be cutting big chunks off of the prices of everything in the store. Equipment

Everybody's a winner

Even if you don't dazzle us with your costume, you won't go away empty handed. Everyone who shows up in a costume gets a chance to win a prize at our Great Pumpkin dart board. The least you can win is a T-shirt or a Frisbee, and if your aim is good you can win recording tape, a phono cartridge, or a real nice set of headphones.



Big prizes

First prize is our \$249 matched component system. It consists of a Fisher 190B AM/FM stereo receiver and two Acoustalinear 640 speakers. This system sounds a lot more expensive than it is. It plays louder, deeper and clearer than anything else you can get for under \$300.



Second prize is a Kenwood KX-620 stereo cassette deck. It features the Dolby system for noise free recording, and it has an exceptionally low wow and flutter. It's also one of the best looking cassette decks we've ever seen.

If the first place winner already has a system, it's OK with us if he wants to take the cassette deck. Then we'll give the system to the runner-up.

One day only

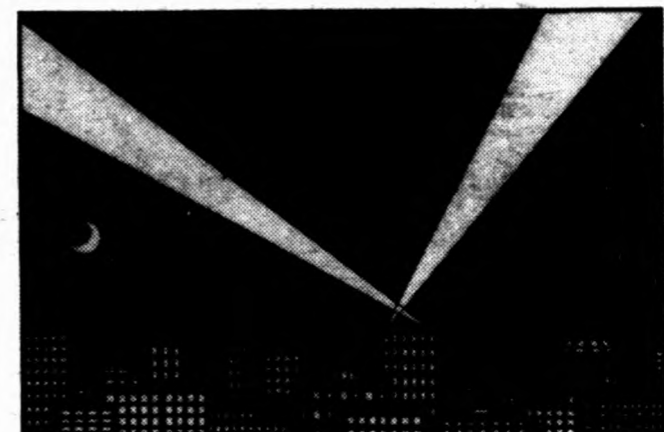
The Sound of Music Dinkytown store is the only audio store in town with a Halloween sale and costume contest. And the only time you can show off your costume or cash in on the savings is this Saturday night. The craziness starts at 8 p.m. The



prizes will be awarded at midnight, so you better bring your costume in before then. But the sale will be going on all night. So on your way to or from wherever you're going this Saturday, stop by. We're not too hard to find. Just follow the searchlight to the heart of Dinkytown.

by Advent, Acoustalinear, Fisher, Kenwood, and Pioneer to name but a few, will be marked down anywhere from 10% to 50% below our regular prices. Some examples of these special sale values are listed below.

	STORE PRICE	SALE PRICE
SPEAKERS		
Ohm C+	180 ea.	\$98 ea.
Fisher XP-85	118 ea.	\$79 ea.
Electro-Voice Int. B	162 ea.	\$129 ea.
Infinity Mon. IIA	450 ea.	\$349 ea.
ELECTRONICS		
BGW 750A	979.00	\$699.00
Sansui 551	260.00	\$199.00
Marantz 2220B	315.00	\$229.00
Kenwood 9400	749.00	\$549.00
Kenwood 5600	329.00	\$279.00
Pioneer SX-950	540.00	\$429.00
Sony TA-4650	370.00	\$339.00
CAR STEREO		
Pioneer KP-4000	160.00	\$129.00
Audiovox 6 x 9 Coax.	40. pr.	\$32 pr.
TAPE DECKS		
Pioneer CTF-2121	175.00	\$149.00
Sony TC-377 reel to reel	400.00	\$359.00
Marantz 5120	329.00	\$229.00
Marantz 5420	429.00	\$299.00
TAPE		
TDK SA C-90	4.79	\$3.19
Maxell UDC-90	4.25	\$3.39
TURNTABLES		
Dual 502	149.00	\$112.00
B I C 960	135.00	\$109.00
Pioneer PL510	191.00	\$148.00



SOUND OF MUSIC
"Where good prices are only the beginning."

DINKYTOWN 404 14th Ave. S.E., U of M. 331 5252

DOWNTOWN 8th St. Skyway IDS Center, 332 1421
EDINA 66th & York, 925 4425
LAKE STREET 1305 W. (Outlet Store), 827 1741
ST. PAUL Midway Shopping Center, 646 6111
WEST ST. PAUL 1385 So. Robert, 457 5817
ROSEVILLE 2109 No. Snelling, 636 6456
EAU CLAIRE 210 Water St., (715) 834 9891
MANKATO 1600 Monks Ave., (507) 387 7738
DULUTH 1790 Mall Drive, (218) 727 2951

Financing Available    



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in a beer. And less.**

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Join Us On Election Day — Vote Socialist Workers

We urge you to join us in supporting and voting for Peter Camejo and Willie Mae Field, the Socialist Workers Party candidates for U.S. president and vice-president.

Camejo and Field propose a "Bill of Rights for Working People" to establish the following:

1. Right to a job
2. Right to an adequate income protected against inflation
3. Right to free education
4. Right to free medical care
5. Right to a secure retirement
6. Right of oppressed national minorities to control their own affairs
7. Right to know the truth about and decide the political policies that affect our lives
8. Right to know the truth about and decide economic and social policies.

The socialist candidates say we can win these rights by putting human needs before profits. The Democratic and Republican candidates for president offer no concrete solutions to the serious problems we face: cutbacks in education, health care, and other vital social services; widespread unemployment, especially among youth; attacks on the rights and well-being of Blacks, Chicanos, Puerto Ricans, Native Americans, and other victims of racism; attempts to stop ratification of the Equal Rights Amendment, thereby denying women legal equality; continuing violations of our civil liberties by the FBI, CIA, and other government agencies; and constant threats of renewed war.

As independent supporters of Camejo and Field, we do not necessarily subscribe to everything the socialist candidates stand for. But we believe a vote for them is a positive alternative to the Democrats and Republicans in the 1976 elections. Join us on election day. Vote for Socialist Workers Party candidates Peter Camejo and Willie Mae Field!

Partial List of Signers (Organizations listed for identification only)

NATIONAL

Robert Allen
Editor, *Black Scholar* magazine
Ken Bailey
Chairperson, Young Socialist Alliance
Jim Benton
NAACP Legal Defense Fund, Richmond Va.
Black Graduate Student Association,
Cornell University
Ann Claxson
National Executive Board member,
Coalition of Labor Union Women
Mario Compton
San Antonio, founding member of
Texas Raza Union Party
Emilia de Antonio
Documentary filmmaker
Mahmoud El-Kail
History Department, Macalester College,
St. Paul, Minn.
Emilia de Antonio
Documentary filmmaker
Dr. Salvador Luria
Nobel Laureate, Mass. Institute of Tech.

Both Marchak
Chairperson, 2nd Dist. Women's
Political Caucus, Wisconsin Va.
Peg McCurtin
Women's International
League for Peace and Freedom, Boston, Ma.
Juan Jose Pons
President, New Mexico Raza Union Party
Jesse Sanchez
Editor, *Rosario College Ensayo*, N. Y. City
Ralph Schoonman, former director,
Bertrand Russell Peace Foundation
Larry Schwartz
Board member,
San Diego American Civil Liberties Union
Paul N. Siegel
Author, professor of
English literature, Long Island Univ.
Savory Stewart Co. president, National
Organization for Women, 1st Pittsburgh ed.
Howard Wallace
Bay Area
Gay Liberation, San Francisco, Ca.
Malina Washington
Farmer West Coast
coordinator, Africa Brev. Defense Com.
Robert F. Williams
Civil Rights leader, author
Howard Zinn
Author, prof. of political science, Boston U.

UOPM

ILEN BOATMAN, U of M Hospital
Workers Local 1164
TIMOTHY CAMPBELL, Gay Educational
Consultant
MARK DAVIS, Miss. Student
Coalition Against Racism
PATRICIA K. DAVIS, Communications Dept.
CONNIE DEWITT, Steward, U of M
Hospital Workers Local 1164
DAVE FINKE, Steward, U of M
Hospital Workers Local 1164
SUE FINN, University Community Families
Assembly
BABS GOODMAN, University Community
Feminists
ROSE JAY, Steward,
U of M Hospital Workers Local 1164
DAVID LELIYIELD, Professor, History Dept.
ROBERT MCCA, Professor, History Dept.
PAUL MOORE, Steward, U of M
Hospital Workers Local 1164
AUGUST NIMITZ, Professor, Political
Science Dept.
KOREEN PHELPS, Steward, U of M Hospital
Workers Local 1164
JOHANNES REIDEL, Professor, Music Dept.
PATRICK SCHWARTZ, Gay Educational
Consultant
JANE SEELEY, U of M YWCA
GEORGE TSELOS, Professor, Extension
Division

Socialist Workers 1976 Campaign, 23 E. Lake St., Minneapolis, Minn.
Paid for by the Claire Cunningham for State Senate Committee, Claire Cunningham, Chairman,
Jim Carson for State Senate Committee, Chris Frank, Chairman.

data

official daily bulletin

Vol. 78 October 29, 1976 No. 55
Students and staff are urged to read the Official Daily Bulletin. They are also responsible for information on department bulletin boards.
Notices must be received by 10 a.m. two days prior to publication. Notices should be sent to Official Daily Bulletin, 5-28 North. Except for certain notices of campus wide importance, notices will be printed on-ly once.
ALL STAFF & STUDENTS
* Golf Course Sign Stop
Beginning Nov. 1, Inter-campus Bus (Line 13) will no longer stop at U Golf Course; service resumes March 28, 1977.
ALL STUDENTS
* MATHS Refunds
Refunds available 10 am-2 pm, Oct 25-26, in CMU, WB Union & CoH-SLP for students not wishing to support MPRG; bring fee statement and ID.
GRADUATE FACULTY & STUDENTS
* Final Oral Doctoral Exam
Terrance Water Kins (major: economics; minor: supporting), 1:15 pm, Oct 28, 869 BA.

what's doing

All items for What's Doing must be submitted two working days preceding publication. They must be University-community oriented. Forms may be obtained at 10 Murphy Hall or by calling Bruce Brandt 373-3591.

PUBLIC BUSINESS MEETINGS

Christian Bible study, 12:15 p.m. today, Murphy Hall Auditorium.
Inter-Varsity Christian Fellowship, Halloween party, bring cookies and costumes, 7:30 p.m. tonight, Coffman men's lounge.
Lutheran Collegians Hayride Party, 7:30 p.m. Saturday night, Lutheran Collegian House, 1094 25th Ave. SE. Call Kurt at 378-6114 to make your reservation. The cost is \$2.50.
German Club, "Alle sind herzlich eingeladen. Es wird Deutsch gesprochen, Bier getrunken und gescherzt," 8 p.m. tonight, Valli Pizza basement.
Bible study, noon today, 31 Classroom Office Building, St. Paul campus.
University-wide calculator swap, return of sale money and unused calculators, 9 a.m.-4 p.m. today, 343 Coffman. Call 378-4905 for more information.
Law School Admissions, informational meeting, 3:15 today, 20 Fraser.

LECTURES-SEMINARS

The Black Uprising in South Africa; speakers, Professor August Nimitz, Professor Laneline Kaba, Professor Allen Isaacman and Chris Bryant, 12:15 p.m. today, Bell Museum of Natural History Auditorium.
ADS members, meet at 167 Murphy for tour of Target Retail Ad. Department (JDS Tower) at 1:30 p.m. today.
English Strives: Recent Work and New Results, by Professor Morris Hells, 2:30 p.m. today, 210 Anderson.
Women's Health Care: an issue with you? Join a small group which will focus discussion on issues related to women's health care. Sign up by November 12 from 9 a.m.-4 p.m. at 224 Coffman.
Ecumenical Pre-Marriage Seminar; a pre-marriage course designed for couples preparing for inter-faith marriages, 7:30 p.m. Wednesdays, November 3, 10 and 17. St. Paul Campus Ministries, 1407 N. Cleveland. Call 645-4591 to register.
Recent Results on Saint-Venant's Principle, by Professor Cornelius O. Morgan, 3:30 p.m. today, 225 Aeronautical Engineering.
1976 Minnesota Symposium on Child Psychology: "The Relation of Infant Cardiac Change to Behavioral States and Motor Activity," by Rachel K. Cihon, 10 a.m.-noon Saturday morning; and "Developmental Neurometrics: The Application of Numeric Taxonomy to Organic Representation of Perceptual and Cognitive Function from Birth to Maturity," by Bernard Karmel, E. Roy John and Herbert Kaye, 1:30-3:30 p.m. Saturday afternoon, Murphy Hall Auditorium.

THE ARTS

Preceding the opening night performance of Jacques Brel is Alive and Well and Living in Paris, there will be a celebration with food and live music at 8:45 p.m. tonight in the lobby of the Regis Center. The celebration is free and everyone is welcome.
Paul Miroch, three years of drawings, opening 7:30 p.m. tonight, Colony Inn, 18th and University Ave. SE.; through November 18.
Israeli Folk Dancing, 8:30 p.m. Sunday, beginning class 8:30 p.m., advanced class 7:30 p.m., requests from 8-10 p.m., Jewish Student Center Auditorium, 1521 University Ave. SE.
Cello—beginning level folk dance, no experience or partner necessary, 7:30-10 p.m. tonight, Norris Gymnasium; non-students must pay \$1.00 or have guest card to enter the building (standard University policy).

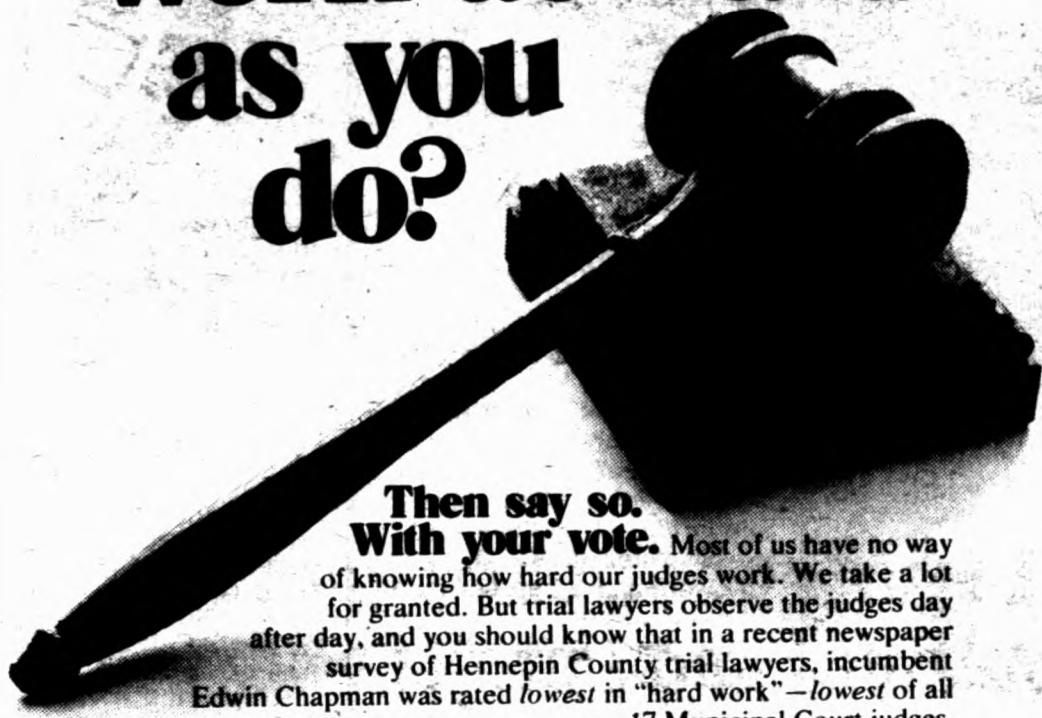
INFORMATION

Free study for one year at universities in Berlin, Malaysia, Nigeria, Norway, Uruguay or Morocco; also experiences in the People's Republic of China and the Soviet Union. Applications now in ISTC: 490C Coffman, West Bank Union, 190 Coffey Hall. Apply by November 5.
Recruiting junior women who would like to enter the labor market knowing how to discover the best job for them. Eight sessions on how to develop your own job and find it. Sign up by November 5 from 9 a.m.-4 p.m. at 224 Coffman.
Recreational and Public Skating, 9-11 a.m. this morning, 1-2:30 p.m. Saturday afternoon, and 7-8:30 a.m., 10 a.m.-12:30 p.m., 1-3:30 p.m. and 8-10 p.m. Sunday; Williams Arena ice rink, students with current paid fee statement and matching ID admitted for 50¢.
Halloween Party and Hayride, meet at 7 p.m. tonight at the University Lutheran Center, 1101 University Ave. SE. The cost is \$1.50 per person.

i-m slate

I-M SLATE	
FRIDAY, OCTOBER 29	
TOUCH FOOTBALL	
LAW LEAGUE	
Como Bombers vs Pickled	BIERMAN 5
Free Agents vs Zozzors	BIERMAN 6
TC vs Whizzers	BIERMAN 8
TBA vs Nolo Contendere	BIERMAN 9
Kings Benchwarmers vs Closest Gunners	BIERMAN 2
VOLLEYBALL	
LAW LEAGUE	
NORRIS 151	
COURT 1	
Free Agents I vs Cahunas	5:00
Soon to be determined vs free agents II	5:45
T.B.A. vs Cahunas	6:30
COURT 2	
Mary Mahoney II vs Minn Bar and Grill	5:00
Ipsol Invito vs Minn Bar and Grill	5:45
Cats Pajamas vs Free Agents II	6:30
SATURDAY	
OCTOBER 30	
SOCCER	
WEST BANK	
Lord of the flies vs Frontier VI	9:00
Moose Lake vs Panthers	10:00
Rollins Ave. Rabbits vs AAC AI Arabia	11:00
H.K. Students ASSOC. vs Twins	12:00
U of M Crew vs Pioneer IX-XVI	1:00
Entertainment Stars vs Facetta IV Gaiety	2:00
Pathology vs Polyglot	3:00
Sigma Chi Sundevils vs Sticks	4:00
SUNDAY, OCTOBER 31	
HAPPY HALLOWEEN	
SOCCER	
WEST BANK	
we would if we could vs quads	11:00
All the Presidents Men vs ATO Armadillos	12:00
Vet Med 79 vs Farmhouse	1:00
Iran vs Paper Tiger Rec.	2:00
O.V. vs Knoesel	3:00
Dum Dums vs Ox Chubasco IV	4:00
Rearded Clams vs Leaping Schemists	5:00
CO-REC VOLLEYBALL	
NORRIS 151	
COURT 1	
Geology Club vs The Desperates	5:00
Como Armadillos vs Rotex Rowdies	5:45
Automatic Clutch vs Diggers	6:30
Hevitta vs Birds	7:15
Boa-Wash Mega I vs Re-Gilded Lilies	8:00
Kappa Psi vs Sanford 3 and 5	8:45
COURT 2	
Flying Pachinkas vs Gidgit Goes to Rome	5:45
Guya and Dolls vs Glen Lictzer	6:30
Proletariat bullshitters vs the bugs	7:15
Generators vs Macawtie Devils	8:00
Stammin Sammie vs 8th Defectors	8:45
CO-REC SOCCER	
ST. PAUL FIELD	
Hillel vs Vet Med 79	10:00
To F D's vs Phi Chi Flyers	11:30
Suicide Squad vs Moose Lake Jaycoers	1:00
No-Names vs Miscellaneous Poles	4:00
CO-REC VOLLEYBALL	
ST. PAUL NORTH	
Bambie vs Vet Med 79	5:45
Fighto-Path II vs Additives	6:30
Bambie vs Foresters III	7:15
Fighto path I vs Silver Strikers	8:00
The D.P.'s vs Bailey 13	8:45
SOUTH	
Fighto-Path III vs Easy Over	5:45
Easy Over vs Fighto path II	6:30
Vet Med 79 vs Southern Cornflakes	7:15
L.D. Phi-Dia vs Woody's wallnuts	8:00
Bailey Rugrats vs Blaise 31	8:45
TOUCH FOOTBALL	
BIERMAN 5	
Her Majesty beat vs High kicks	8:00
Suttons vs (win) Mudville-D. Vickers	8:00
Woody's Wonders vs Brule K.	8:00
Regional Mauling vs dome Prime Donnas	8:00
Coldwater Tide vs (win) D. Putz-Twits	9:00
Hof Makarra vs Set em up	10:00
BIERMAN 6	
Clubfoots vs Fleets I	8:00
Hillel I in touch vs Droughtwater	7:00
J.C. All Stars vs (win) men of Ev.	8:00
White Collar Crims vs Donalds Drunks	8:00
S.T.P. (co-rec) vs Slow Poison	10:00
BIERMAN 7	
Wakaurs (co-rec) vs Rons Raiders	8:00
Scattered (co-rec) vs Midb. co-batters	7:00
Phi II (co-rec) vs Hillel II	8:00
Beta Theta Pi A vs Delta Tau Delta Ducks	8:00
Alpha Psi (co-rec) vs Spec K's	10:00
BIERMAN 8	
Kreempuffs (co-rec) vs Bad News Bares	8:00
Southern Comfort (co-rec) vs Charles Gang	7:00
Flying Pachinkas vs Untouchables (co-rec)	8:00
Dog Killers vs Green Ducks	8:00
Chances A R vs One More Time	10:00
BIERMAN 9	
Huskies (co-rec) vs Nix-N-Knockers	8:00
Palmers vs Gin Gimlets	7:00
Dope Squad vs Perverted Pirates	8:00
Imperial vs Down and Out	8:00
Beta Theta Pi Alum vs Phi Delta Theta Bl.	10:00
BIERMAN 10	
Nestles Quick vs Mech. Marvels	8:00
Sons of Apollo vs Nordeast Rowdies	7:00
Box Scabbie vs Goofers	8:00
L.A. Flyers vs Bandits	9:00
SAE Lions vs Kappa Sigma Pods	10:00
COMO 1	
Rosches vs (lose) D. Putz-Twits	8:00
Do It up Brown vs Minn. St. Bomb	7:00
Coopers Droopers vs Wolf Creek Tipplers	8:00
Manson Family vs Bang Gang	9:00
COMO 2	
Turtitos Bazooms (co-rec) vs (win) Wed R. Play	8:00
Tenn-Thirst 1st	8:00
Mu sigma Mu Witches vs Farmhouse and Friends	7:00
(co-rec)	7:00
Bottoms up (co-rec) vs (win) Hamel Ha.-Hackers	8:00
Kappa Psi vs Alpha Kappa Psi Go Getters	9:00
COMO 3	
Hamel Hawks Gold vs Pickups	8:00
MIS vs Upward Bound	7:00
ATO Butts Bombers vs Phi Delta Chi Disap.	8:00
APX AHA vs Phi Delta Chi mortars and P.	9:00

Do you think a judge should work as hard as you do?



Then say so.
With your vote.

Most of us have no way of knowing how hard our judges work. We take a lot for granted. But trial lawyers observe the judges day after day, and you should know that in a recent newspaper survey of Hennepin County trial lawyers, incumbent Edwin Chapman was rated *lowest* in "hard work"—*lowest* of all 17 Municipal Court judges.

And yet this judge is running for reelection, even though he must retire after two years of the six-year term.

But we *do* have a choice. We can elect H. Peter Albrecht, a hard-working trial lawyer with experience as both a prosecutor and a defender. Albrecht's strong credentials and his backing of needed court improvements have earned him the endorsement of such diverse groups as the Minneapolis Police Federation and the A.D.A.

Judge for yourself. Vote for H. Peter Albrecht.

H. Peter Albrecht for Judge

This is a non-partisan county-wide election.
Paid for by the Albrecht for Judge Volunteer Committee, 4108 Colfax Avenue South, Minneapolis, Minnesota 55409, B. A. Nord, Treasurer.

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Sunday Services: 8:45, 10, 11:15 A.M. & 7:00 P.M.
Adult Education: "Nazism & Signs of the Times"
Rev. Joe Bash at 10 & 11:15 A.M.

FREE BUS
from Comstock Hall
9:45 & 10:40 AM

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UDIA from 5

"Students live here temporarily," she said. "They don't focus (their interests) into the community."

John Waldron, assistant to Johnson, also said the lack of student participation in the UDIA was understandable. But he believes the group still is a valuable voice of the community.

"They've made efforts to have students. It's natural that students are not interested. They've got other things to do."

How much power does the UDIA have?

"Not power," said Waldron. "Influence. It depends a lot on the alderman. With Tom (Johnson), the UDIA has quite a lot of influence. He works with them."

Others, however, may object to UDIA influence, especially when it runs contrary to their business plans. Last February, Giovanna D'Agostino (Mama D), owner of Sammy D's and Bootlegger Sam's, found herself at odds with the UDIA. She had to apologize to the group for scheduling live entertainment seven nights a week in Bootlegger Sam's.

Two years ago, D'Agostino had told the UDIA that live bands would play in the upstairs bar no more than four nights per week. She also promised to hire police security on those four nights and to disallow go-go dancing or striptease shows. Under those conditions, the UDIA supported her application for a liquor license. When the first condition was broken, the group threatened to withdraw its support of the annually granted license.

"It would be nice," said D'Agostino recently, "if they'd see the other side of the coin once in a while. They have a way of bossing people around, tossing laws down their throats. Here I pay for a seven day a week license and can use it only four days a week."

According to Bernat, UDIA "just asked them (Bootlegger Sam's) to live up to their obligations."

The bar currently offers live music Wednesdays through Saturdays.

Other businessmen have found little about the UDIA to criticize. Lavern Veit, president of Southtown Plumbing, Inc., and owner of a building under construction at the corner of 8th St. and 15th Av. SE, said he had "no problems with UDIA."

Although a moratorium on building new multi-unit dwellings in Southeast—a measure recommended by UDIA and passed by the city council—delayed his construction plans, Veit said he "can't complain at all."

"There's nothing wrong with what they're doing," he said. "They slowed us up. It took us eight months to get the building permit. But that wasn't their fault. That was the city's red tape."

"I didn't agree with them in the beginning, but I agree with them now, he said. "I looked around the neighborhood. There were too many small apartment buildings popping up between houses. They were right to look out for the community."

Veit, said Bernat, was given special permission to build after a city planning department study indicated his particular lot was unsuited for other uses.

The building moratorium, prohibiting the construction of multi-unit dwellings, still is in effect. It began about a year ago, when the UDIA started a project involving the re-zoning of the University District.

Bob Harmon, one of the owners of Valli Restaurant and Pizza, generally agreed with Veit about the cooperative nature of the UDIA. Although his own contact with UDIA was limited, the group did not give him any trouble, he said.

Although Harmon did not give the UDIA much warning of his plans to serve wine in the Valli, Bernat said that the idea was in accord with the group's "criteria of issuing liquor licenses."

"Everybody thought it was a good idea," said the president. "Tom Johnson sent me a letter about it. It was different from granting a full liquor license. But there is a remote possibility that someone could get drunk."

Allan Spear is Your Voice at the State Legislature



Ever since he helped organize the first University teach-in against the war in Vietnam in 1965, Allan Spear has been in the forefront in the struggle for human rights and student/staff self-determination.

Allan Spear is active in efforts to end all forms of discrimination based on race, sex, or lifestyle. He is a member of the DFL Feminist Caucus, Minnesota Americans for Democratic Action (ADA), and the Indian Affairs Board.

Allan Spear has actively worked for expansion of the role of students, faculty, and civil service employees in governing the University. And as a member of the history faculty for over 12 years,

Allan Spear understands the problems of the University community. His record proves that he's working to solve those problems.

In the past two legislative sessions, Allan Spear supported all of these progressive measures:

- Lowering the age of legal majority to 18
- Student regent at the University
- First minimum wage law to be enacted in Minnesota
- Major tenants' rights legislation
- Decriminalization of the possession of a small amount of marijuana
- Ratification and continued support of the Equal Rights Amendment

Forget to register?

If you're not registered now, you can still vote in the general election on Tuesday, November 2 by registering at your polling place. Bring your driver's license (or valid I.D. with your address) for proof of residency. For the location of your polling place, call Mpls. Voter Registration at 348-2070 for information.

Raise Your Voice!

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Prepared and paid for by the Spear Volunteer Committee, Joan Campbell, Coordinator, 947-17th Ave. SE., Mpls., Mn.

Study shows overall funding increase for U.S. higher education

Minnesota ranked ninth in the nation in providing tax dollars for higher education during the 1976-77 school year.

Minnesota's contribution of \$82.43 per capita was far below the high of \$184.17 per capita provided by Alaska. But Alaska's total appropriations were slightly less than \$65,000 and ranked 40th, while Minnesota's total appropriations were \$323,554 and ranked 11th, according to the Chronicle of Higher Education.

Minnesota's \$14.20 per \$1,000 of personal income ranked 12th overall.

Even though Minnesota ranked high in all three categories, it did not increase its appropriations as rapidly or as much over the past 10 years as other states.

Minnesota has increased its appropriations by 14 percent—making it 20th in the nation—and by 139 percent in the last 10 years.

Again, Alaska ranked first in both of these categories as it increased its appropriations 55 percent in the last two years and 375 percent in the last 10 years.

However, the increase in purchasing power of the Alaskan appropriations is significantly less than 55 percent because of Alaska's high inflation rate.

Vermont ranked the lowest of all 50 states in total appropriations at \$20,138 and ranked 49th in percentage change during the last two years at minus 14 percent.

Overall, state appropriations for higher education rose 24 percent in the past two years. That compares with an increase of 28 percent in the two years ending last fall and 29 percent in the two years ending in the fall of 1974.

The states' contribution to higher education exceeded the rate of inflation—15.8 percent—over the past two years.

While appropriations for higher education increased 24 percent, personal income increased 18.7 percent, state and local spending for goods and services increased 28.2 percent and federal spending for goods and services increased 21.7 percent.

Even though the increase in education funds was greater than inflation, it was less than the combined growth in prices and enrollment.

The cost of goods and services purchased by colleges and universities rose 15.7 percent during the past two years, only slightly less than the 16.2 percent increase recorded during the two-year period ending in 1976.

The appropriations for higher education for all 50 states increased seven percent during the last two years in terms of purchasing power.

In 10 states, the purchasing power of state funds for colleges and universities actually declined over the two-year period. Maine had the greatest decrease at 17 percent.

After adjusting for the decrease in value of the higher education dollar, the state legislatures' support for higher education has increased 111 percent since 1966-67.

The total of this year's state appropriations for higher education in current dollars is nearly \$14 billion, and represents an expenditure in state tax funds of more than \$65 for each person in the United States, according to the Chronicle.

The Chronicle obtained the figures on state appropriations from M.M. Chambers, professor of educational administration at Illinois State University.

CURRENT TRENDS IN BILINGUAL EDUCATION IN THE UNITED STATES

A LECTURE BY GARY D. KELLER

Chairman, Foreign Language Department, York College of the City University of New York; Editor, Bilingual Review
Tuesday, Nov. 2, 1976, 1:00, Folwell 201

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SPORTS

Gophers and UMD set for hockey rematch

By RICHARD MERYHEW

The Gopher hockey team begins its western Collegiate Hockey Association schedule this weekend when it hosts the University of Minnesota-Duluth (UMD) bulldogs at Williams Arena. According to coach Herb Brooks, the competition couldn't be tougher.

"It's going to be a good skating series," Brooks said. "UMD has an excellent skating team with good team speed. And, potentially, they have one of the best goaltenders in the league in Rick Heinz."

Brooks said the series probably won't be anything like the Hall of Fame game between the Gophers and the Bulldogs two weeks ago in Eveleth, Mn. The Gophers won that game 9-5, but the game was frequently interrupted by fights.

"You can discount that game," Brooks said, "because both teams had a lot of young players who were trying to prove themselves."

The Gophers aren't going into the game with a game plan, Brooks said, but they will concentrate more on defense.

"We don't believe in being ultra-conservative in our forechecking," Brooks said, "but until our people learn the conservative style of play we aren't going to concentrate as much on our offense."

Brooks will be shuffling his lines against UMD in an attempt to find which players work best together. "I'm looking for the right combinations of players and consistency," Brooks said. "Specifically, I'm looking for consistency of execution and mind-leg coordination."

One problem Brooks faces in finding the right line combinations is injuries. Brooks said Tom Gorence will probably see action this weekend after being injured in practice Sunday, but that freshman Eric Strobel is questionable with a leg injury.

Brooks is hoping the Gophers will be a better team each night out and feels that the Gophers' tough schedule will enable his young squad to constantly improve its performance.

"We scheduled a tough St. Louis team right away," Brooks said, "plus we have Harvard and the Russians coming in later in the season. It's important that we find the best opposition we can."

"Everybody is going after us because we are the champs," Brooks continued. "Our team won't have a night off all season. Every night we'll be taken to the test."

On a more serious note, Brooks will appear before the NCAA infractions committee Sunday in Shawnee Mission, Kansas, to answer questions about the Gopher-Boston University brawl in last year's NCAA championships at Denver.

"I have a clean mind and our team has nothing to be ashamed of," he said. "I am disturbed about being on the defensive because of a coach who was running off at the mouth. We beat the team that was supposed to be the best team in the history of eastern hockey and they can't swallow it."

The coach Brooks referred to is Boston coach Jack Palmer who charged that the fight was "premeditated" on the part of Minnesota.

"I don't know what will happen," Brooks said. "It irritates me that the thing has dragged on for so long. Conceivably, I could get a suspension of sorts, and I would have to accept it."

Page 26

Stoll: five touchdown favorite Wolverines awesome, but vincible

By MARTY DUDA

Before the football season began, prognosticators concurred that the Minnesota-Michigan game this Saturday was the only game the Gophers would have no chance of winning.

Certainly, the odds are overwhelming. Local bookies consider the Gophers a five touchdown underdog, for a variety of reasons. Incentives are numerous for the Michigan Wolverines.

First of all, the 12:45 p.m. (CST) encounter is a Michigan home game, which means an awe-inspiring crowd of about 103,000 partisans will be present. The game is also Michigan's homecoming and the traditional Little Brown Jug is at stake. The fact that the game will be nationally televised by ABC adds special significance.

With their No. 1 ranking on the line, Michigan coach Bo Schembechler has referred to tomorrow's game as one they've been pointing toward since their narrow 28-21 win last year at Minnesota. Minnesota, with a 3-1 Big Ten record and 5-2 overall, is the first team with a winning record the Wolverines have faced this season.

So as Schembechler puts it, "it's a big game for us and we're going to be ready."

Setting aside the incentives, the Michigan team possesses a superior squad. In their first seven victories, the Wolverines have outscored their opponents 307 to 58, including three shutouts. They present the conference's most potent offense, averaging 486 yards a game. Their 384 yards a game on the ground leads the nation. Four of their backs are among the Big Ten's top 20 rushers.

"Awesome" is how Gopher coach Cal Stoll has been describing the Wolverines. "One of the best teams I've seen—period," Stoll said. "They've got an abundance of great athletes on both sides of the line." He said it's difficult to compare them with past impressive Big Ten teams, but he considers them at least as good or better than last year's Ohio State team.

Granted, Michigan is impressive, but they're far from invincible. In seven of the last nine years the top Big Ten team has tasted defeat in the Rose Bowl. The UGLAs and the

USCs, teams with some versatility and innovative style, have found their northern rivals easy pickings.

With a penchant for versatility and balance of their own, the Gopher's Tony Dungy is confident the Gophers will be competitive. He said they have no intentions of simply "keeping the score down." "We're beyond that stage," Dungy said Thursday, "that's three and four years ago when we didn't have the people."

"Michigan hasn't had a severe test yet this year," Dungy continued. "I think we have as good a chance as any Big Ten team to knock them off. We have the ability to throw. Against a team like Michigan you've got to open up a little more, throw more. I think we'll surprise a lot of people."

Both Dungy and Stoll agree that you can't change too much for a team like Michigan. It doesn't appear that Stoll has any plans of deceptive flea-flicker plays or razzle-dazzle-type play. Those things generally don't succeed against the good teams, Stoll contends. It's a different thing when you're operating against a poorer defense, he said.

"You've got to gamble a little bit, play hard, play with great emotion and hope to do the things you do best well," Stoll said.

"You've got to realize that you can't make mistakes," Dungy said, "they'll force you into doing things you don't want to do."

Looking at the Michigan defensive statistics, it appears they are vulnerable to the pass, having allowed an average of 173 yards in the air, rating as the worst team against the pass. But as offensive coordinator Tom Moore points out, this is a deceiving statistic. Teams have gotten behind so early that they've been forced to pass more, he said.

Michigan ranks third in conference defense, just in front of Minnesota. Offensively the Gophers are seventh, averaging 329 yards a game.

Michigan's power 'I' running attack is led by tailback Rob Lytle and fullback Harlan Huckleby. Lytle leads the conference in rushing after four games with 603 yards in 69 attempts for an 8.7 yard average per

Football to 29

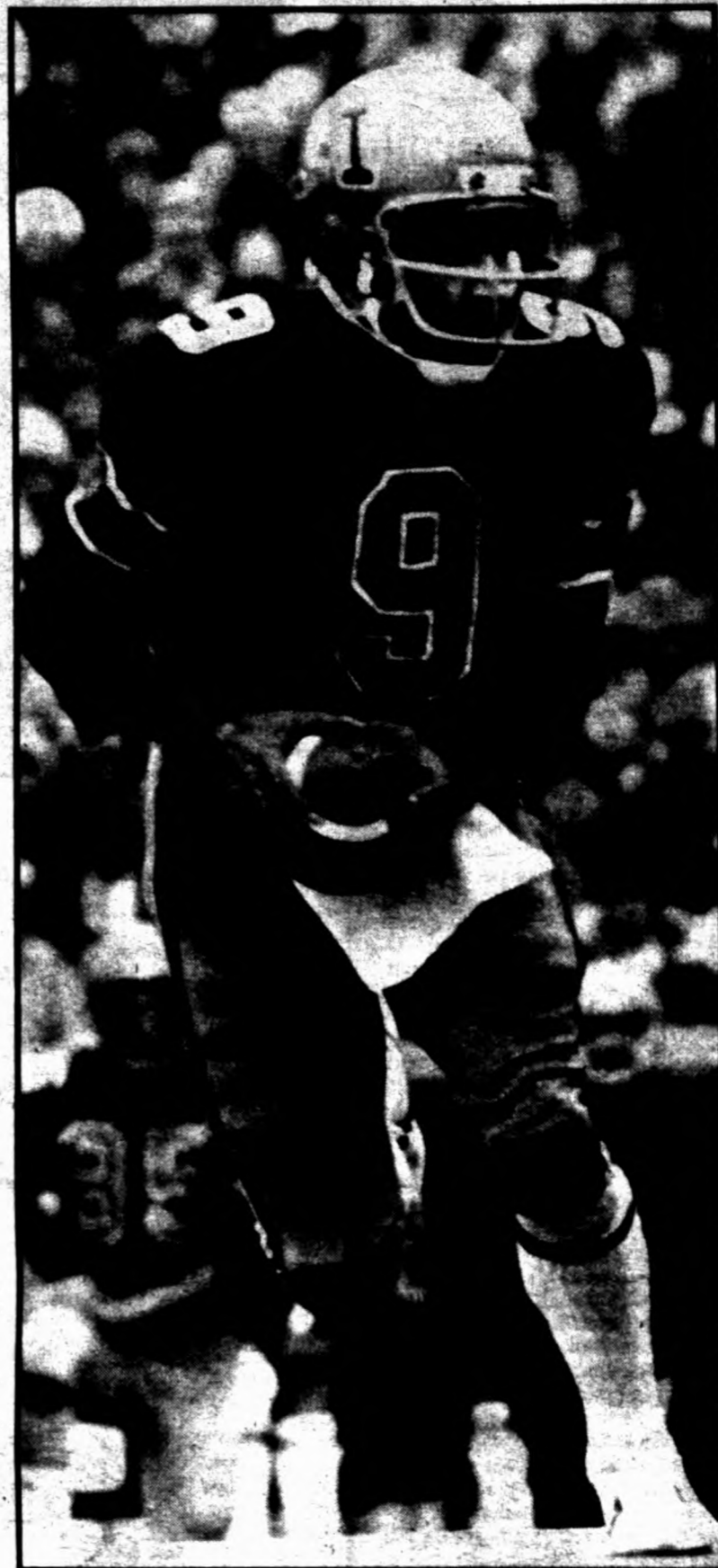


Photo by Dean Hanson

Gopher quarterback Tony Dungy rolls out in the Iowa game last week. Dungy and teammates Mike Jones, Ron Wrobel, Gary Acromite, Paul Rogind and Keith Edwards return to their home state for what figures to be a ruid homecoming when the Gophers face No. 1 ranked Michigan tomorrow at 12:15 p.m. in Ann Arbor. The game will be televised as the nation's feature game by ABC.

Harriers set for first Big Ten meet

By MARY LAHR

It's billed as the first Big Ten women's cross country meet, but only Minnesota and maybe six other schools will participate.

Michigan, Iowa and Indiana don't have cross-country programs for women, but according to University coach Mike Lawless the rest of the Big Ten should be represented.

Although Lawless is sure of which teams will attend the meet, the strength of the other Big Ten teams is a mystery.

"It's hard to tell which teams are going to be good," Lawless said. "A lot depends on the new freshmen coming into the conference. A team that may have had nothing last year could be great this year."

Individually, Lynn Moran of Wisconsin and Lil Warnes of Michigan State probably will battle for the first and second spots. Similarly, Michigan State and Wisconsin will probably be the two strongest teams. Michigan State finished third nationally last year.

Ohio State and Minnesota may race for third and fourth, although Lawless said the Gophers could finish anywhere in the pack depending on the course conditions and what kind

of a day the Minnesota runners have.

Cathy Twomey is likely to lead the Gophers and with a good performance, could finish in the top five in the conference.

In addition to Twomey, Minnesota's Michele Vogel and Mary Peninger have both recovered from their leg injuries enough to run in the Big Ten meet.

"Michele is still being annoyed by her injury, but it's not enough to keep her from training," Lawless said. "Mary's foot bothers her, but it's more after she runs than while she is running." Lawless added that Peninger's injury still needs to be checked daily, and that she might not run on Saturday.

Maggie Munro and Anita Macias will complete the Gopher top five.

If Peninger is not able to run, Lawless will rely on sixth and seventh runners, Alex Boies and Carol Wieman. Both have made significant improvement in the last few weeks.

"We've been looking stronger depth-wise," Lawless said, "but we're nothing awesome by any means."

Not only will the women be unfamiliar with the competition Saturday, but the course will be new to all of the Gophers.

"The course tends to be slow," said Lawless, who ran on it during his career with the Gopher men's team. "It is very grassy and the grass is long and plush. It should be a very challenging and fair course. There are some hills, but not enough to wipe anybody out."

sportshorts Men's CC

The men's cross country team will run a four-mile race against St. Cloud State Saturday at the University Golf course.

St. Cloud won the Northern Inter-collegiate Conference cross country championships last week.

The Gophers will be running the shorter distance (they usually run five or six miles) to rest themselves in preparation for the Big Ten meet which will be held in Evanston, Ill. next week.

"An under-distance meet like this may be an advantage for them," coach Roy Griak said Thursday. "The tempo may be faster. It should help get our runners used to the fast pace they'll find at the Big Ten meet."

Minnesota Daily

Gophers in first

By KEVIN

A unique weekend in college North States Field hockey begins its series of tw

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Big tournament begins hop volleyball square

Friday, Oct

Gopher players' chances good in field hockey all-star trials

By KEVIN COGHLAN

A unique tournament starts this weekend in River Falls, Wis. The College North division of the United States Field Hockey Association begins its trials for a national all-star field hockey team.

No other sport has reduced the process of selecting an all-star team to a series of two weekend tournaments.

"I think it's a very unique tournament situation," University coach Ruth Christianson said. "But the concept is similar to other sports. If you're driving in a lot of runs in baseball, or leading the league in batting average, you're going to get selected to the all-star team. You're doing well—helping the team and yourself at the same time."

A committee of six will choose 22 of the players from the University, South Dakota State University and the University of Wisconsin (Oshkosh, Green Bay and River Falls campuses) to go on to the regional trials in Chicago.

Selection in the four-game round-robin tournament is based on a

player's ability to pass, dodge, and tackle in addition to her stick control and teamwork. "It's a fair estimation," Christianson said, "except sometimes they don't know all of the people. Somebody good might have a poor day and somebody bad might have a super day and be picked. But the people who are good will stand out."

Goalies have a different trial. They are put in controlled situations where the number of attackers and defenders vary.

"They have a separate goalie trial," Christianson said, "because a team might have a good offense and the goalie might never see the ball. It's a very good estimation of what a goalie can do."

The University is expected to do well. Five members who made the second team last year will have a good chance this year, according to coach Ruth Christianson.

In a tournament where the selection of individuals takes precedence over how well a team does, it would seem

Field hockey to 28

U netters plan active hibernation

By PAM BENSON

Saturday's match against the University of Wisconsin, Madison, may be the last team competition until spring, but the University women's tennis team isn't going into hibernation for the winter.

Coach Ellie Peden has decided to enter her players in the Nielsen Open Nov. 26 and 27. The Open is a United States Lawn Tennis Association tournament. Peden said it will give all the women some good competition, in addition to acquainting them with the site of the Big Ten championships.

After the tournament, Peden plans on a take-it-or-leave-it practice policy.

"Some people really need a break," Peden said. "If the women want to take a break, they can. If they want to practice, I'll be available to work with them on their individual games, on changing serves, on overheads, midcourt volleys—things we didn't get a chance to work on during the season. It will be less pressured."

Two weeks of Christmas vacation are mandatory, though, according to the Peden policy.

Even so, most of the team won't forget tennis as the season-to-be-jolly approaches. Paula Adams said she'll stay in shape. "I just figured I'd run a lot," she said. "Maybe I won't play tennis every day, but I can't afford to neglect my game."

"I'm coming to practice all the time," Michelle Smith said. "I've got too much to work on—my net game especially. I'm starting to enjoy doubles more now, and the net game is so important in doubles."

Peden said some women would probably ski, and Patty Moran and Beth Jenkins are planning on trying out for the women's basketball team again this winter.

"I'll still be keen for tennis this spring," Moran said. "Basketball is a good overall conditioner. There are some similarities to tennis, in footwork. For example, to play defense in basketball you shadow whoever you're guarding. The same basic principle applies to

tennis—only you shadow the ball, you play the probabilities. That's kind of vague, but anyway, sports are sports. I suppose basketball helps with a hand-eye coordination, like any sport."

This week, there has been no relaxing, however. "Wisconsin is an excellent team," Peden said. "Everybody's got to get fired up."

Peden said the team was discouraged after finishing last in the University of Iowa Invitational last weekend. Adams said, "The whole team is psyched up now. We really want to win this one."

Besides being psyched up, Minnesota has the advantage of home courts. The Gophers are used to Bierman's indoor courts, but Peden predicts Wisconsin will have problems adjusting to the court surfaces and lighting.

"It's going to be a good match," Peden said. "If we get some fans in the stands, the psychological edge will help us out."

The match begins at 9 a.m. Saturday in the Bierman Field Athletic Building.

Big Ten tourney only beginning for hopeful volleyball squad

By KEVIN COGHLAN

The first stone in the pyramid of success for the University volleyball team may be laid this weekend when the team travels to Ohio State University for the Big Ten volleyball championships.

Coach Rosie Wegrich views the Big Ten only as a preliminary to bigger and better things.

"The most important thing is the state and regional tournament," Wegrich said. "The Big Ten is a stepping stone for the regionals. We'll face some of the best competition in the Midwest. I'll learn what the team

can do in a setting like the regionals and the nationals."

The competition ranges from awesome to mediocre. Michigan State, the defending champion, has everyone on scholarships. They work out three times a day with an intensive weight and conditioning program.

"They're very serious about it," Wegrich said. "They're the type of team that runs a lot of stuff—a good, low, quick offensive. I expect them to be in the top three."

However, the University is also prepared for the weekend. "Our girls are in shape," Wegrich said. "And

we'll try to use more of our middle attack. They're excited, they want to do well. But it's hard to tell. They're still pretty young and inexperienced."

The Gophers hope to move up a notch from their fifth-place finish last year. To do this, Minnesota will concentrate on playing error-free volleyball, capitalizing on the other team's mistakes.

Most Midwest teams, Wegrich explained, don't have a strong offense. Most run a high-slow offense characterized by rainbow passes. This enables the defending team to put two blockers on the spiker.

Minnesota will take advantage of

this by establishing a consistent defense. "We want to control the pace and the tempo of the game," Wegrich said. "We'll keep digging the hit and have consistent setting and let the other teams make the errors."

Minnesota's offense will try to combine the high-slow sets with occasional quick-sets, but this has been only marginally successful this year.

"They have to know exactly where the setter is going to set the ball," Wegrich said. "The set can't vary three or four feet from the setter; the first pass has to be right to her. If it isn't, the quick-set offense doesn't work."



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Gopher cagers suffer early injuries

By CINDY DICKISON

The Gopher basketball team, after two weeks of practice, has as many injured players as the Gopher football

team, which has been working out for two months.

"We have a lot of the nagging, nuisance injuries that you expect early in the season when the players aren't in condition yet," coach Jim Dutcher said. "Unfortunately, we've had more this year than other years."

Each of Dutcher's freshman recruits is bothered by some injury.

Tommy Lewis has been hampered by a knee strain. He underwent a full orthopedic examination with team doctor Harvey O'Phelan Wednesday and was expected back at practice Thursday or today.

"Kevin (McHale) has had a couple of bad collisions," Dutcher said. McHale was knocked out during a scrimmage Saturday and was hit in the nose in a practice this week, but his main problem is a slight ankle sprain.

A third freshman, Ricky Wallace, recovering from knee surgery of a month ago, is the only player Dutcher expects to miss next week's annual intrasquad game.

The team veterans haven't been immune to injury either. Ray Williams, who injured an ankle in the first game of the season last year and had some trouble with it all season, strained an achilles tendon Wednesday.

Dutcher said the injury is painful, but that Williams at least would be shooting with the team today and will probably play in Saturday morning's scrimmage.

Last Saturday, junior guard Osborne Lockhart collided with teammates and lost a front tooth. He underwent oral surgery two afternoons this week, Dutcher said. Although Lockhart hasn't been feel-

ing well because of the surgery he has practiced with the team since Wednesday.

Gary Korkowski, sophomore forward, was out of commission for three days with a hamstring pull. Senior guard Flip Saunders, who has had recurring problems with weak ankles, mildly sprained his right ankle Saturday.

Pat Foschi, who transferred from the University of Kentucky and will be eligible to play with the Gophers in January, severely bruised his shoulder last week but will practice next week anyway.

The intrasquad scrimmage, usually held late in November, will be Nov. 4. Two scrimmages (Nov. 9 in Little Falls and Nov. 11 in Stillwater) and a game against Athletes in Action Nov. 16 forced the earlier scheduling of this year's scrimmage.

Field hockey from 27

the players would think of themselves rather than the team. Christianson disagrees.

"It's a rare thing to see something like that," she said. If it was one of my players they wouldn't be playing," Christianson said. "If it means making a pass or a dodge, that's what they do. The complete player has to do all of it—pass, tackle and dodge. The goal is to play together as a team no matter how good you are."



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STEVE CARTER

This is Steve Carter's first bid for public office, but he has prepared himself for the wide-ranging responsibilities of the state senate through more than eight years of public service and community activism. And Steve has been concerned about the problems of Southeast Minneapolis since his days as student body president at the University.

STUDENT BODY PRESIDENT, U OF M

- Former vice-president, in charge of student housing, stores and co-ops
- Advocate of tuition freeze
- Helped find day care facilities at the University
- Pushed for a land use plan at the University
- Active in developing Chateau student co-op in Southeast
- Helped build Como student housing
- Wrote the articles of incorporation for student controlled F-M radio
- Plans to represent University employees and their concerns
- Experienced in working with community groups to plan new developments

COMMUNITY ACTIVIST

- Member of University District Revenue Sharing Executive Committee
- Helped get funding for local community Development Corporation
- Elected to city-wide planning commission to distribute federal funds
- Co-ordinates the Scouting Program
- Lobbied for noisewall construction in Prospect Park
- Lobbyist for strong elected community councils
- Advocates making health care available at the local level
- Favors environmentally sound development of the Mississippi River



Steve Carter chatting with some of his neighbors in front of North Country Co-op.

Steve Carter's experience as a student leader and his background as a community activist gives him the ideal vantage point for dealing with the serious problems affecting Cedar-Riverside and Southeast.

Steve Carter has worked on solutions for tenants, senior citizens, youth services, river front development, environmental concerns and human rights.

The guy who has done more for your quality of life than your current state senator is now your candidate for state senate in District 57.

There is still time to help get Steve elected. If you would like to do phoning, typing or blockworking call 338-5300. Contributions should be made out to the Steve Carter Volunteer Committee.

Paid for at regular advertising rates on behalf of Steve Carter by the Carter Volunteer Committee, Bruce Donatelle, Chair.

GIVE HIM A CRACK AT IT!

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CAMPUS NOTES

International seminars

For students who can't afford one of the 1,400 study-abroad programs available through the International Study and Travel Center (ISTC), the ISTC sponsors free bi-quarterly international seminars.

The seminars on international problems are offered in conjunction with the International Student Affairs Office (ISAO) to provide for the exchange of ideas among foreign and American students.

According to Jolene Koester, ISTC educational coordinator, both groups agreed a year ago that there was very little on campus to stimulate student interest in international education.

One solution, the groups felt, were last year's seminars, which dealt with international problems in different areas of the world. University professors and foreign students were invited to act as panelists.

Koester said 15 to 35 people attended each seminar and had some very volatile, exciting discussions.

"We found that foreign students who came wanted very badly to talk about their part of the world," Koester said.

This year, the title and focus of the seminars has been changed to International Issues in the Professions. "We decided that some careers were international in scope," Koester said. Each seminar, therefore, will concentrate on a different profession with international implications.

The first seminar Nov. 14 will concentrate on agriculture. University agriculture professors James Houck and Delane Welsch, will make opening statements. Issues to be discussed include moral obligations agronomists have to the rest of the world; the role of university professors in shaping government policy;

how the U.S. should relate to less developed countries and; how to determine food consumption patterns. Four foreign students also will participate.

A second seminar on mass communications is being planned.

Martha Lutman, senior student personnel worker at ISAO, expressed concern that the seminars be continued.

"We're trying to create an opportunity for students with international exposure to maintain their interest and also to get new students interested," Lutman said.

All-night election party

An all-night election party is planned for Nov. 2 in the St. Paul Student Center.

Musical entertainment will feature Frank Wharton on flute and vibes. Several local jazz musicians will also play.

William Hathaway, associate professor of sociology, will be the keynote speaker. An invitation has been extended to all local politicians, as well as the general public.

The game rooms and bowling alley will remain open throughout the evening and sloppy joes will be available for 75 cents.

Free child care will be provided by students from Bailey Hall.

Proposed Civil Service rule changes

Proposed changes to Civil Service rules affecting some 13,000 University employees will be presented at a meeting of the University Board of Regents next month.

William Thomas, University director of personnel, said Monday the rule changes will be presented by President C. Peter Magrath at a Nov. 11 Regents committee meeting. The Regents will vote at their December meeting on whether to accept the rule changes, Thomas said.

"There is no significant difference in benefits offered to fulltime

employees," Thomas said. "We cut the number of rules from 18 to 14 without losing anything." However, there is a significant increase in benefits to less than fulltime employees, Thomas said.

Most of the changes involved rewording the rules to shorten and clarify them, he said.

Two public hearings were called during the last school year by the Civil Service Committee concerning the proposed changes. University employees at the hearings questioned why the administration wanted to change the rule book.

"People said, 'If personnel is trying to rewrite this whole book they must be taking something out,'" Thomas said. "But I think now they realize it just isn't so."

"We had meetings going over every item raised in the hearings," said Civil Service Committee member Bettyjo Points. "The final copy of the proposed rules contains many of the suggestions from the hearings."

"We met several times this year with personnel and hashed out some differences," said committee member Charles Self. "A few points we remained in disagreement on, and those we submitted to the president to decide," he said.

Thomas, Points and Self agreed the most significant rule change concerns benefits for part-time employees.

"Currently people who work less than 30 hours a week do not accumulate vacation and sick leave," Thomas said. "Under the new rules employees working 50 percent time, that is at least 20 hours a week, after three years would begin accumulating proportional sick leave and vacation time."

The proposed rule changes will be reviewed by the Regents' Faculty and Staff Affairs Committee according to Duane Wilson, secretary to the Regents.

The committee will make a recommendation concerning the changes to the entire board at its December meeting, Wilson said.

State school enrollments rise

On-campus enrollments at Minnesota post-secondary institutions in-

creased by 7,170 students this fall, according to preliminary figures released Thursday by the Higher Education Coordinating Board.

Enrollments in all systems increased over fall, 1975. Total enrollments increased 4 percent from 180,046 in the fall of 1975 to 187,216 this fall.

Enrollment increases were 3.4 percent at state universities, 4.8 percent at community colleges, 4.9 percent at public vocational-technical institutes, 1.9 percent at the University, 6.3 percent at private four-year colleges, 11 percent at private professional schools and 3.6 percent at private junior colleges.

Enrollments in the state's four public post-secondary systems increased from 143,970 to 148,776, or 3.3 percent.

Bus experiment

A three-week experiment will begin today to help avoid confusion over which Line 13-Inter-campus bus leaves first when more than one bus is located at several of the inter-campus stops, the transit services office announced Thursday.

At the Blegen Hall, Jones Hall and St. Paul Student Center bus stops, the Line 13 bus drivers will flash their warning signals three minutes before they are scheduled to leave. Those buses first in line are not necessarily those that leave first.

If the experiment proves successful, this procedure will continue on a permanent basis beyond the initial three-week trial period.

Grey and OK

The University YWCA is sponsoring a program on "ageism" or discrimination against the aged called "Growing Up To Be Old and Okay." The object of the program is to change our negative image of aging and increase contact between young and old generations, said Jackie Michaelson, YWCA coordinator.

A film, "Peegge," will be shown at 11:15 a.m. today in 320 Coffman. "Peegge" deals with a family visiting

their grandmother in a nursing home.

Films are also being scheduled for the week of Nov. 4. "Harry and Ton-to" is one possibility, as is a film called "The Wild Goose." Times and places aren't definite. All films are free.

A Nov. 20 workshop funded jointly by the Minnesota Humanities Commission and the Twin Cities Student Assembly will feature 30 experts on aging. For more information on the workshop and films call the YWCA at 373-2511.

Foreign student status

All Saudi Arabian and Kuwaiti students in the United States on A-2 status must apply to change their status to F-1 or J-1, as appropriate. The change must be completed by Oct. 31, 1976.

The application for change of classification should be submitted on Immigration Service Form I-506 just as in any other case of an application change to student status. Students with questions should contact the International Student Adviser's Office at 373-4094.

Football from 26

carry. Huckleby ranks fifth and averages 101 yards a game.

Quarterback Rick Leach and back Russell Davis also rank in the top 20 of the Big Ten rushers. Leach rarely has to throw but when he does he's effective. He has completed 18 out of 26 attempts in conference action and averages 15.4 yards per reception. Wingback Jim Smith has accounted for 10 of those receptions. Smith, who is probably the Wolverines best athlete, averages 27.6 yards per reception. He also returns kickoffs and punts and is a dangerous runner on trap plays and reverses.

Dungy ranks second in total offense with 170 yards per game behind Wisconsin's Mike Carroll. Leach is third with 153 yards a game.

the classifieds

373-3385

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Apts. Furnished

1 BR apt. 1 block Dklyn. firepl. screen porch \$200/mo 339-5730

Eff. apt. 585, incl util. 432 4th St. SE. 339-6047 Avbl immed.

NEWLY remid. eff. \$155; 1 bdrm., fur. cpd., AC, \$185; near U. 378-2036.

Nicollet & 25th. Lge. clean quiet eff. all uti. pd. 1 blk Art Inst. near red stone bldg. 995. 823-5838.

Nicollet & 25th lge. clean quiet eff. all uti. pd. 1 blk. Art Inst. near red stone bldg. 995. 823-5838.

NR Lake & Henn. 1 Br liv 1/2 kitch. bath. Avail. now 822-3420 866-9468

312 Ontario St. 1 BR Kitch. & Living Rm. Util. pd. off-st. pkg. \$150/mo. 7:5-30 weekdays 636-4390

Quiet warm 1 BR. \$160. Bus to U. 26th & Pillsbury. 432-7008.

Remodeled eff., 1 BR \$95-125. New paint n carpet sec bldg on-bus. No lease 1728 3rd Ave. S. 938-4050.

18th Ave So & 26th St. Newer 1br 1 adult no pets \$130. 6362731.

2 BR conv. to West Bank. Ideal for 2-3. Garage, some util. very clean. Lining rm., den, kit., & dining rm. Ref. req. 938-2623.

2nd Ave So. 32xx lge clean eff. new kitch, shower, shr bath w/1 \$90, all util. pd. 544-1356.

7th St. SE 712, 2 rm eff shr bath \$130 avail now 331-1459.

Apts. Unfurnished

10th Ave So. 25xx clean, quiet 1br 1blk Children's Hosp. Huge kitch. natural wood, security, sm bldg. \$150. 544-1356.

AVAILABLE NOW

615 E 16th St. 1 BR's \$150. Eff's furn and unfurn. 395-3130. On bus route to U. 338-3604.

AVAIL. immed. 1BR apt. Walk to St. Paul campus \$155/mo. Util. inc. 373-1267.

2030 BREWSTER
1 BR apt, carp, laund facilities, walking distance to St. Paul Campus. Off St. pkg. 644-7440 or 888-5100

CAMPUS APARTMENTS
700 UNIV. AVE. S.E.
Cleanest apts. on camp. 1 child OK. Cptd. & A/C 1 BR from \$179. Walk to U Farm. avail. Leases to June 15, Sept. 1 or 15. 331-2069 or 927-6541

CAMPUS 48 27th Ave. SE. 1 br A-C, off-st pkg, no lease, no pets, \$185 Caretaker 338-2573 or apt 3.

2825 30th Av. S. Duplx. 1BR newly decor. \$165 & util. 3mi to U. 489-8825

3rd AVE. SO. 2525
New lge. fly cpd. 1 bdrm, AC, sec. sys., off-st. pkg., util. pd. \$160 avbl now Apt. 204 will show 870-8442 574-1322 871-1851.

4plex, 2304 11th Ave. So. 2 BR. \$155. plus util and deposit. 722-8745.

6XX 4th St. S.E. 1bdrm util pd. garage no pets avbl Nov. 15 \$160 225-8662.

1101 S. 7th St. 1 br, stove, refrig. \$125 472-2681.

Sleeping rm, w/kg distance to St. Paul campus, cpd & AC. \$130. 644-6474

STUDIO near DT Mpls. in beautifully restored bldg. Original details. Hard-wood floors. Sec. \$129. 1 br \$149. After 5. 338-7376 or 374-9445.

Upper Duplx 2br. DW ht pd. \$195 plus dep. ref.'s call evs. 331-5143.

Upper duplex 1bdrm cpd, very cl. 15 min. to U. 920-8159. \$170 hid.

WALK TO CAMPUS

Lrg 1BR Apts. no lease, newer building. Free parking, \$195, 614 Huron SE, 379-0128.

1 bdrm apt at intercampus bus stop. Nr St. Paul Campus, off st. prkg, AC, cpd. \$170. 644-7101.

At 2436 1st Ave. So. 2br plus apt. 1 block from Art Institute. Near busline. Natural woodwork. Available Nov. 1. \$180 includes heat. Call evs. 871-1481

FIFTEENTH STREET WEST

Huge windows & hardwood floors highlight this exceptional apt. in restored older bldg. 870-7878. Studio \$135, Bedroom \$155.

15th ST. W
"PLANTS LOVE LG WINDOWS"
Studio Apt. carpeted w/Swedish fireplace tiffany lamp in dining area in quiet newer bldg 871-5333 \$145

EFF. & 1BR. \$90-\$125. Private bath & Kit. 137 E 17th Str. 938-4050 evs. 338-4582.

2 BR apt pl. garage \$190 pl. elec. Fulton St 378-2225

2315 Bloomington S up, refrig., stove, all util. pd. \$160 870-1322

2624 16th Av. So. lrg effcy avail. now \$135 util. pd. 870-1322, 922-9259

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New lge. fly cpd. 1 bdrm, AC, sec. sys., off-st. pkg., util. pd. \$160 avbl now Apt. 204 will show 870-8442 574-1322 871-1851.

4plex, 2304 11th Ave. So. 2 BR. \$155. plus util and deposit. 722-8745.

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Sleeping rm, w/kg distance to St. Paul campus, cpd & AC. \$130. 644-6474

STUDIO near DT Mpls. in beautifully restored bldg. Original details. Hard-wood floors. Sec. \$129. 1 br \$149. After 5. 338-7376 or 374-9445.

Stevens court

Rent a tastefully restored 1-BDRM. or efficiency.

Live near a park, the Art Institute, Downtown & all bus lines.

Call Genie or Betsy 332-9100 Rent begins at \$25

An affiliate of General Mills

1327 7TH ST SE 1br. apt. A-C; off-str pkg lease. No pets. \$190 Opt. to garage. 2 Bks-Dkystown. Caretaker 331-2755 or Apt. 3.

8th AVE. S.E. 729 1 BR avail now no pets. \$130. 378-1281.

NEAR U of M
333 S.E. 8TH

studio AC, carpt, laund, storage, elevator, inside pkg avail. game rm, sauna, \$165. Resident manager 378-3020.

MANAGED BY EBERHART

FREE
1 MO RENT, STR, NSMK FEMALE TO SHR 2 BR NR U & DWTN 338-5723.

Roommates Wanted
F non-smkr, healthminded, well groomed. Beaut. decor 2br-1 1/2 bath w/all amenities. 2 bks fm U on E. River Rd. w/Prof M 30's. 341-2177

F nskr shr 2 br apt with 3 F's in Chateau \$71.75 util pd. Avail immed call after 4:30 LeAnn 378-9170

F or F plus 1 child, 3 bdrm duplex, 10 Av. SE \$75. 378-1709. after 5

F to share 4 bdrm apt with 3 F's. 58.00 plus util. Avail Nov. 1. 331-2019.

F to shr lge. house w/4, shr rm. \$57/pl utls avail now 331-4845.

F to shr with M, furnished. \$80. mo. 724-4470 call afternoons.

F to shr. w/2F. 3 BR. Lake/Univ. bus. St. Paul, \$95 & util. 645-4342.

IF to share house near U. Nov 1 \$125/mo. Kids, pets OK. 6466897 eve.

IM-F to share 2BR apt. in 4plex. prefer 21 plus, nice quiet on U Busline \$100 & util. Call 824-6516, 869-4874

Male to share 3 bdrm apt with 3m \$90/month (& util. 6 bks from U. 5 minutes by bike call 379-0129.

M-F 21pl. nice dplx. nr. lks. by bus \$84 pl. enjoyable living 374-9641.

M OR F to shr quiet 2 bdrm apt \$45pl util nr. Rice and Larp. call AI 487-1111 evs.

M student wants to find/share hse with adv piano student/teacher willing to teach in exchange for provision of GOOD piano Call Thurs or Fri. evs or weekend-Les 920-7372.

The MINNESOTA DAILY is responsible only for the cost of the ad for the first incorrect insertion of an ad. Each insertion of an advertisement is proof of publication, and it is the responsibility of the advertiser to check the correctness of each insertion. The want ad department is open until 2:30 M-F for corrections.

1 to share lg. house with 1. Must be neat, 24 plus, 160 tel. elec. Marilyn 373-3085, 721-2899

Rooms for Rent

FREE rent. Rm for 1 or 2 F. Many extras. Ruff or Ann 722-5502.

FURN RM in Christian house \$82 pr mo. Util pd. Club kit. Apply T-Th aft eve. 1019 Univ. Ave. no. 108.

LGE. PRIV. rm. in F brdg. hse., club kitch., shower, tub, laundry, phone, furn., 2 bks, to U \$105 1326 7th St. SE. 331-8612.

M. 346 Frontier Hall. Room & board. Call late 373-6943. Must call.

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Resp. F pr. rm. nice home nr. U. Pr. ph. util. \$85. 729-5271.

12x8 8th St S. 2 rm effc pl. bath. Walking dist. to WB Prnt. ent. off-st parking. Gd strage area for 10 spd \$155 Call af3 881-2580

14th & Como SE. Rm w kit. priv. phone. Nonsmoking male. \$75. 331-6280

501-5th St SE. Rooms for women in beautiful old mansion. Very clean, nice atmosphere. \$79. Call eve 331-7618 or 378-2311.

701-15th Ave SE. Coed room near Dinkytown. Util pd, club kit. Warm atmosphere. \$74. Aft 5, 331-6907 or 378-2311.

For Rent

BUDGET & PRIVACY MINDED? Near WB, 3 BR hse, apt, stove, refr., on-ly \$170. plus util. \$20. Htg allow. Dec-Feb. ref/D. loc. 1512 E 23 St. Call 920-3877.

Enclosed single car garage space. 520 5th St. SE \$15 mo. 870-3175

Luxurious dbl bung, 2 BR, fam. rm., fully eq'd, 1 1/2 bath, dishwasher, cent air, attached garage. Nov. 1. \$325. plus util. 633-5391 aft. 5:30.

3 bdrn 2 firepl townhse. 6470. Windsor Green. New Brighton. lse req. \$470. 636-0051, 373-7781

NR W Bank 2627 17th so. 2 br dpla stove, refrig. avail now \$175 870-1322, 922-9239

Off-st. parking, \$15/mo. begin Nov. 1, blk from Hth-Se ramp 824-8210 after 5.

Private parking, 319 12th Ave. SE. \$75 per yr. 881-4849.

SILVER LAKE ESTATES

2324 Silver Lake across Apache new lg. fully eq'd, AC, pool, spacious grounds, grg. 3 bdrn \$325, 2 bdrn \$220. Nov. 1st. furniture avbl. 636-7434. 588-5491.

Upper dpla, 1 BR, clean, 15 min to U, \$170 htd, cpd, 820-8159

1 1/2 bdrn dplx up 2652 13th Av So \$170 pl utl pets ok 724-9413

2 bdrn dplx up & d 2517 16th Av. So. Each \$150 pl utl pets ok 724-9413

2210 17th Ave. 1 BR upr dplx. \$145 avail. 11/1 870-1322, 922-9259

3br hse 10 min. off St. Paul Camp. nr U students & Como bus. \$150 mo. Call Scott 489-2603.

3BR W. Richfield. 15 min to U. Snigs O.K. 866-2196 \$290 mo.

3rd Ave. So. 1926. 1 BR on U of M bus. By Art Center. Opportunity to work for rent. 871-8783.

4 br house, newly dec'd, \$450 mo. 10 min off cam-pus. Adults, Avail now Call 871-9000 or 920-1258.

Help Wanted

AIDES for disabled persons, flex. hrs. Twin Cities area. PT 722-6034.

Massage, Models, Attractive with car. 871-7881.

Models and dancers, full and part time \$100-\$300/wk. All hours avail. 227-8207, 827-3645.

NEEDED MEN & WOMEN TO WORK ON A TEMPORARY BASIS. CHOOSE YOUR OWN SHIFT. WORK A DAY OR WEEK AT A TIME. PAID DAILY IN FULL. TRANS PROVIDED IF NEEDED. CALL GARY OR MARY-ELLEN AT 825-2497.

Need full or pt sales person for both Audio and retail sales. Exper only. Ask for Larry. 827-2962, 10 am - 5 pm.

Need someone to refinish woodwork in old home. 20 or more hours per week. So. Mpls. \$3 pr hour. Work your own schedule. 824-4383

NIGHT ATTENDANT

Immed openings in res. facility for retarded adults. No. Mpls. area. Hrs. 11pm-7am. Full & part time avail. Call Dave at 522-6689.

NORDIC SKI PATROL Henn Co. Park Reserve Dist. is accepting appl. for full & pt X-country ski patrolers. Min. req. X-country ski ability, min. req. 18 yrs. of age. Must have Red Cross standard first aid & personal safety, closing date Nov. 10. For info call 473-4693.

AN AFFIRMATIVE ACTION EMPLOYER

NURSING ASSISTANTS. Wknds, all shifts. Paid training. LaSalle Convalescent Home, 1920 LaSalle.

NURSING ASSISTANTS

MALE-FEMALE CHALLENGE YOURSELF To a unique life experience GAIN FOR YOURSELF knowledge and awareness GIVE OF YOURSELF

TREVILLA OF ROBINSDALE

Young adults with Paralysis, Cerebral Palsy, and other disabilities. Afternoon paid training classes. Part time or full time positions available. 588-0771

CAMPUS REPS WANTED FOR HI-FI SALES. Make easy money, no investment. Sell stereo equipment on your campus for one of Midwest's largest HI-FI distributors. Call Dave Grundman toll free 1-800-247-2480. Genco, Des Moines, Ia.

Caretaker cpl. for unique older bldg avail Dec 1st Rent reduction, call 871-2694 aft 4. Child ok.

CARETAKERS for 23 unit build. at 813 Univ. Ave. SE. Avbl. 12-1-76. Call Karen, 332-3348 for interview.

Cleanco Truck wash needs parttime people. Good pay, flex hours. Chauffeur license required. Apply at 2211 West City Rd C2, Roseville. See Randy.

COMPUTER ANALYST/PROGRAMMER PART-TIME

We have an opening for a person to layout code, D/bug, and document FORTRAN on line computer system. Expr. in I-O of computer systems & FORTRAN coding neces. Univac 1106 exper helpful. Temp job w/flex hrs of 20-40 plus/wk. Call 372-4075 for interview appt. THE MPLS STAR TRIBUNE 425 Portland Ave S. 55415.

COORD. foreign study prog. Admin. undergrad prog. integrating for foreign study w/ on campus courses. Qual. incl. admin. advising, writing, & foreign study exp. B.A. required. M.A. or PH.D. desirable. 75-100% appl. Salary \$6714. 1568. Deadline Apply at 2211 West City Rd C2, Roseville. See Randy.

COUNSELOR-WORK w/mentally handicapped adults. P.T. Very responsible, one year comm. 488-0275 or 225-7865

COUNSELOR/CHILD CARE: part-time to work in St. Paul group home for 10 problem kids. 25-35 hrs/week. Evenings/weekends. Exp w/kids, maturity, 1 year comm. req. \$2.50-\$3 pr hour. Immed. Groups Home Inc. 338-5305.

Early childhood dev. spec. needed to work in infant stimulation prog w/delayed infants. 20 hours week. Call Marilyn Bloom, 935-3336

Elderly cpl needs female help, live-in. Lk Harriet section. Priv. room. Modern appliances. 612-822-5100.

ENG. stud. to prepare scale drawing of accident scene 644-7383

Hse parents couple to wk in St. Paul group hm. parenting, cooking for 10 problem child. 1/2 couple may wk. out-attend school, maturity exp. w/kids. 1 yr. commitment req. immed. \$7000-8000 yr. 5 day wk. pl. rm., brd., hth ins. Group Homes Inc. 338-5305.

If you have an excellent speaking voice, my boss will like you... Exp pref. but not nec. set appts for our representatives convenient day or eve hrs \$2.50 hr. pl. \$2.00 bonus no selling. Free transportation provided to and from work. Call Cindy 835-7447.

IMMEDIATE Part-time employment for High School Grads, and Vets, Minn National Guard. Train with pay. 296-4686

INTELLIGENT TALKERS

Time Life Libraries has job openings for persuasive men & women who want to make an excellent income working PT. You will be presenting TIME LIFE BOOKS by phone in Midwest area from our down-town office. We pay guaranteed hrlly wages plus liberal commission & bonuses for 20-30 hrs. wk. These are perm PT positions for people who have a good voice & reading ability. Your own ambition can determine your income! For pre-interview screening

CALL 335-2201 TIME-LIFE LIBRARIES

An equal opportunity Employer

KITCHEN HELP

PT. wk nites & wknds. Anytime. Must be 18. On bus line. Apply in person. St. Anthony Pizza Hut, 3801 Stinson Blvd.

Local company now hiring students & teachers for PT work. Neat & interesting work gd pay call Mr. Rogers 224-3329.

Market research interviews needed immed. to conduct consumer & opinion studies in twin cities area. Aft. & eve work. Car necessary. call Sue at 853-1435.

Married couple to live in beautiful home on Lk Mka. Apt plus salary in exchange for home cing & main. service. Some child supervision. Call Mrs. Wall 473-4901

EARN TOP \$\$\$ Choose your own workshift and earn good money. Our drivers go places. Anyone 18 or older apply: Yellow Cab Co. 127 1st Av. N.E.

The Minnesota Daily Retail Advertising Department is seeking a COPYWRITER

The position entails writing advertising and promotional copy.

Required skills:

• Good interpersonal communication skills

• Knowledge of headline and copy-writing procedures

• Ability to type 30 wpm

• Ability to work quickly to meet deadlines

Qualifications:

• Must be a U of M student

• Has completed Ad Copywriting (Journ 3-241) or equivalent

• Is able to work from approx. 1-4 PM. Monday thru Friday.

• Attains satisfactory grade on Mn. Daily spelling test!

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RES. MANAGER couple for modern 30 unit bldg. No exper. nec. 1 home days. Call before 10am 786-4079.

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Service staff personnel, PT time eve & wknds. Apply Orpheus Theater Mpls. aft. 2:30 pm

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male, female SNOWBOUND SKI CLUB. Appl. deadline Nov. 5. Apply in person at Southdale YMCA. 835-7075.

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71 Capri good body & tires good winter car 373-3375 wk 827-6388 hm

'67 Chev. wagon. AT, rebuilt carb. Gd tires & snows. \$250. Call 378-0979.

64 Chev van \$600. 421-3232 after 2pm.

70 CHEV MALIBU 93m, AC, AT, PS. Must sell \$600 offer, 644-1138.

68 Chevelle 2dr AT exc cond. \$1200 644-5566 or 644-7998

'70 Datsun 510, Exc winter car. Asking \$650. Rad. tires, FM/AM. 588-1520.

71 Dodge Challenger. AT, PS, VT. Best offer, 222-3208.

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75 Fiat X19 top cond. 27M copper brown. \$4100 or best offer. 331-3322

68 Ford runs good needs some body work 646-1569 \$125.

66 Falcon 6 cyl stick. gd winter car. \$200 Morris, 331-8583

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'66 Olds starts good, 4 door, ps, pb, \$200 or best offer. 378-1365 aft. 6.

68 Oldsmobile 88, auto trans, power. \$500 or offer. Prof no longer needs three cars. 373-6174 or 645-2998.

69 Opel Kadette \$700 823-0191.

72 PINTO wgn. 4 spd. radio, radials, roof rack. 739-0460.

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71 TOYOTA Mark II wagon, AT, radials, good snows, sacrifice \$850. 825-7027.

73 VEGA red HB 33,000 M new radials original owner, exc. cond. must sell \$1950 473-1388

72 VEGA GT HATCHBACK eng. 20,000 mi. Am/Fm, 8 trk, str, new tires, wintered, mag, must sell. \$1150. 339-9785.

'75 VW DASHER, 2 dr, auto, AM/FM St. Cass, 30 mpg. Ph. 331-2798

VW 67 Beetle. 34K mi. Present mot. V. gd. cond. \$500. 376-5414, 341-3069

69 VW REBUILT eng., new exhaust, clutch & 2 new tires \$800 774-7163.

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68 VW squareback. 83M, 17M on rebuilt engine \$300. 331-8536 aft. 6

66 VW Beetle 60,000 mi. \$275. 70 Chevy Impala 61,000 mi. \$375. Call 938-1909 aft. 6pm.

'65 VW Bug. Excellent runner, sound body & heater. Call 729-4911.

74 VW Beetle great cond. radials, new muffler. 331-7929 aft. 9pm. \$2375.

71 VW Sup. Beetle convt., v. gd. cond., AT, gas htr., 60m. \$1700 888-2054

'68 Volvo 145. Runs and looks great. Call Ken at 377-4110 or 537-8028.

68 VOLVO 144 S 4 dr 4 spd 8825 644-9136 afternoons

73 Volvo 144 Auto AC Z-bart. 29,000 mi. 1 owner. Lt. green. 484-7101

64 VW cheap transp. ugly needs tune up \$100 or best offer. call Bob 823-8388.

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'65 Chevelle 4 dr. 283 V-8, AT, new tires, no rust, 37,000 mi. \$875. 644-6563 from 6-10pm Fri. 7am-4pm Sat.

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RIDERS wanted leaving early Nov. Florida bound references exchanged contact Rich Burgess 1421 E. 15th St. Glencoe Mn. 55336

To Ann Arbor on 29. Call Mary Jane 331-1134 aft 6

To Lake Tahoe Calif. immed. Call aft. 5pm 825-4804.

To New Orleans or N.Y. City/Boston area. 1st or 2nd wks of Nov. Anne 226-6760

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Lost: Black wallet belonging to Karin Neff. Call 378-3897. REWARD!

LOST calculator "MATHEMATICIAN" in brown case. Reward 331-8975

Lost silver chain with abstract fox head on campus bus or across from Jones. Reward! call 377-2721.

MARTIN 12 string guitar lost, no questions asked. serial no. 259752. 331-8267 Reward.

Found: 6mo old F tabby on 10/23by Cedar Sq. W. Call 644-0946.

LOST: All blk F cat, lost 10/20 vic. 11th Av. & 7th St. SE. on med. 331-4078

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WANTED: Grad Students Help a grad student graduate. \$10 for int. studs. for tking part in res. proj. Approx 2 hrs. Approved by Human Subjects Comm. Must be Mn. h.s. grad; wk-ing on PhD; lib arts field. 644-5958.

Wanted person in micology or microbiology. Very puzzling condition. Before 3, 331-8160 ext. 366, ask for Don. Keep trying 377-7302 anytime.

WANTED used potters wheel gd. cond. \$24-5938.

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Tickets for Hall & Oates Sun. Call 377-2168 home, 338-6707 wk. John.

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USED GUITAR for beginner-intermediate. Nylon strings 866-5971.

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Announcements

BOO SOT'S 6th Annual HALLOWEEN Party, band (Baldheads) and Beer Oct. 30 8:00-1:00 1121 U. S.E.

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W. Bank Acad. Classm. Sun. Oct. 31, 10am. Spoud. by Univ. Christian Found.

Dance Downtown! Ballet & Modern \$2.50/class. Info: 339-5924.

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CEDAR 338-4483

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OPEN ALL WEEKEND for BOWLING BILLIARDS (Pool) TABLE TENNIS PINBALL FOOSBALL

Fri., Sat.: 8 am to 12:45 am Sun.: 1 pm to 10:45 pm

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FREE

FREE MARSHALL ARTS DEMONSTRATION.

Ki-ai-kido demonstration by Fumio Toyota, 5th degree black belt. At Metropolitan Comm. Coll. across from Loring Pk. 6:30 Sat. Oct. 30. Introduction to non-violent self defense.

GAY HOUSE, social service agency: counseling, info. 822-3322 2-10pm.

INSURANCE RATES TOO HIGH? Mid-Continental Agencies 835-7717.

MPLS.-Paris charter. Dec.17-Jan.1. For info, Campus Travel Center 338-6705.

PUERTO VALLARTA/Guadalajara 8 dys \$445. EL Tren Mexico tour wk. \$369. Ski wk. Banff fr \$394. Inc. RT air dbl occup. Walton Tvl at 546-8822.

Put-On Shoppers of Mpls and Hopkins support Pres. McGrath and the U of M on the NCAA (nothing competent about attitudes) controversy.

SKI UTAH JOIN THE U OF M SKI CLUB & SKI 6 DAYS AT SNOWBIRD & ALTA. \$180 INCLUDES EVERYTHING BUT FOOD. SIGN UP TODAY AT THE SKI CLUB OFFICE IN COFFMAN. RM 235.

THE RED CARPET EXPERTS NEED MAKEUP MODELS. FREE makeup consultation & application plus a \$12 haircut w/ Stephanie. Please call Lynn or Ann at 333-0311.

THE Twin Cities CG Jung Assoc. announces a lecture "Jung & The Emerging New Consciousness" by Dr. Fred Blum, Jungian analyst. Nov. 1, Mon., 8pm., Fairview Hosp. Chapel Lounge, 2312 W. 6th St., Mpls. Admission \$3 or a membership.

VETERANS PARTY

U of M Veterans Club is sponsoring the 7th annual wapitooi tonight at 2434 Irving av. N. mpls. 8:00pm. admission quart of booze or a gallon of wine.

Vet. Medicine Halloween Party tonight 8:00. 2077 Commonwealth. Costumes or come as you are. Students, staff, pre-vets, friends.

WANT to win a poolside mini vacation for 2 at the Holiday Inn North plus \$20 spending money or exotic oriental dinner for 2 at the Radisson in Plymouth?? Put on your costume and join our party at the 200 Club, 200 West Broadway. Sat 7:30 to ?

Personals

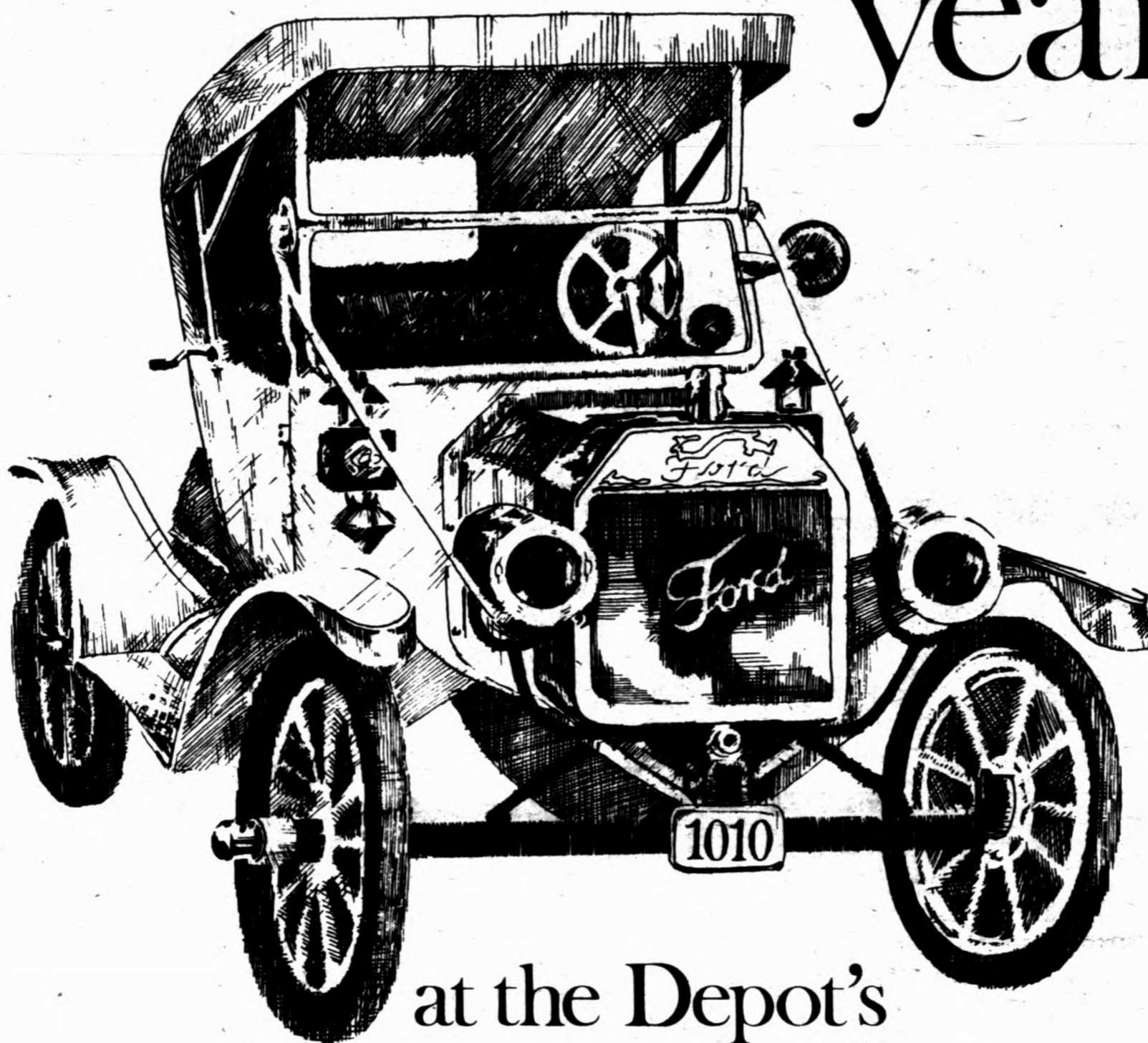
HAPPY B-DAY FOOST FROM THE GUYS AT PHI SIG.

Danetic why are you avoiding me? I was just kidding vincent.

SKI COLORADO

Dec. 16-

Roll back the years



at the Depot's Anniversary Celebration

The number one liquor store in the area, the Liquor Depot, is two years old and giving Depot customers good reason to celebrate. Roll back the years at the Depot by noting the comparison case cards on the huge supermarket displays of Liquor Wine & Beer. Check out the beautiful 1913 Model T Ford on exhibit in the center of the Depot's extra large display floor. Celebrate the Depot's Anniversary and . . .

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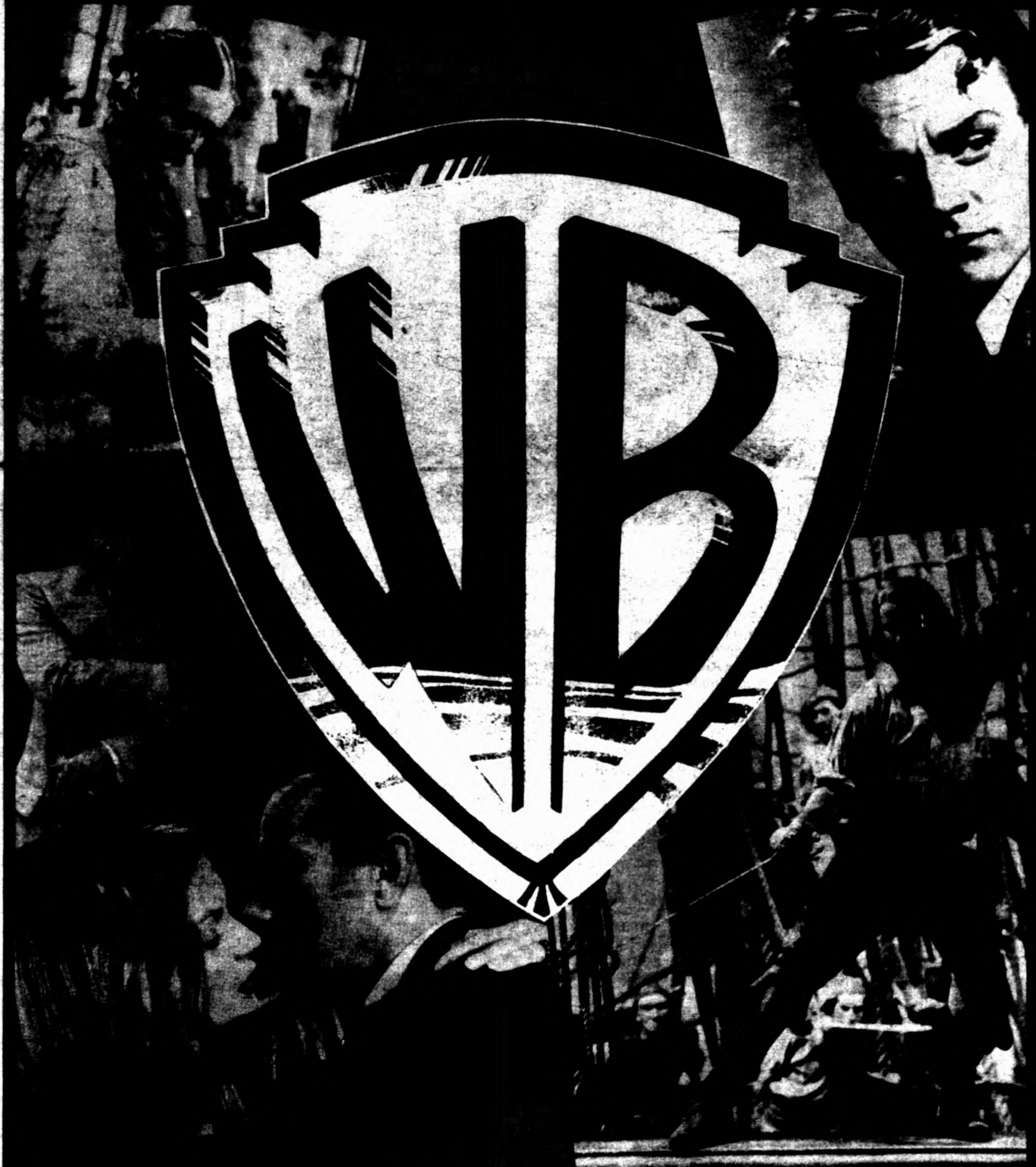
a&e

arts & entertainment

editor: allen robertson

Minnesota Daily, Section 2

Warner Brothers



at the Cedar Theater p. 17

Inside Rock

Jesse
Winchester...
a tremendous
love for life

Film

The Front...
individual
action/
institutional
repression

1976 New York
Film Festival

Theater

CTC's Earnest...
a bubble
of fancy

TRP's River Niger...
uneven, but strong

Live licks

Blegen & Sayer...
a listen
& a laugh

Lookout Farm...
mosaic
swansong

Mime

Dimitri...
anything
becomes possible

Classics

Bach Society...
presenting a
Beethoven black
sheep

Art

Biederman...
like something
you've seen on
an office wall

More

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French fest

Yesterday kicked off an eight day festival of contemporary French arts that includes more than 30 film, theater and music events all over the Twin Cities area. This multi-art happening features 16 new films shown at Walker Art Center (see page 16 for a listing) and an exhibit of French photography currently on view at the Minneapolis College of Art and Design through Nov. 4.

The contemporary French theater is represented by three productions. Peter (Marat/Sade) Brook's International Centre for Theater Research will perform *The IK*, an experimental exploration of a Ugandan tribal society confronting civilization. Le Theatre de Gennevilliers will present *Le Pavillon au bord de la riviere*, a musical theater piece for nine musicians and seven actors based on a Chinese legend. The third production, *The Ridiculous Bag*, is a free form hodge-podge of Moliere material. There are also several theater workshops and seminars during the festival. (see this week's *Curtain call* for performance dates and locations.)

Contemporary music is the forte of the 22-member *Musique Vivante*. Concerts are at WAC, Sunday and Monday, 8 p.m. The group will also be performing and conducting workshops on campus all next week (see *Classic currents* for a schedule.)

The Festival of French Contemporary Arts is a gift from the French government, honoring our bicentennial and acknowledging American influence on the French avant garde. For additional information on festival events call call WAC, 377-7500.

Sonos III

A new chamber music trio, calling itself *Sonos III* will make its debut performance, Thursday. The trio, composed of clarinet, cello and piano, is one of only two such combos in the country. Beethoven, Ravel, Xenakis and the Minneapolis premier of a recent work by Scott Huston can be heard at this concert, St. Paul Arts and Science Center Auditorium, 8 p.m.

Dance steps

An evening-long multi-media dance work by Kenneth Delap & the Ozone Dance company will be presented at the Minneapolis College of Art and Design on Wednesday, at 8 p.m. Entitled *Roads to Freedom*, the piece uses video tape and closed circuit TV and moves throughout the College's galleries and studios.

TJ/ML

The Thad Jones/Mel Lewis Orchestra, one of the leading exponents of modern big band jazz, will give a concert at Northrop Auditorium on Wednesday, at 8 p.m. The band, which is starting its 11th year, has recorded 10 albums featuring many of New York's finest jazz musicians.



Sonos III debut



Legends of Jazz in Mendota

Ye olde goblins

The second annual feast for All-Hallows Eve, a dinner and an evening of Renaissance music and mime, takes place tonight and tomorrow at 2116 - 2nd Av. S., across the park from the Minneapolis Institute of Arts. It begins at 7:30 p.m. and goes on until the wee hours. Wear a costume (if you want). For more info: 571-8419 or 377-6258.

Jazz

Pianist Steve Kuhn will bring a quartet to the Longhorn Thursday and next Friday. Kuhn, who preceded McCoy Tyner in John Coltrane's quartet, records for ECM and has appeared extensively in Europe. This will be the New Yorker's first appearance in Minneapolis. The shows begin at 9 p.m.

Up, up & away

The neon sculpture glowing in the dark on the riverbank across from Pracna, will have a companion as of tomorrow morning. Starting at 9 a.m. Otto Piene will install his *Black Stacks Helium Sculpture* at the Northern States Power Company Plant, Main Street and 6th Av. SE.

The new work is made up of four red polyethylene tubes, each measuring three feet in diameter and 300 feet



Ozone at College of Art and Design

Photo by Phil Hernandez



Hall & Oates at Northrop



Davis at the Whole

in length. The tubes will be filled with helium, hoisted 200 feet in the air, and tethered to the tops of the smokestacks of the NSP plant.

Commissioned by Walker Art Center the floating sculpture is a part of *The River: Images of the Mississippi* exhibition. It'll fly in the sky until Nov. 13.

Music spectacular weekend

You'd have to be dead or a hater of all kinds of music not to find at least one concert to suit your tastes this weekend:

• The Doobie Brothers, St. Paul Civic Center Arena; tonight 8 p.m., with special guest attraction, Firefall.

• Breezy, cool jazz of the Roberta Davis Trio in the Whole Coffeehouse; tonight and Saturday, 8:30 p.m.

• Legends of Jazz, a traditional jazz band of veteran New Orleans performers, including 91 year-old Ed "Montude" Garland, the oldest jazz musician in the business at Mendota's Emporium of Jazz tonight and Saturday, 8 p.m. till one in the morning.

• Michael Cooney's bag of vintage folksongs, tonight and Saturday, 9 p.m., at Coffeehouse Extempore.

• The blues sounds of the Fabulous Minnesota Barking Ducks Review at William's Pub, tonight and Saturday starting at 9 p.m.

• The jazz sounds of the Whole Earth Rainbow Band at the Rainbow Gallery, starting at 9 p.m., tonight.

• Pedro Bacan, flamenco guitarist from Spain appears at the Minneapolis College of Art and Design, tomorrow at 8 p.m. and Sunday at 2 p.m.

• Daryl Hall and John Oates on stage at Northrop Auditorium Saturday and Sunday, 8 p.m. (Sunday is sold out).

• John Prine, Sunday, 8 p.m., O'Shaughnessy Auditorium

• The Wright Brothers Overland Stage Co. at Orchestra Hall, Saturday and Sunday, 8 p.m. Also on the bill on Sunday will be Comfort Station.

• and a very special concert appearance with Neil Sedaka at the Guthrie Theater. This will be an intimate affair — just Sedaka and his piano. That's 7 and 10 p.m., Sunday.

• And if the weekend didn't wear you out the solid rock 'n' roll of the Dwight Twilley Band — no folk, no soul, no MOR, no blues — just drums, guitar and a beat, will be on stage at Uncle Sam's, Monday night. This ABC/Shelter recording group hails from Tulsa and the sound is pure, primal rock.

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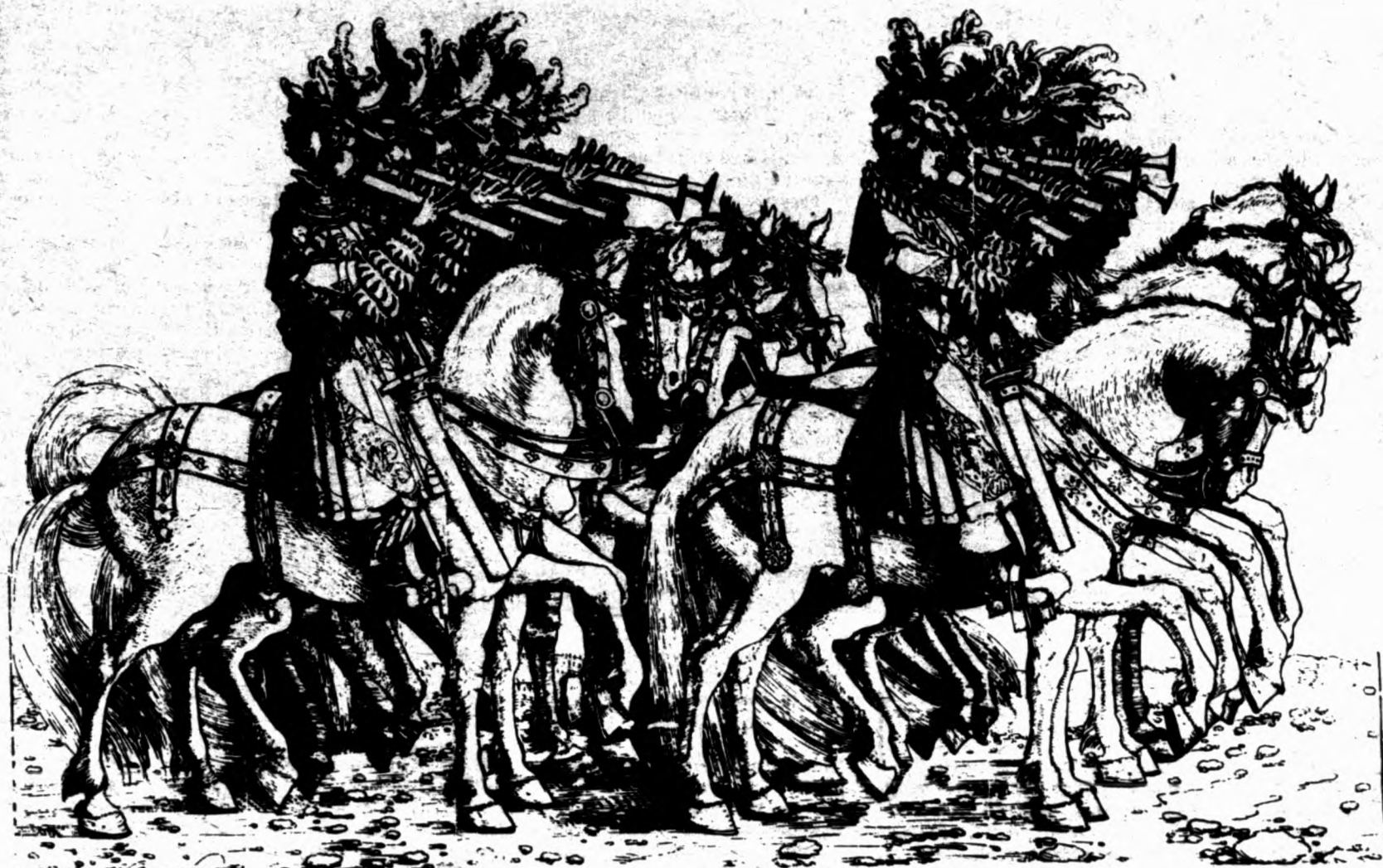
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by John Haggie

Early Music Consort

In *The Defense of Poesy*, the Renaissance courtier, soldier and scholar Sir Philip Sidney said that the goal of poetry was "to teach and delight." Were Sir Philip alive today, and were he to hear two albums of medieval and Renaissance music played by David Munrow and the Early Music Consort of London, I'm sure that not only would he begin tapping his foot and whistling along with some of the music, but that he would agree with me that these discs are both didactical and delightful.

Musically speaking, *The Pleasures of the Royal Courts* (Nonesuch H-71326) is perhaps more satisfying than *Instruments of the Middle Ages and Renaissance* (Angel SBZ-3810), which tends to sound somewhat like a drop-the-needle exercise because so many selections of such a fragmentary and miniscule nature are played. However, the Angel album has a decided overall advantage: boxed with the two records is a 97-page book having the same title as the album and written by David Munrow, the director of the Consort.

This book not only explains the origin, development, and playing technique of a great number of medieval and Renaissance instruments, many of which are precursors of the instruments of the modern orchestra, but also illustrates them with great detail. Drawings from technical manuals like Michael Praetorius' *Syntagma Musicum* and paintings by artists working in the same period during which the instruments were played depict every instrument, as do photographs of original instruments now resting in museums plus modern reconstructions of these originals being played by members of the Consort.

To illustrate just how useful the Angel set is, I'll use the following example. Suppose that I am reading Shakespeare's *1 Henry IV*, and in the first act, second scene, I happen on the following exchange between Falstaff and Prince Hal:

Fal. 'Sblood, I am as melancholy as a gib cat or a lugg'd bear.

Prince. Or an old lion, or a lover's lute.

Fal. Yea, or the drone of a Lincolnshire bagpipe.

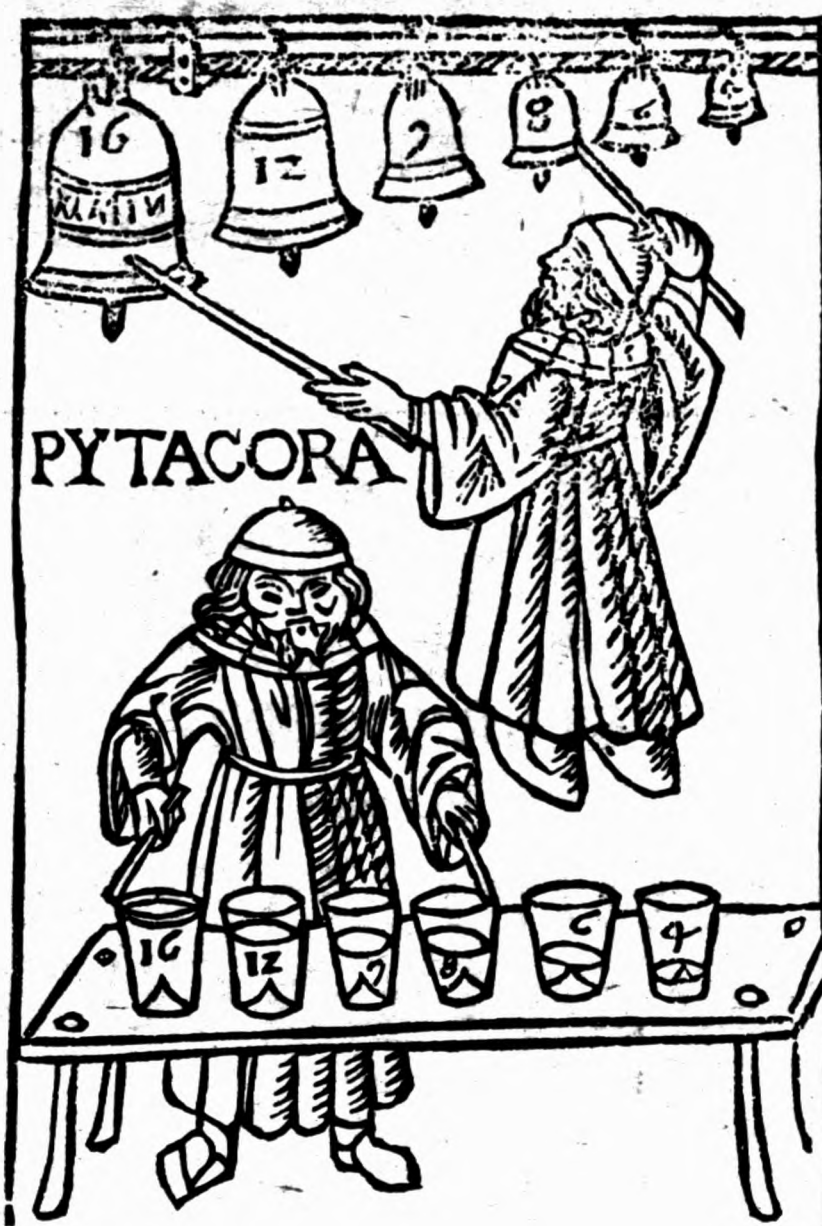
Now, while I may not know what a "gib cat" or a "lugg'd bear" signifies, if I am at all interested in what is going on in this dialog, I will merely flip through Munrow's book and provide myself with a great deal of interesting information about both bagpipe and lute.

For instance, Munrow says this about the former: "No other medieval instrument can claim such widespread and continuous use since the Middle Ages: Scotland, Ireland, France, Spain, Italy, Bulgaria, Czechoslovakia, Hungary, Poland and Egypt are some of the countries in which distinctive varieties of bagpipe are still flourishing." Furthermore, I will learn that the bagpipe has rustic connotations, and I can also see it illustrated in many different forms, from photographs of traditional Bulgarian instruments to a detail from Pieter Brueghel the Elder's painting *The Peasant Wedding*.

In a similar manner, I can also find

out all about the Renaissance lute, on which Munrow has a particularly fine and extensive section, illustrated with paintings by Caravaggio and Holbein and showing a piece of lute music written by John Dowland. I also might learn that the lute occupied a special place of honor in the Renaissance second only to the human voice.

All this is quite interesting, but some music history books give practically the same information, albeit perhaps without Munrow's wealth of illustrative material, practical expertise and quotations from both literary works and musical treatises contemporaneous with the instruments.



may listen to authentic bagpipe music.

But this is only the beginning. Now that I have satiated my curiosity about what the bagpipe and lute must have sounded like in Shakespeare's day, and about just what Shakespeare meant in the lines from *Henry IV*—the drone of the bagpipe is melancholy—I can start making comparisons between the instruments to which I have been listening and other instruments on the records. What, for instance, I might ask myself, is the difference between the bagpipes and the bladder pipes? Between the lute and the cittern? The possibilities for pleasure and instruction seem almost endless.

After one has learned all about early instruments from the Angel package, the Nonesuch recording becomes the icing on the cake. The album includes representative compositions from various medieval and Renaissance courts: Philip the Good's court in Burgundy, Emperor Maximilian I's German court, the Medici court in Italy and the courts of the Trouvères (the troubadors in northern France) and of the early Spanish 16th century.

A new wrinkle introduced on this album is the presence of countertenor James Bowman. What in essence the Nonesuch disc does, then, is to put together the instruments which are described for the most part individually on the Angel recording in an actual, authentic ensemble context and provide the added dimension of human vocalizing on some cuts. Again, the results are most pleasing: the Nonesuch engineers have produced a marvelous acoustic for their recording, Alexander Blachly has written excellent liner notes and someone has had the goodness to provide both texts and translations for all the lyrics.

Both albums demonstrate that music in both the Middle Ages and the Renaissance was already extremely complex and that the instruments employed by the musicians of those periods were not just crude precursors of the instruments of the modern orchestra, but fully developed mechanisms in their own right, capable of performing anything required by a particular composer. In fact medieval musicians had an advantage over their modern counterparts because they were able to command a wider range of timbres which their greater variety of instruments provided.

Although these two albums should be particularly rewarding for teachers and students of music history, they should also appeal to anyone interested in experiencing an authentic slice of the past.

Live licks

Blegen & Sayer

by Tim Carr

Since the release of their album, **Classical Cartoon Music**, Dan Blegen and Eric Sayer have shown that their talents extend further than music and comedy to include, what may prove to be a most vital asset, self-promotion. They've mounted a local exposure blitz tapping the Twin Cities' major medias and folk venues that, with any luck, will make their album something more than merely a memento for friends and family (a common blight of local albums).

I missed their video performances on **Moore on Monday** and **This Must Be The Place**, but did chance to catch them "au naturale" at Mpls.' own suburban bar, William's Pub.

Attired in Wayzata formal (corduroys), the musical/comedy duo went through four inventive, rather low-key sets of original music that I

found to be very entertaining, but that the majority of the single-swingles crowd treated as organic music.

As this infers, Blegen and Sayer aren't a commanding stage presence in the traditional bar sense. They both play soft-voiced instruments (Blegen, a clarinet and flute; Sayer, a nylon-string classical guitar), spit out their jokes with nervous self-consciousness, and really don't seem to mind if you'd rather pick-up the waitress than listen to their song.

If you do listen, however, your attention will be rewarded. Neither of the two is an especially gifted vocalist or instrumentalist, but they've molded their music around this fact and it all is pleasantly listenable. Stylistically, they can be seen as a sort of acoustic Steeley Dan. Their lyrics are patchy, built around catchy phrases

rather than profound thoughts; their tunes all waft and lilt, are openly derivative of every style in the occident—and then some—and are all very infectious.

They are also very funny. The sets included parodies of Joni Mitchell and James Taylor, a medley of the seven most famous American drum solos annotated for the harmonica and such inexplicable bizarities as "Did You Ever Bite Your Toenails With A Friend." The two know this area's whims and ways and aim their jokes at the Minneapolisian psyche, sometimes over-shooting the River, but no matter.

If you were unfortunate enough to have missed Blegen and Sayer during the blitz (they are now moving out to tour the five state area), you may want to check out their album, **Classical Cartoon Music**. It's worth a listen, or at least a laugh.

Woody Herman

by Gary O. Larson

Bandleader Woody Herman looks a little tired these days. His smile is more like a grimace at times, and his solos don't last as long as they once did. At 63 years old, Herman has been leading a band for 40 years; and he and his "Thundering Herd" still maintain a grueling schedule of one-night stands.

Herman's band played the Prom Center last week, and unlike its concert in April when it sounded road-weary and looked uncomfortable on the stage of Orchestra Hall, the band seemed relaxed and played splendidly. The lovable old Prom Center always attracts a curious audience for the big band affairs and the modest crowd on Wednesday seemed to be equally divided between high school students and aging insurance salesmen. But Herman's music, which ranged from resurrected swing numbers to current pop tunes, had something for everyone.

In some respects, the Herman band is the white counterpart of Count Basie's band—a solid, straightforward unit with none of the gloss of Maynard Ferguson or the symphonic pretensions of Stan Kenton or the New York glamor of Thad Jones/Mel Lewis. Herman's own playing—the New Orleans-tinged clarinet, the fluttering soprano saxophone, and the Johnny Hodges-inspired alto—has been nicely abbreviated to the tone-setting function of Basie's tinkling right-hand runs. And not since saxophonist Sal Nestico left Herman in the late '60s has the band had a star individual soloist. But Herman has a number of lesser lights who do just fine. They're mostly younger players from college jazz programs, along with a few Las Vegas show band veterans. It's a spirited, well-disciplined unit and, best of all, almost everyone takes solos.

Concerts by the Herman band always move in four directions—recreations of old Herman warhorses, arrangements of recent small-group compositions, modern big band jazz

and contemporary fluff. (And even the fluff, Stevie Wonder, Carol King tunes and the like, is done well enough that it's more like prime goose down—lightweight but classy.)

Last week's performance, for example, opened with two fine renditions of '40s material, Jimmy Guiffre's "Four Brothers" (named for the band's odd reed section of three tenors and one baritone saxophone) and "Early Autumn," the piece which launched Stan Getz' career in 1948. But the next piece called for one of those quantum leaps which Herman favors, all the way from the tail end of the swing era to the midst of jazz-rock, with an arrangement based on a 1972 quartet performance by Chick Corea of "La Fiestra." It's the rhythm section that sets the tone for these shifts, as Pat Coil moves from acoustic to electric piano, Rusty Holloway from acoustic to electric bass and drummer Danny D'Imperio from swing rhythms to rock patterns.

The band seems most at home—and most effective, however, on the modern big band material, charts reflecting in their complexity the influence of the academic jazz movement of the '60s. Herman's band did two such numbers, each written specifically for the band—Don Radar's "Greasy Sack Blues" and Alan Broadbent's "Reunion at Newport." It is in such pieces that full use is made of the wide range of colors and textures that the big band context permits.

The next two sets continued the gentle tug-of-war between the various directions that the band takes. The ancient "Woodchoppers Ball" and "Caldonia" were given new life with some fine solos by bassist Holloway, saxophonist Gary Anderson and the entire trumpet section. Everyone rested on "You Are the Sunshine of My Life" and Carol King's "Corazon." But again, the highpoint was a more complex big band chart, a surprising, intricate arrangement of Joe Farrell's "Penny Arcade."

In a few weeks, Herman will celebrate his fortieth anniversary as a bandleader, in a retrospective concert at Carnegie Hall featuring members of his past bands. RCA will record it all; and it may very well be Herman's swansong. But don't bet on it. Jazz musicians, bless them, never know when to quit, and we're likely to see Herman pass this way again.

REO Speedwagon

by Tim Carr

Randy Levy of Schon Productions has aspirations to turn the currently abandoned State Theater into a top-notch concert hall and possibly a major Minneapolis entertainment complex. His presentation of REO Speedwagon there last weekend was his first concrete step towards fulfilling this dream, and it also brought with it the first major obstacle in the way of the dream.

It seems that the Stagehands Union, local 13, wasn't too pleased with the prospect of a non-union house opening up, and with their ever-effective tool of the trade, the picket-line, was able to stop the concert from happening on Sunday night.

Well, after a frantic behind-closed-doors conference Monday morning at the Schon offices, the producer and the Union were able to agree on a tentative, very temporary settlement, and the show did go on—on Monday night.

And, if the State Theater could live through an REO concert with nary a pillar crumbling or a chandelier shattering, as it did, the Schon dream might possibly become feasible to the point of probability.

REO is one of those new-breed Midwestern heavy metal bands, purveyors of rock riff-upon-blues-riff boogie after the style of the British Invasion Bands of the '60s, but without the style. Under the auspices of recording a live album, they were able to pull a capacity crowd (appx. 2,200) of teen-aged screamers into the old theater; and scream they did (both the crowd and the band).

Like other bands of this breed, REO seems to have modeled itself after a specific group. If, as it's been stated, the Boston based Aerosmith is Middle America's own cloned Stones, REO Speedwagon is a Michigan imitation of the Faces. It's the image, not the music, that culled this comparison. REO is able to affect the same sense of camaraderie, the same

"just me and the mates out for a beer and a good time" that Rod Stewart and his gang pulled off so well. Try as they did, however, the REO players couldn't transfer that vitality into the music.

I'll say one thing for them: they're real loud. Also, I guess anybody had to be somewhat amazed by a guitar player who could fit pieces of "The Battle Hymn of the Republic," a hoedown fiddle tune, "Louie Louie," police sirens and the trademark riffs of Jimmy Page, Jeff Beck and Eric Clapton all into one solo. But, when Gary Richrath did it during every song, well, it became extremely tedious. A very loud tedium.

The Speedwagon was preceded by Paris, a dull-headed, bass-heavy trio made up of former members of Fleetwood Mac and Jethro Tull, who were very well accepted by the crowd. A surprise flashy first act was executed by a smart, new hard rockin' quintet, Artful Dodger, who were ignored by the crowd. So much for taste, they buy the records.

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Live licks



Manhattan Transfer... '30s

Manhattan Transfer... '50s

Photos by Virginia Padden

Manhattan Transfer

by Allen Robertson

The flashy verve and sparkle of a Manhattan Transfer stage show juggles exuberant fun with a harmless, positively wholesome flair for decadence. It's like an all day sucker soaked in gin.

Whether it's the swank '30s of a night club or the trashy '50s of a rock joint, the sophisticated MT style

comes out on top. Probably because MT doesn't put down the music it uses. The group never coats its material in that arch condescension that is the death blow of camp. It's obvious that these performers really love the music they're doing—no matter what year it was written in.

Spiffed out in formal garb, MT could go on jiving all night long. They slide through the slippery-as-satin

close harmonies of tunes like "Java Jive," "Tuxedo Junction" and "Blue Champagne" as smoothly as if they invented the sound themselves. (With a little help from arranger Ira Newborn's five man rhythm section, of course.)

But since MT means entertainment as well as good music, they bust out of the night club mood and into sketches and comedy routines. Alan Paul's shaggy-dog monolog about a PR punk trying to break into the record business leads into a silly, sleazy Carmen Miranda routine with everyone decked out as if they lived in

a seedy Tijuana whorehouse.

And there's MT's ultimate exposé of the '50s rocker—complete with beboppin' DJ (Tim Hauser) and an ohh-ba-doobie-dah backup trio in hero jackets. The star is Guido Pazzini (Paul again). His Top 10 American Bandstand song is "Gloria." His greaser bob quivering, Guido falls to his knees and tears off his tee shirt in a desperation of crooning teeny-bop love.

MT's energy was at dynamite level for the entire set (about 70 minutes). Things cooled off—if you can call sultry sexiness cool—for two solos;

Janis Siegel's torchy "We'll be Together Again" and Laurel Masse's heartfelt "Scotch and Soda"

Long before MT broke into those first, held-out chords at the beginning of the gospel-rocker "Operator," the audience was so alive that the show could have gone on all night. And it almost did; MT didn't get to leave until three encores later.

The concert, at O'Shaughnessy Auditorium last Sunday, featured the Wolverines Classic Jazz Band Orchestra as a peppy opener. It was sold out. A good sign that Manhattan Transfer will be back.

Dave Liebman's Lookout Farm

by Gary O. Larson

At its finest, jazz is the art of implying music. It insinuates melodies, hints at harmonic schemes and often signifies rhythms by the notes that are left out. And in the overall design of theme and variation which is central to the music, the emphasis has always been placed on the latter; at times, in fact, the theme is merely assumed, it is taken for granted. Above all, jazz is an art built upon a seemingly self-negating tradition that is neither written nor codified. Nevertheless the spiritual ties in the music are so strong that it is possible to draw a line, say, from Louis Armstrong to Miles Davis, however thin and jagged that line may seem.

Give or take a hyperbole or two, Dave Liebman's Lookout Farm is one of those special bands in jazz which implies rather than declares, and it was dropping hints all over the place at the Longhorn last weekend. The opening set last Friday began somewhat mysteriously, with Indian drummer Badal Roy playing a 6/8 pattern on the tabla, subsequently joined by a walking line from bassist Frank Tusa and sparse, open chords from pianist Richie Beirach. It was all very lovely and quite formless, until

Liebman entered on soprano saxophone. Suddenly the theme of Wayne Shorter's "Footprints" became apparent, conjuring up visions of both Shorter's and Liebman's former boss, Miles Davis, who first recorded the piece in 1967. But the attention soon shifted to Beirach, a remarkable young pianist whose solos are mosaics of sound; in this instance a series of brittle single-note runs rhythmically fracturing the whole.

On the following number, an understated rendition of Liebman's "Our Lady," Beirach created another mosaic, this time consisting of catlike Chick Corea runs which spiraled effortlessly out of open, left-hand chords. Liebman switched to tenor saxophone, revealing a huge John Coltrane tone and a buoyant sense of time which combined Miles' sly off-beats with Sonny Rollins' legato meandering.

But then Lookout Farm took off for parts unknown. Liebman and Beirach, in fact, took off for the bar, leaving Badal Roy and Tusa on-stage for a duet. Roy gave a lengthy demonstration of the Indian drum language (dhandha), first reciting the drum alphabet, with imitative sounds corresponding to numerous tabla

tones, and then putting the letters together to form words and phrases. And in a test of his dexterity and our attention span, Roy took a long solo, writing in the process two short stories, a post-card home and a 30-second public service announcement on polyrhythms as an endangered species in American society.

Tusa then joined in on bass and played a grating arco solo, baffling in all of its rough edges, which suggested Ornette Coleman's rudimentary violin playing. ("It's a little song that I wrote for Badal's anniversary, called 'Badal's Anniversary Song,'" Tuso later told me. "It sounds like a goddam Polish mazurka," Liebman joked. He was closer to the truth.)

But what is this cross-cultural jazz band called Lookout Farm? A sometimes quintet (drummer Jeff Williams was absent) which on records and in performance last week has shown more potential than most playing today. Unfortunately, the question is not what Lookout Farm is but what it was. "Lookout Farm is pretty much over now, we're doing a final Town Hall concert, because everybody wants to do different things," Beirach explained. Liebman will be settling in San Francisco in December to form a rhythm-and-

blues-oriented band, and Beirach is forming a trio in New York with Tusa and drummer Elliot Zigmund.

The band won't drop out of sight entirely, however, as it still has some unreleased material that will eventually be made available—a live recording at Keystone Korner in San Francisco and a set recorded in Bombay with Indian musicians. And however brief its existence, Lookout Farm was a singular jazz band, bringing together brilliantly elements of jazz, rock and Indian music, always with an ear to the future and a firm grasp on the past. "The model," Liebman explained, "in a spiritual sense, in the sense of the basic unit of the quartet, was the Coltrane quartet. But musically, there was no model—we made the model. We really didn't follow anybody. What we did was we saw what was going on and we absorbed and we discounted and we included what we felt we liked. It came down to a very personal interpretation of what the contemporary scene was like. Each of us had our own personal likes and dislikes of styles of music and we kind of put it together in that way."

Remarkably, the final product of such personal and diverse elements possesses a forceful coherence. The

musicians seem to share an understanding of the past of jazz and obviously share a commitment to its future.

On Saturday night, Liebman and Beirach offered a 20-minute rendition of Thelonious Monk's "Round Midnight" that was one of the finest performances I have ever witnessed. Beirach opened with a long piano introduction, unfolding the piece harmonically, toying with its parts in a manner that suggested a modern Art Tatum. Liebman then entered with a fairly straight reading of the theme, followed by a lengthy double-time section over Beirach's chordal jabs. In conclusion, Liebman offered a rambunctious a capella statement in the manner of Sonny Rollins.

Later on Saturday night there were more surprises, including the guest appearance of local musicians Bob Rockwell (tenor saxophone) and Paul Lagos (drums) on a spirited performance of "Softly, As in a Morning Sunrise." In fact, the weekend engagement was full of surprises. There simply aren't many bands around like Lookout Farm, and it's unlikely that it will be quickly replaced. But it was here for awhile, and it made a few recordings and, in jazz, that's about all one can ask.

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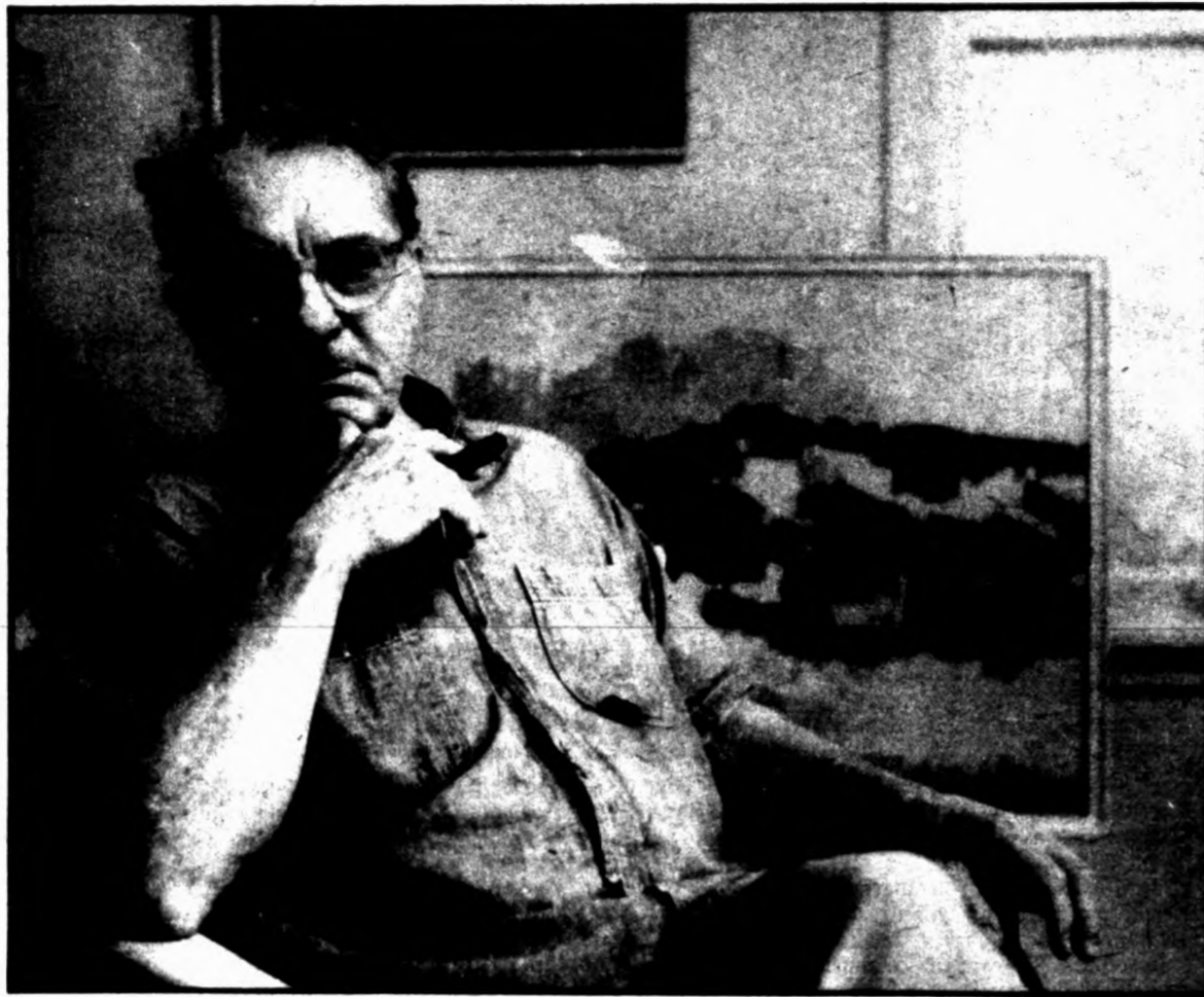
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Charles Biederman: a retrospective

by Janet Koplos

Charles Biederman, originally from Cleveland but since 1942 a resident of Red Wing, is one of those not-so-uncommon types: an artist unappreciated in his own country. He is appreciated in Europe, where he has had several one man shows including one by the prestigious Arts Council of Great Britain in 1969. In the U.S. he has had a show at Walker Art Center and now a large, 250-work retrospective of his career which will continue through January 2 at the Minneapolis Institute of Arts.

Biederman has always followed his own inclinations. As an art student in Chicago in the '20s, he says he learned little or nothing because as far as the academicians were concerned art had ended in the post-Impressionist period. Access to recent European art was very limited. So Biederman went to New York and eventually to Paris. He learned out there in the real world, but he didn't just idly copy the works of others. He was looking for a direction. He felt that modern art offered not a "marvelous diversity" but rather a series of contradictions that had to be resolved to discover the

"new art."

Part I of the MIA exhibit offers more than 100 of his early canvases, which are grouped according to style and influence—Braque and Picasso, Leger, expressionism, cubism and so on. They serve as a catalog of his assiduous research.

He resolved the contradictions to his satisfaction in 1973, when he gave up painting (calling it "obsolete") to devote all his creativity to the construction of reliefs. Part II of the exhibit is devoted to this lifework. These reliefs are neither sculpture nor painting, but an effort by Biederman

to continue "the optically oriented three-dimensional art for which Monet and Cezanne prepared the way."

Cezanne had been concerned about rendering the three-dimensional reality of nature on a two-dimensional canvas. Biederman approached the problem by physically adding that third dimension. At first he explored materials and shapes, and he finally settled on machine-cut aluminum squares and rectangles which he spray paints and attaches horizontally or vertically to a larger rectangular background.

Biederman emphatically states that his reliefs are not representations of any object in nature. Rather they are parallels to nature; similar structures. As with objects in nature they might seem, in the abstract, boring and repetitive. But that's true of Biederman's reliefs only as much as it's true of a tree, which has branches and leaves no matter which side you view it from. The differences are subtle, but they're there.

He prefers that his works be seen under natural light. Viewed straight on, many seem deceptively simple. But take a step to the right or left and the entire vista changes. Different colors predominate, depending upon your viewpoint, and with changes in natural light there is an almost infinite variation in the patterns of shadow.

Nevertheless, it's not an easily appreciated art. Biederman's earliest reliefs, in wood and plastic, use curves and hard diagonals to give a feeling of bold movement and strength. But he moved beyond that and restricted his shapes to squares and rectangles. Since the works are all variations on the central conception and since there are so many works in the show, it is repetitive. It's sometimes difficult to remember whether you've already seen a particular piece.

It's also difficult to fathom Biederman's color choices. There are usually not more than three or four colors in a work, but they seem almost to be random choices. I, for one, do not understand how these blankly-even sprayed colors in various hues relate to nature, or what statement they

make. A slide show which accompanies the exhibit does suggest some similarity to the blobs of pure color that Cezanne or Picasso may have stroked upon their canvases. But since Biederman's reliefs do not represent anything, it's hard to see what the colors mean.

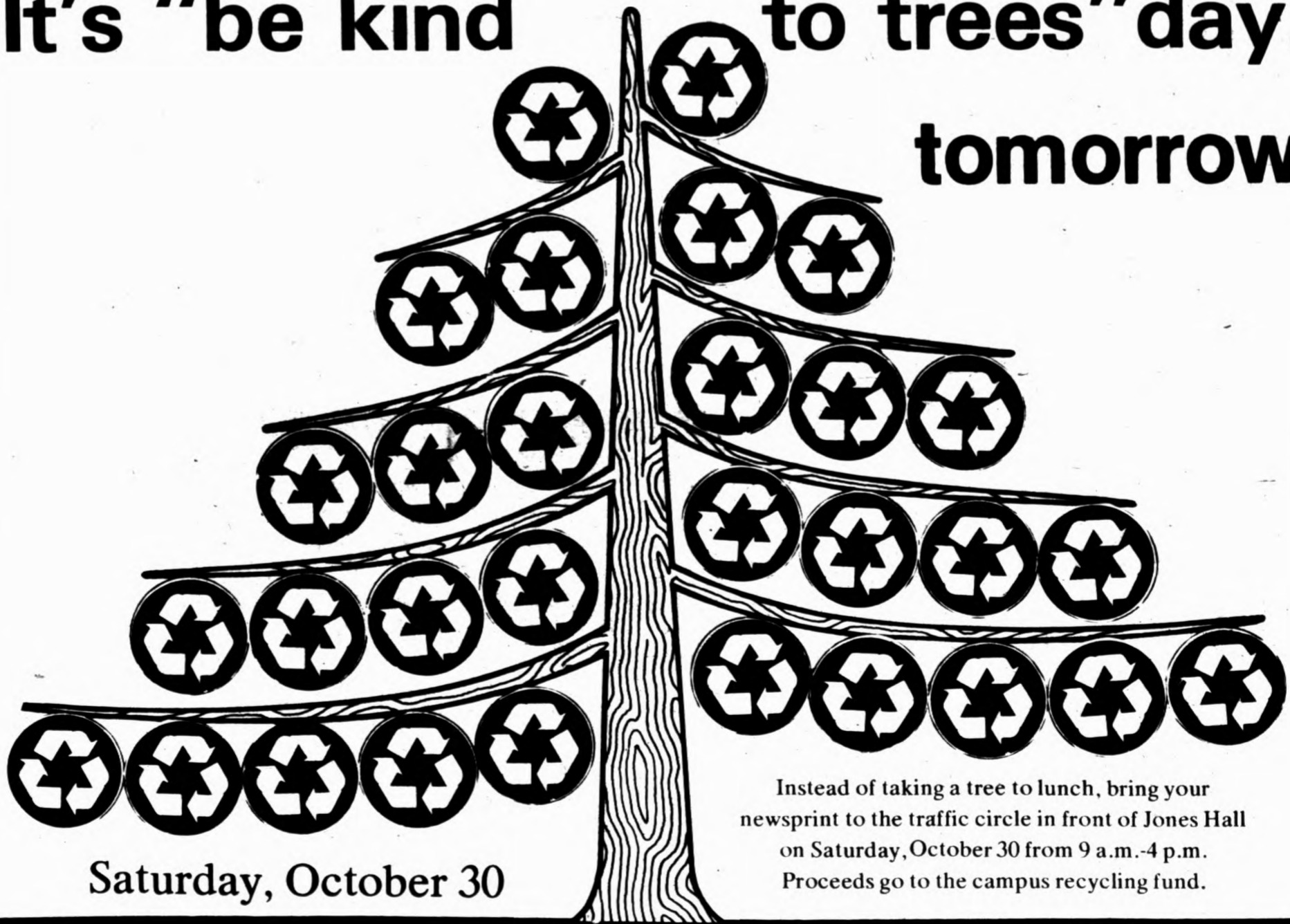
Much of his work seems vaguely familiar, like something you may have seen on an office wall. It thus has lost the shock value of being new. But apparently that wouldn't bother Biederman. As long ago as '37 he was interested in having his art mass-produced. That seems a reasonable possibility since his works are so carefully controlled, so confined, with such meticulous gradations and restricted interrelationships. His work is anything but spontaneous. (In fact, it's the antithesis of that supposedly American art form, abstract expressionism, which involves a personal statement and emotional outpouring from an artist. Biederman considers himself a link to the past and to European tradition, which may partly explain why he's been ignored in the U.S.) His work sometimes reflects 20 years of planning. He dates the reliefs twice: the first date is conception and the second is execution. In between he makes models, too. It's a certain science. It's interesting, at least, to look at, but hard to get excited about.

Aboard the Mothership

Mutima will sponsor exhibits and performances by Black women artists from throughout the Twin Cities area in an all day, community event tomorrow at Pillsbury-Waite Cultural Arts Center, 724 E. 26th St., Mpls. The art exhibit (and sale) — from noon to 6:30 p.m. — features such things as paintings, quiltwork and jewelry. An evening show (8-10 p.m.) includes original poetry reading, dancers, singers and musicians.

For more info: 871-2104.

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Saturday, October 30

Instead of taking a tree to lunch, bring your newspaper to the traffic circle in front of Jones Hall on Saturday, October 30 from 9 a.m.-4 p.m. Proceeds go to the campus recycling fund.

Discs



Willie Nelson

Photo by Annie Griffiths



Jesse Winchester

Rock discs

by Dave Christopherson

Jesse Winchester
Let the Rough Side Drag (Bearsville BR 6964)

Jesse Winchester lives in Montreal, yet his music is infused with the feeling of the rural South. And this album uses more musicians and is more arranged than usual, but it still maintains the same down-to-earth simplicity, the same emotional honesty of his previous efforts. **Let the Rough Side Drag** is Winchester's long-awaited (at least by me) new album and it matches all my expectations.

Unfortunately, Winchester isn't well known to more than a devoted few, at least yet. His story is that he fled to Canada 10 years ago from the war. From there, he has put out four albums of his own songs, many of which have in turn been recorded by better known artists.

The music is generally folksy and soft, yet there is a deep under current of strength to shore it up. It is often imbued with a real sense of loss, poignantly capturing a feeling for a time and place that can't be returned to.

Let the Rough Side Drag continues in much the same vein. And while it's hard to pick a favorite among the four albums, there is much here that ranks with anything Winchester's done. There are the obvious purely musical assets. Winchester sings in a clear, fetching tenor and he writes starkly beautiful melodies. "How about You" and "The Brand New Tennessee Waltz" (a different version of which appeared on his first album) are particularly lovely. Likewise, Winchester's production is characteristically spare, but manages a simple stateliness.

But Winchester's music is more than a set of pretty melodies. **Let the Rough Side Drag** shows a tremendous

feeling and love for life itself—life with its joys, its sorrows—and he expresses them extraordinarily well. I assume that the substance is often autobiographical; in any case, the feelings ring true. Winchester takes a song like "Everybody Knows but Me," a little high school ditty that's humorous, even comical, and invests it with a sense of irony and deep emotion. In "Damned if You Do," he hangs on to love, almost desperately, as the only salvation, the only answer to the lie of cynicism. Finally, as he says near the close of the album, "Maybe life is just put on for show, but it's the only show in town. It don't cost a nickel to get in, oh but you'll pay dear to hang around." **Let the Rough Side Drag** is at times almost heartbreaking, but ultimately beautiful and life-affirming music.

• • •
The Deadly Nightshade
F&W (Phantom BPL1-1370)

F&W is in all probability the worst album to assault my turntable in a year. At a time when even your average Donny Osmond comes with a surprising amount of sophistication (even if it is a calculated and sterile sophistication) and when most albums are marked not by ineptitude but by numbing mediocrity, this has the distinction of being just plain shitty. **The Deadly Nightshade** is a mindlessly smug trio of women with feminist pretensions. But their attempts at cleverness come off as ham-handed, their attempts at humor witless, and F&W (that's Funky and Western to you) is kept from being dull only by its fatuousness and extreme obnoxiousness.

Willie Nelson
The Troublemaker (Columbia KC 3412)

Hand it to Willie to almost pull this off. **Troublemaker** is composed entirely of gospel numbers, most of them traditional and time-worn. So you have Willie singing "He walks with me and He talks with me..." etc. Actually gospel has always been intimately tied to country and despite the "outlaw" tag, Willie's music is something of a return from the torpid excesses of Nashville to more basic and more honest insights and emotions. Besides, gospel played with guitars and harmonica has a certain rough charm to it. In fitting with Willie's character, the songs are sung less with fervor than simple steadfastness.

Still, this is pretty extraneous to Nelson's career and the thrust of his music as of late. **Troublemaker** was actually recorded several years ago and the fact that there is little to distinguish among the songs, tending to make them wear after repeated listening, undoubtedly has something to do with the album's not being released until now.

Joan Armatrading
Joan Armatrading (A&M SP-4588)

She's not a screamer nor a temptress and she's more British than Black. In fact, this is a hard album to get a handle on—both because Armatrading uses an eclectic approach and because the music itself has an elusive quality to it. You could probably call this folk-rock (it's suitably introspective), but Armatrading also touches bases with jazz and blues.

The music here isn't catchy enough for any kind of commercial success—Armatrading's forte lies not in flowing (or particularly singable) melodies, but rather in atmosphere and a well-turned phrase here and there. She sings with a rich and compelling voice, writes strong yet intimate lyrics and combines them with taut rhythms to create what is a mysteriously beautiful and deeply soulful set of songs.

The Ozark Mountain Daredevils
Men from Earth (A&M SP-4601)

Despite the name this is neither earthy nor daring. It's not even very close to the mountains. What it is soft country rock—soft to the point of being soggy. **Men from Earth** is gutless, sexless, passionless. It's easy-listening music for those unwilling to risk real rock and roll (or even genuine country or bluegrass) and I'm not going to lose my rock-critics union card by admitting I listen to the stuff.

Still, for pap, there's some nice tunes here. "Mountain Range" has a delicate little melody (very little). "Fly Away Home" really is quite catchy, there are even some cheap thrills from the slide guitar on "Breakaway." Oh hell, some of this is pretty and I like it anyway. Must be a character defect.

Montrose
Jump On It (Warner Bros. BS 2963)

Not as good as their first two, which were pretty good, but better than their last, which wasn't. Play it loud.

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The IK by Peter Brook and Collin (Harold and Maude) Higgins; Guthrie 2, 1420 Washington Av. S., Mpls.; 338-5359.

A French Contemporary Arts Festival production by the experimental International Centre for Theater Research. This is a swirling, visually exciting production centering on a Northern Uganda tribe forced by civilization to convert from nomadic hunters to farmers. Directed by one of the century's great theater talents, Peter Brook, this promises to be an exciting, thought-provoking evening.

Tonight, Sat. & Sun. only; 8 p.m.

Le Pavillon au bord de la rivière by Kuan Han Chin with music by Betsy Jolas; Foley Theater, College of St. Thomas, St. Paul; 377-7500.

This French Contemporary Arts Festival production is based on a 13th century Chinese legend. This musical combines modern and ancient theatrical techniques in a fairy tale of a beautiful Princess, disguises and death. In French.

Tonight at 8 p.m. only.

The Ridiculous Bag, tales from Moliere; International Centre for Theater Research.

A French Contemporary Arts Festival production, this is a free form romp through some scenes by France's greatest comic playwright. It's a spontaneous event and will probably be Mon. & Tues. in some public spot such as Butler Square—call Walker Art Center for time & place; 377-7500.

Celebration by Tom Jones & Harvey Schmidt; Theater of Involvement, 331-17th Av. SE, Mpls.; 331-1891.

The creators of *The Fantasticks* try to create a modern, "with it," morality play with up tempo music & uplifting message. This one has characters such as Mr. Big, the Young Man and so forth.

Plays Fri.-Sun. performances at 8 p.m. through Nov. 28.

The Roar of the Grease Paint—The Smell of the Crowd by Leslie Bricusse & Anthony Newley; Theater 1900, 1900 Nicollet Av., Mpls.; 824-8112.

'Tis the season for modern, "with it," morality play musicals. This one puts Sir and Cockney on a game board of life.

Plays Fri. & Sat. at 8 p.m. to Nov. 13 with a final matinee on Sun., Nov. 14, 2 p.m.

Jacques Brel is Alive and Well and Living in Paris by Eric Blau & Mort Schuman, based on Brel's lyrics & commentary, music by Jacques Brel; U of M Theater, Rarig Center, Stoll Thrust Theater; 373-2337.

'Tis also the season for musicals with long titles. This one has great music—ironic, beautiful, bitter & human.

Continues week-ends through Nov. 14.

Camino Real by Tennessee Williams; Centre Stage, 4330 Cedar Lake Road S., Mpls.; 373-8330.

A dream play—some would say nightmare—by America's most poetic playwright.

Open tomorrow and runs Sat. & Sun. through Nov. 14.

The Skin of our Teeth by Thornton Wilder; Concordia College Attic Theater, Hamline & Marshall, St. Paul; 646-6157, ext. 282.

1943 Pulitzer Prize winning satire—of just about everything under the sun.

Opens tonight & plays Sat. & Sun., 8 p.m. till Nov. 6.

Winter's Tale by Wm. Shakespeare; Guthrie Theater, Vineland Place, Mpls.; 377-2224.

A fairy tale story of jealousy, loss & regeneration, this could turn out to be the best in several seasons.

In repertory through Nov.

Witness for the Prosecution by Agatha Christie; Chimera Theater Company, 30 E. 10th St., St. Paul; 222-0792.

A courtroom whodunit by the most popular mystery writer of all time & she didn't get there without a reason.

Continues weekends through Nov.

Bridge over the River Why; Dudley Riggs' Etc., 1430 Washington Av. S., Mpls.; 377-2120.

A return engagement of a summer hit.

Opening tonight & running Fri. & Sun. at 8 p.m. Sat. at 8 & 10:30 p.m. until Nov. 28.

Thin Lady Fat Man by John Olive; Theater in the Round, 245 Cedar Av., Mpls.; 338-9123.

The second of this season's Studio-Series, a world premier. Also on the bill are some dance numbers.

Performances Wed. & Thur., & Mon.-Wed., Nov. 8-10, all at 8 p.m.

Artichoke by Joanna Glass; Cricket Theater, 345 13th Av. SE, 331-1411

Wed.-Fri., 8 p.m., plus Sat. 5:30&9 p.m. and Sun. 2 & 8 p.m., through Nov. 13.

Director..... Lou Salerni

The Cricket's wonderful cast brings honesty, humor and anger to Canadian playwright Joanna Glass' modest, warm play about poetry and the rough art of chicken-feeding. Zoanne Leroy and Allen Hamilton set the socks off anyone performing anywhere in the Twin Cities. Best new play I've seen since Guthrie 2's *Hello and Goodbye*, and a lot less depressing. L.H.

Rosencrantz & Guildenstern Are Dead by Tom Stoppard; Guthrie Theater, Vineland Place, Mpls.; 377-2224.

An uneven, but dizzying whirl of wit and invention; good, stimulating theater. Performs in repertory through Nov. 15.

Cat On A Hot Tin Roof by Tennessee Williams; Guthrie Theater, Vineland Place, Mpls.; 377-2224.

Under the direction of Stephen Kane, this bold, 3-hour production of Williams' 1956 Pulitzer Prize winning play becomes somewhat overblown and tedious. An excellent performance by Peter Michael Goetz and scattered moments of effective theatricality help to keep the evening interesting. Performances continue in repertory through Nov. 11th.

Oh Coward! by Noel Coward; Chanhasen Courtyard Dinner Theater, Chanhasen; 474-4181.

A revue of songs and sketches by Noel Coward, this show is fun, but not as much fun as it could be. Continues Tues.-Sun. through Jan. 1.—A.R.

An Enemy of the People by Henrik Ibsen; Guthrie Theater, Vineland Place, Mpls.; 377-2224.

Black and white basics. What we have here is a 19th century Norwegian western. Performs in repertory through Dec.—L.H.

Barfoot in the Park by Neil Simon; Los Arcos Dinner Theater, Burnsville, MN, 890-8283.

Mis-matched newly-weds adjusting. Continues through Nov. 27.

The Adventures of Tom Sawyer by Mark Twain, adapted by Timothy Mason; Children's Theater Company, 2400 Third Av. S., 874-0400.

Timothy Mason's witty, respectful adaptation of Mark Twain's familiar novel is brought to life with authenticity through John Donahue's brilliant staging. Bain Boehke turns in a dry, charming performance as Mark Twain, whom Mason has introduced as the narrator. Continues Sat. & Sun. afternoons through Nov. 14.

A Flea in Her Ear by Georges Feydeau; Chanhasen Dinner Theater, Chanhasen; 474-4181.

Nicely performed farce that is perhaps a bit too sophisticated for its own good. The risqué verbal comedy sparkles, but the pratfalls are executed with a strained condescension that is a poor excuse for real energy. But then I suppose it's hard to be mad-cap and wacky every night of the week. Runs Tues.-Sun. through Nov. 27.

Games People Cheat At Dudley Riggs' Brave New Workshop, 2695 Hennepin, 377-2120.

Plays Tues.-Sun., 8 p.m., plus Fri. & Sat. late shows at 10:30 p.m., through Dec.

The Importance of Being Earnest by Oscar Wilde; Children's Theater Company, 2400 Third Av. S., 874-0400.

Reviewed this issue.

Plays Thurs.-Sat., 8 p.m., through Nov. 8.

Playboy of the Western World by John Millington Synge; Park Square Theater, 400 Sibley St., St. Paul, 281-7705.

Reviewed this issue.

Playing Thurs.-Sat., 8 p.m., till Nov. 13.

The River Niger by Joseph A. Walker; Theater in the Round, 245 Cedar Av. S., 338-9123.

Reviewed this issue.

Fri.-Sun., 8 p.m., through Nov. 14.

Theater



Photo by Mark A. Nelson

The River Niger

by Lisa Hendrickson

The *River Niger* is an ambitious, overlong play about the indirect destruction of a black Harlem family by the Man. Written by Joseph Walker and first performed off-Broadway, where it won an Obie (the off-Broadway Oscar), it contains stretches of brilliantly angry, poetic writing and some powerful scenes. It is not a sustained enough piece of writing to hold up for its entire 3 and one-half hour running time, however. The plot strands are left dangling loosely for two acts and are sloppily and unconvincingly jerked together in the final scene. Some characters rivet our attention, while others blur in and out of focus every time they appear onstage. Diatribe is too harsh a word for Walker's occasionally artful play, but its main thrust is probably social and political rather than artistic.

TRP Director Lou Bellamy says he has chosen this play to illustrate that black theater in the Twin Cities is broadly enough based to successfully pull off a full length, all black production. I wish he hadn't set up *Niger* as a proving ground. It is a bitch of a play whose weaknesses can't help but reflect on this particular production. The play focuses on a son's homecoming to a family plagued with troubles. The father, a poet/philosopher/housepainter, is drinking himself into an early grave because the financial burden of a parasitic extended family forced him to waste his formidable intellect on demeaning, menial jobs. The wife, a generous-spirited, understanding matriarch, is dying of cancer. The grandmother is crazy as a loon and cheerfully alcoholic. The old

neighborhood gang has turned into an inept revolutionary organization plagued by internal dissension, and wants the son to rejoin to smooth things out. On top of it all, he is returning as something less than the conquering hero his father takes him for, having flunked out of the Air Force's navigator school. He is full of hatred for the military, which forced him to be a "super nigger" over achiever.

This is just the premise. Things become considerably more complicated, and the ending is, of course, tragic. Fortunately, Walker injects the stormy proceedings with a large dose of humor whenever the going gets too heavy.

Bellamy does what he can with this monster, but the pacing is erratic, due partly to a cast that is not working as an ensemble yet. Some of the actors seem oblivious to each other's emotional energy levels. They are bent on creating their private tours de force without considering their place in the overall dramatic scheme. This makes for some stunning moments, but the general quality of the production is uneven.

Bellamy says in his program notes that he had to make some agonizing casting decisions, which I can well believe, at least with regard to the men. Carl Lumbly is a member of the Dudley Riggs company whose comic roles indicated a broader dramatic range that is fully realized here. His performance as the son, Jeff, is first rate—sensitive, warm, spontaneous and intelligent. The father, Johnny Williams, is a plum role, but James Rance starts out too drunk and too bravura to build his characterization properly. Rance knows Johnny Williams inside out, he just shows us too much too soon. There is one shat-

tering scene where Johnny lashes out at God (and himself) that is an utterly electrifying piece of acting. The man is emotionally naked. He is showing us a noble, suffering black soul and that, I suspect, is the essence of the play.

Danny Clark does a subtle, professional job as the doctor. The gang members are all fine, but Bruce Llorens in particular gives a frenetic, unsettling performance as a strung-out junkie.

Of the women, only Edna Duncan as the mother is satisfactory. Her portrayal is compassionate, strong and good-natured.

William Hendricks' set is awful. Instead of an imaginary wall between the living room and the kitchen, he has erected a half wall which looks as if it had been gnawed in two. It is just tall enough to block sightlines whether you are sitting facing the living room or the kitchen. A refrigerator and stove, which could just as easily have been placed off to one side, make matters even worse.

I can't really comment on Frank Jones' incidental music, because the sound level was too low and the recording quality poor. What I heard sounded good, though.

This is not the ultimate black production, but it is a strong step in the right direction. There is an exciting group of black playwrights working through the Negro Ensemble Company in New York that is providing an ever-widening range of producible black plays. Ed Bullins is a man whose plays I would very much like to see performed here. The material exists and so does the local talent. This production has provided an impetus for the successful future of black theater in Minneapolis.

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Theater



The Importance of Being Earnest

by Lisa Henrickson

Oscar Wilde's *The Importance of Being Earnest* is as perfect a comedy as has been written in the English language. It is also nearly as inflexible to interpretation. A truly original, insightful director might contrive some artfully imposed marriage of wit and meaning (Stratford director Robin Phillips' Chekhovian *Earnest*, reviewed Oct. 22nd), but such attempts are often heavy-handed and artificial. If you wanted to toss decorum to the winds, a camp version could work, by

virtue of sheer outrageousness. My ideal low camp version is directed by Andy Warhol and stars Divine as Lady Bracknell.

Without Chekhov or Divine, however, a director is left with *Earnest*, a late 19th Century drawing room comedy of manners that Wilde himself called "exquisitely trivial, a delicate bubble of fancy." This triviality of content is held up by a supremely skillful dramatic structure and is sparked by Wilde's incomparable wit. It is so good that it practically plays itself, provided, of



Photos by Dean Hanson

course, that it is performed by technically adept actors to whom the accents, gestures and elegant carriage of the British aristocracy are as natural as afternoon tea or a morning constitutional. It is particularly difficult for American actors who are not to the manner born.

The Children's Theater Company's *Earnest* adheres to Wilde's dictum that all trivial things should be treated seriously. Director Gene Davis Buck, along with producer John Donahue, has mounted a lovely, painstakingly detailed production that, in the main, sticks rather cautiously to the theatrical straight and narrow. Perhaps consciously, considering CTC's predilection for that sort of thing, the occasional forays into camp are unusually restrained. The cast obviously has a loose and generous instinct for Wilde's irreverent fun, but it is not until Algenon's late 2nd Act muffin-eating scene that they stop presenting clever epigrams and enter into the absurd spirit of the thing. Hopefully, it is only a matter of time before this rather studied effort becomes a polished, confident *Earnest*.

The potential is certainly there.

Buck has heightened the contrast between Jack and Algenon, to good effect. Gerald Drake's Jack is serious and mature, while Patrick McNellis' Algenon is young, rosy-cheeked and utterly trivial. Drake's is by far the smoother, more complete performance. McNellis, looking like a curly-haired Victorian David Bowie, is winning and sometimes delightful, but his technical reach exceeds his grasp. His Oxford accent sticks to the roof of his mouth and his whole physical attitude is a shade too fey. A little refinement might go a long way here. George Muschamp, who is a substantially built man, plays the skirt role of Lady Bracknell. Moving across the stage like a glacier cutting its path across a continent, Muschamp wisely makes no attempt at feminine mannerisms. Lady Bracknell, after all, is "a monster without being a myth," and hasn't an ounce of lacy femininity in her. There isn't a hint of swaggering masculinity either, no cigars and pants legs à la Charley's Aunt. It is a nicely modulated performance, not as placid as it might be, but monumentally determined. The costumer has saddled Muschamp with some un-

subtle, feather boa-draped costumes that bring the Charley's Aunt comparison to mind, however. Wendy Lehr is an elegant, stylish Gwendolen and Sara Schimke's Cecily is pert and sweetly illogical.

Buck, in collaboration with Jay Bush and Deborah Rusnock, has designed a beautiful production. The detail of Algenon's Oriental motif bachelor apartment is perfect, as is the sunny, plant filled porch at the Cardew's Manor House. Minor touches like Cecily's antique rag doll sprawled on a chair, her exquisite letter box and the polka dot sun umbrella under which Algenon proposes to Cecily reveal the extraordinary attention to accuracy that characterizes the design of almost every CTC production.

Steven Rydberg's incidental music is lovely, darker and less sprightly than expected.

As the actors become more comfortable with the requisite physical elegance, the comedy may flow more freely. Even now, it is a gorgeous, well-spoken production that sparkles for most, if not all, of its many facets.

Playboy of the Western World

by April Saul

After enjoying Park Square Theater's rousing, spirited production of *Playboy of the Western World*, it's hard to believe this is the same play that sparked riots in the streets of Dublin when it was first produced by Yeats and his progressive band of Irish playwrights years ago.

But it is, and J. M. Synge's evocative story of the transformation of one Christy Mahon from "a dribbling idiot" to the poet-hero of the title is every bit as exciting—if not as controversial—today as it must have been then.

The play itself is such dynamic and delightful theater that it's difficult to see past Synge's genius to the actual production itself, but Park Square's

current effort is a good one, although it never approaches the British National Theater's version presented last winter.

But St. Paul is hardly London, and the Park Square players don't pretend to be on a par with the leading actors of the British Isles, many of them conveniently Irish by birth. So what we are presented with instead is a limited (some of the Irish accents leave a lot to be desired), but exuberant and energetic production.

The tale is as fast-paced as it is intriguing. Christy Mahon, a bumbling nobody, is seeking refuge from his domineering father in a small Irish town. Egged on by the starved imaginations of the villagers, he concocts a poetic tale of murdering his father. For the next two days, Christy's dreadful but glorious deed ex-

pands at the hands of his audience and he almost begins to believe the story himself, at least until his would-be victim shows up to contradict it.

In his brief role of folk-hero, Christy truly blossoms. The townspeople's admiration, the love of Pegeen Mike, a village girl, and an exciting victory at the local horse races have given him so much tangible proof of his nobility among men that nothing, not even the sudden appearance of his crusty, feisty father can take away his new self-confidence.

But his father's exposure of Christy as a braggart does shake the villagers' confidence in him. Rejected by his former admirers and humiliated by his father, he is determined to do the deed once and for all and attempts unsuccessfully to axe his father right in front of their very eyes.

The result is the great irony of the play: the villagers recoil in the mistaken belief that Christy has finally committed the very act they have glorified since his arrival. Their hypocritical horror is a romantic trademark: the rejection of the beautiful fantasy once it becomes reality. Pegeen puts it well when she tells the thoroughly baffled and disgusted Christy; "There's a great gap between a gallows story and a dirty deed."

The players' dramatic staging and emotional realism make this scene a truly memorable one; and the Park Square patrons reveled in the climactic moments poised on the edge of their seats.

But as the villagers prepare to hang Christy for the same act they've been praising for two days, his father

miraculously re-appears (he wasn't really murdered), allowing Christy and not the townspeople to have the last word. And he does, as he storms out in a justifiable huff, glaring at Pegeen and dragging his father behind him.

"You'll turn me a likely gaffer at the end of all, the way I'll go romancing through a romping lifetime from this hour to the dawning of the judgement day!" he cries defiantly, and you know he is headed for bigger and better things.

So where does all this leave the Irish villagers of *Playboy*? Looking like idiots, those rioters at the Abbey theater might have answered when the play was first presented in the early 1900s.

And it's true that Pegeen and the rest of the townspeople do make fools of themselves, first by believing Christy's story, and then by glorifying murder as long as it occurs on "a windy corner of high, distant hills"

Playboy to 17

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BOOT SALE

CAMPUS COBBLER
 DINKYTOWN

by Tom Baglien

The Fourteenth New York Film Festival was in trouble even before its official October 1 opening.

A major setback was the sudden cancellation of 1900, the eagerly anticipated intellectual blockbuster from Bernardo (Last Tango in Paris) Bertolucci that promised to be this year's cause célèbre. This five-and-one-half hour epic, in praise of the poetry of the soil and Communism, was withdrawn after Bertolucci realized that the English dubbed version would not be completed in time.

Next, there were ominous rumors that M-G-M would seek a restraining order against the retrospective showing of Luchino Visconti's Ossessione (Obsession). It seems that Visconti allegedly pirated the classic plot—the story of a virile knockabout and sex-starved wife in the provinces who scheme to murder the woman's blubbery middle-aged husband—from both James M. Cain's novel The Postman Always Rings Twice and the consequent M-G-M potboiler starring John Garfield and Lana Turner without giving either sources screen credit. Hence, Visconti's 1942 masterpiece was never released commercially in America. (A 16mm print has been available and was shown locally last spring at the U Film Society.) The Luckily, M-G-M relented. But even then the much publicized 35mm print still had the last reel in 16mm.

Bertolucci made a surprise appearance to introduce the recently deceased Visconti's saga of crime and passion which he compared to La Traviata. Although Ossessione is commonly thought of as an early neorealist work—the missing link between Jean Renoir's Toni and Roberto Rossellini's Open City—the movie is indeed emotionally operatic, its concessions to neorealism being mainly the grimy indoor and dusty outdoor settings and use of naturalistic sound. Starring Massimo Girotti and Clara Calamai, a lusty, sweat-soaked slouch who is a far cry from the sheet-metal sensuality of Lana's narcissistic sex goddess, the movie luxuriates in its dark passions and bitter ironies. Ossessione was one of the few festival triumphs.

Only hours before the gala opening night festivities there occurred a major scandal. Immediately following the near capacity press screening of Nagisa Oshima's In the Realm of the Senses, this year's intended successor to Last Tango, U.S. Customs officials demanded that the hardcore Japanese-French coproduction be withdrawn from public showing and submitted for "reexamination." Producer Anatole Dauman reportedly brought Senses into the country via Los Angeles where it was duly passed through Customs without examination. Rather than risking seizure, festival director Richard Roud substituted another Oshima work, The Ceremony, a 1971 release that was premiered here recently at Walker Art Center.

Although the press roundly condemned this precedent setting example of government censorship, Senses itself earned little applause from critics. What the festival program called "a genuine breakthrough for the serious artistic treatment of explicit sex" was in reality an interminable, sometimes tasteless and more often boring exercise in artful sinning. A nymphomaniac prostitute and her horny pimp screw incessantly until the film's ulterior "message" intrudes to justify all this ritualistic heavy breathing. Suddenly realizing that death is the ultimate orgasm, the pimp willingly lets his mistress strangle him during the act. Talk about coitus interruptus! She then severs his genitals and, as we are informed by the narrator, wanders through the Tokyo streets "arousing compassion" (and no doubt inducing nausea) until her exercisable spectacle ends in arrest. Government suppression was hardly necessary. Senses most likely would have died a natural death at the box office. Strike two.

These difficulties aside, the prestigious festival, held annually at Lincoln Center's Alice Tully Hall, had to face the further embarrass-

ment of its own general mediocrity.

Opening night played it safe with the premier of Francois Truffaut's latest, Small Change. Instead of the boos, hisses and catcalls that greeted Visconti's Conversation Piece, last year's opening night fiasco, Truffaut's idyllic and droll snapshot of childhood was received with genuine warmth and a standing ovation for the director. Though Truffaut and Suzanne Schiffman wrote a scenario, loosely structuring the film around the events of one school year, though some of the incidents (like that of a two-year-old child who falls nine stories from his apartment window only to land safely and exclaim gleefully, "Gregory go Boom!") were based on newspaper clippings, the dialog and movements come mostly from the children themselves.

Ever since Les Miston and The 400 Blows, Truffaut has been fascinated with what he perceives as the magical world of children. If the movie has a theme, it's simply that kids, however precarious their social position in an adult world may be, are somehow miraculously resilient creatures. "Kids are in a state of grace," one of the adults observes. And how true it would seem when one thinks back over the messed-up adults of Truffaut's other works. Next to the somber moods, muted colors and romantic tragic inevitability of The Story of Adele H., the sunny ambience, bold primary colors and enchanting vignettes that brighten Small Change may make the movie look and sound all too trivial. It is admittedly only a minor work, but one which refreshingly accepts children on their own terms. And except for an unfortunate lecture on child suffrage, the movie consistently maintains a child's viewpoint. That in itself is something of a coup for any filmmaker.

Minor, too, is Satyajit Ray's The Middleman, yet only when measured against his greatest films like the Apu Trilogy. Charulata or, even the beautiful and flawed Distant Thunder. Ray is once again preoccupied with the problems of modernization and dehumanization clogging the life of Calcutta.

This time the central character is a recent university graduate named Somnath (an ingratiating, doleful performance by Pradip Mukherjee) who forsakes his Brahmin upbringing and goes into business. He is a middleman, the purveyor of all kinds of goods and services. By the end of the movie he has completely abandoned all principles and, in order to close a crucial business deal, resorts to pimping.

Seldom has Ray been so relentlessly pessimistic. Or, for that matter, so repetitious and melodramatic. As always, Ray tells his story compassionately and with considerable satirical bite. It's painfully funny watching the beleaguered Somnath, desperately applying for a job, being made to answer such absurdly unrelated questions as "What is the weight of the moon?" Yet the concluding sequences of the movie opt all too easily for facile cynicism ("Has anybody ever been rewarded for saintliness?" asks an amoral PR man) and crude irony (the prostitute Somnath hires to entertain a client turns out to be his best friend's sister). Ray's schematic script, bleak and predictable, seems to have been written by a man who's given up hope.

While the artistic reputations of Truffaut and Ray remained rather static, for a while it looked like Akira Kurosawa would score a major victory with Dersu Uzala, a Soviet-Japanese coproduction that won last year's Academy Award for Best Foreign Film. Actually the first part of this two-hour and 17-minute film is a poetic romantic parable of simple natural beauty, few words and emotional directness. Set in the fog enshrouded forests of Imperial Russia at the turn-of-the-century, it quietly examines the clash between marauding civilization and the mystical and foreboding force of nature. A less-than-original theme deepened and colored by the ensuing friendship of a humane Russian surveyor (Juri Solomine) and the



Harlan County, U.S.A.

bearish Dersu (wonderfully captured by Marlon Brando), a stubby and robust hunter who has spent his entire life in communion with nature. It's an intimate epic, structured as a series of pointed episodes and magnificently photographed by Asakadru Nakai, Yuri Gantman and Fiodor Dobronavov with carefully modulated stereophonic sound.

Then the sense of haunting wonderment that Kurosawa has so delicately created gives way to numb Soviet didacticism in the second half. Dersu, too old to live in the forest, goes to the city with the captain. Unable to adapt himself to civilization, Dersu returns to die in the forest. It's all so shallow and ponderous and predictable that Kurosawa's achievements in the first part are severely undercut.

If the festival was any indicator, movies are getting longer though not necessarily better. Length nearly destroys the fragile Dersu Uzala, a problem all too noticeable in a number of other backbreaking productions. King Hu's epic martial arts movie, Touch of Zen, was shown in its complete three-hour and seven-minute version. A ghostly tale of revenge, the highlight of which is a marathon sword fight executed in a dense bamboo forest. The performers, mostly ex-Peking Opera dancers, leap through the air, arms flapping birdlike, and gracefully bounce off trees. It's a mesmerizing kung-fu ballet, eye-popping in its lithe vigor. Touch of Zen is the kind of fantasy adventure in which two expert high jumpers can triumph over 50 armed men. A blend of sadism and mystical leap-frogging that is about as fascinating and tedious as reading a 500-page comic book. The whole thing—finally—evaporates in a blinding display of celestial light, leftover from Ben-Hur, that celebrates the transcendental power of Buddha.

Wim Wenders, the German director of The Goalie's Fear of the Penalty Kick and Alice in the Cities, was represented by his 3-hour "existential" road movie, Kings of the Road. This unique on-again, off-again odyssey about two displaced men, cut off from a world of women, who aimlessly roam through the blighted German countryside, is a grainy black-and-white examination of modern alienation that pays tribute to such diverse filmmakers as Fritz Lang and John Ford. What is mainly interesting in the movie, beyond the somewhat garbled camaraderie between the two tight-lipped men, are Wenders' reflections on the nature of film itself as well as the complex relationship between the audience as

passive observer and the filmmaker as manipulator and propagandist artist. These ideas, provocative as they may be, are developed haphazardly and tend toward the purely theoretical. Numerous walkouts during the public screening seemed to indicate that, at 3 hours and without a clear direction of purpose, Wenders is losing touch with less patient moviegoers.

On the other hand, Jean Renoir's Nana (1926), the great French director's second film, runs a brisk two hours and 40 minutes. This is the most complete version of the Emile Zola screen translation to reach these shores. For both the movie buff and occasional filmgoer, Renoir's woody blend of realism, romanticism and expressionism is an absolute wonder. Starring as the voracious courtesan Nana is Catherine Hessling, the director's first wife. The actress glides through the role, exuding a spook house sensuality that is emphasized by her extravagantly theatrical performance and purposely stylized, nearly clownish make-up job (a bizarre white face, masklike in its luminosity, outlined by Kohl blackened eyes and punctuated by garishly rouged and pinched cupid bow lips that set her mouth in a constant pucker). Hessling's performance is perfectly adjusted to the theatricality of the exquisitely designed and

costumed piece as a whole. And who else but the marvelous Arthur Kleiner could have provided the charmed movie with as lovely a piano score. Nana offers a fascinating glimpse at a magnificent director-in-the-making, strongly influenced at the time by Von Stroheim's obsessive realism and perverse sense of glamour, trying to discover his own inimitable style.



The Tricks of O...

of tricks. As for de Gregorio's Serral (Surreal Estate), a fine cast—Corin Redgrave, Leslie Caron, Bulle Ogier (again!) and Marie-France Pisier—is wasted on a joky metaphysical haunted house story. The initial glimmers of wit and Gothic fun-house atmosphere quickly leads to a dead end, although there is one extended erotic monolog that is almost worth the price of admission. Otherwise, de Gregorio himself seems haunted by the ghosts of Bunuel, Borges, Rivette and any number of B-grade Hollywood directors.

Hollywood also loomed mightily over the shoulders of that original and dazzling talent of West German cinema, Rainer Werner Fassbinder, and Francesco Rosi, the Italian director of such politically conscious films as The Mattei Affair. Fassbinder has apparently rejected indefinitely the Brechtian mode of his brilliant Merchant of Four Seasons and committed himself totally to a depressing form of naturalism. Despite the subtly nuanced performance of Margit Carstensen (memorable as the director's gaunt Petra von Kant), Fassbinder's Fear of Fear is a superficial scrutiny of a middle-class housewife's mental breakdown reminiscent of both Diary of a Mad Housewife and A Woman Under the Influence, but without the former's

glib clichés and the latter's gut-wrenching intensity. Theory dictates plot as the director forces the narrative into yet another political condemnation of the bourgeoisie. In Rosi's Illustrious Corpses, a dedicated world-weary police inspector (superbly played by Lino Ventura) tries to track the assassin guilty of the murder of several prominent judges. This mournful mystery, basically a study in political paranoia à la Coppola's The Conversation or Pakula's The Parallax View, never solves itself. Rosi, however, remains cool and detached as he enigmatically condemns both Communist rabble-rousing and the Italian judicial system.

This year's festival seemed desperately in need of at least one innovative masterpiece. Most of the critics, equally as desperate, seized upon Marcel Ophüls' overly ambitious The Memory of Justice. A four-hour and 38 minute investigation into the nature of justice as well as individual and collective guilt, this monumental documentary (unlike Ophüls' magnificent and compelling The Sorrow and the Pity) bites off more than it can chew and more than any audience can comfortably digest. Beginning with the Nuremberg trials, Ophüls condones and applies its interpretation of justice as he delves into the various atrocities perpetrated in

Hiroshima, the Soviet Union, Algeria, Wounded Knee, Latin America and, particularly, Vietnam. Ophüls extends history into the present day and subjects us to interviews interspersed with stock footage of the concentration camps, of Vietnam and the Nuremberg trials. Tangentially, he questions his own obsession with documentaries and expresses a half-hearted longing to make light comedies and musicals like his father Max Ophüls. Despite the illuminating comments of such personalities as Telford Taylor, chief American prosecutor at Nuremberg, Daniel Ellsberg and musician Yehudi Menuhin, questioning the responsibility of the artist under authoritarian rule, the most shocking and moving scene is the discovery that Regine Ophüls, the director's wife, was once herself a member of the Hitler Youth.

For four years now Ophüls has fought a financial and emotional battle to obtain control of his work. He has finally succeeded, thanks to producers Hamilton Fish and movie mogul Max Paleyusk, co-producer of Ophüls' Sense of Loss. The result is an absorbing, but radically uneven and overly emphatic (and surprisingly) sometimes superficial work. (Did we really need Joan Baez singing "Where Have All the Flowers Gone,") Its awkwardness and



The Marquise

Festival

forbidden to openly strike by the UMW contract.)

Interviews, on-the-spot reporting, secret (and illegal) peeks at actual courtroom proceedings as well as inserted footage from the violent 1931 strike contribute to the movie's historical density. The soundtrack is filled with regional songs eulogizing the miner's plight, many of which were written by Hazel Dickens, the sister of a worker who died from black-lung disease. It's overall impact arises out of the interweaving of both intimate personal reminiscences with the ongoing battle for human dignity. Kopple's easy rapport with the miners' families adds an immeasurable dimension of humor and pathos. It's impossible to forget Harlan County, U.S.A.—the movie or the place. I have only the deepest respect for Kopple as an expert filmmaker and human being.

While none of the fiction films quite equalled the reception accorded Kopple's documentary, there were at least three noteworthy successes.

Walerian Borowczyk, a maddeningly creative romantic ironist with the slyly absurdist glint of a young Bunuel, returned to Poland to make Story of Sin. It's an ecstatic and perverse view of a young woman's initiation into the world of sexuality, an affirmation of carnal passion as a vital life force. Although Borowczyk often loses himself in the convoluted plot, he equally as often overcomes the viewer's confusion with his zestful energy, swirling flow of sensual excitement and flamboyant imagery. Story of Sin is one of the few genuinely erotic movies.

Eroticism, austere and meticulously calibrated, floods Eric Rohmer's word-for-word transcription of The Marquise of O..., the 19th-century Henric von Kleist short story. As in his "Moral Tales"—My Night at Maud's, Claire's Knee, Chloe in the Afternoon—Rohmer constructs a summery fairy tale with a chastening point.

The Marquise (warmly embodied by German stage actress Edith Clever) is a virtuous aristocratic widow who mysteriously gets pregnant and takes the drastic step of placing an ad in the local papers requesting that the father step forward. Rohmer takes this witty premise, at once profoundly absurd and serious, and creates a very meditation on honor and virtue. Morally, it is the director's most complex work to date. Visually, it is posed and exquisitely lit in the manner of Jacques Louis David's neoclassic canvases. A work of grace and style, informed by a rigorous and humane sensibility.

Alain Tanner was the one director who managed to stretch his talents. Always intelligent, sometimes frighteningly so, Tanner, in Jonah Who Will Be 25 in the Year 2000, also reveals a lyrical visual flair and a deft comic touch. His political comedy of manners looks at the post-1968 generation of social dropouts who are each continuing their own personal revolutions. Tanner fills the screen with eight characters, flapping their wings to the beat of a lunatic muse, whose lives intertwine around a very pregnant woman. Never before has the director been quite so high spirited or so utopian in his worldview. Jonah is a euphoric '70s variation on The Rules of the Game that virtually gives its audience the sensation of floating.

Despite its few triumphs and its genuine concern for promoting the works of less commercial foreign directors, the festival has been increasingly degenerating into a private sandbox for such esoteric theorists as Rivette and de Gregorio. It has also been serving as a forum for the political harangues of any number of leftist liberals with a gripe against the bourgeoisie; the very people, in fact, who support and promote the Film Society at Lincoln Center.

It seems a shame that so elaborate and well-publicized an event in its orientation and so peripheral to the general public's movie-going experience. John Ford where are you?

COLORED INK

Classic currents

Bach Society

by Bob Epstein

The Beethoven Mass in C, opus 86, lives a frustrating existence, perpetually in the shadow of the Missa Solemnis, opus 123. But, when you think about it, maybe only the Bach B minor and the masses of Josquin and Palestrina aren't dwarfed by the Missa Solemnis. The Mass in C predates it by 18 years and it is startling to note the similarities in mood and setting. And opus 86 did shatter the charming, easy going classicism that largely denied profundity and tragedy, for example in the masses Haydn and Mozart. Not only is it historically important (simply as the precursor to opus 123 guarantees it historical significance) but it is a solid, affecting work on its own level. Beethoven loved it dearly and he felt the work dearly.

Still, while hearing the very sincere performance of the Mass in C from the Bach Society under David LaBerge (at St. Luke's Catholic Church, St. Paul) I couldn't help feeling how much more I would have

preferred to hear the Missa Solemnis. It is longer and more demanding, but it is one of the most spiritual and mystical works of western music, and the Mass in C just doesn't compare.

LaBerge made a persuasive case for this black sheep. He knew the work well and infused it with an appropriate dramatic weight and intensity while not sliding over the restful parts, which here contained a just calm. This was a unified reading with fine transitions and an adequate contrast of tempo, dynamics and orchestral color. LaBerge always kept a firm rhythmic pulse without overdoing the orchestral accents. And his small group of players, mostly from the Minnesota Orchestra, played accurately and musically.

The finely trained Bach Society offered warm tone and intense vocalizing. They were heard at their best during large, powerful sections where the richly reverberant church acoustics framed the chorus in a lush, ringing atmosphere. The fervent chorale cries at the beginning of the "Gloria" were particularly stunning to behold; the chorus plunging forth with a beautiful mass of sound filling the large, high ceilinged church. Quiet passages also registered well with a welcomed hushed quality. With the rich reverberance a price was paid in verbal articulation and intelligibility.

The soloists, soprano Lois Pearson, alto Rebecca Easley, tenor Richard Edstrom and bass Thomas Schmid phrased with refinement and careful attention to detail. A bit more vibrancy would have been welcomed however, and as often happens, the alto often got covered up.

The concert opened with Mozart's heavenly Sinfonia Concertante, k. 364, featuring violinist Roger Frisch and violist Cynn Barrus. This was a first class performance with Barus showing off his dark, grainy tone to beautiful effect. Despite some intonation problems, he offered a musicianly reading. But, it was the work of Frisch that delighted. He is a natural Mozartian whom I could listen to anytime. There is style and elegance, taste and assuredness in his playing. It is never slack, over-romanticized or brutally beaten in. He has great dexterity and cleanliness of execution without any primness or gentility. He constantly illuminates a phrase and his rhythm is propulsive and honest. This was superb Mozart playing.

Playing Mozart in such a live acoustic is bound to have some problems. Here the strings were often muddy (in a composer where clarity and detail are crucial). But, there were rewards—notably in hearing such warm-toned winds as the oboe and horn in such lavish quarters.

Spotlight

Concentus Musicus. "All Creatures Now." Vocal & instrumental music about animals from a Renaissance point of view. Seriously. Tues., 8 p.m., St. Mark's Cathedral, 518 Oak Grove St. Also, Thurs., 8 p.m., St. Clement's Episcopal Church, 901 Portland Av. S., St. Paul.

Friday

Minnesota Wind Soloists. Guild of Performing Arts, 504 Cedar, 8 p.m.

Musique Vivant with composer Michel Decoust. Workshop. Their specialty is modern music. They're here for a week of workshops, concerts & master classes. Decoust is a substitute for Iannis Xenakis, who is "delayed in France." Scott Hall, 1:15 p.m. Free.

Saturday

Musique Vivant with Michel Decoust. Open rehearsal. 1:15 p.m., Scott Hall. Also, in concert, 8 p.m.

St. Paul Chamber Orchestra. Per Brerig, trombone; John Nelson conducting. Stravinsky Danzas Concertantes, Walter Concerto for Trombone, Larson Concertino for Trombone & Haydn Symphony No. 60. The trombone is a beautiful instrument. And when's the last time you've heard a trombone soloist? O'Shaughnessy Auditorium, 8 p.m.

Sunday

Musique Vivant with Michel Decoust. Modern music of Allina, Xenakis, Decoust & Messiaen. The latter two are premieres. Walker Art Center, 8 p.m.

Brooks Lane Trio. Contemporary music. Minneapolis Institute of Art Period Room, Gallery 289, 2 p.m.

Golden Valley Lutheran Community College Orchestra and String Quartet. Music of Mendelssohn, Bach, Sibelius, Dvorak & Haydn. GVLC Auditorium, 9125 Olson Hwy., 3:30 p.m.

Monday

Musique Vivant with Michel Decoust. Brass workshop. Northrop Auditorium, room 4, 10:15 a.m., free. Also, woodwind workshop. Scott Hall, 1:15 p.m., free; electronic workshop. Scott Hall, 2:15 p.m., free; concert of music of Amy Troy, Eloy & Globukac, Walker Art Center, 8 p.m.

Tuesday

Celeste O'Brien, piano; John Huntington, trombone. This is the week of the trombone. Macalester College Concert Hall, 8 p.m.

Wednesday

Minnesota Orchestra. Alexis Weissenberg, piano; Stanislaw Strowaczewski conducting. Becker Symphony No. 3, Rachmaninoff Piano Concerto No. 3 & Brahms Symphony No. 3. Another bizarrely programmed Strowszewski spectacle. Rachmaninoff & Brahms on the same concert is like mixing oil and water. Weissenberg wooden & etched. Orchestra Hall, 8 p.m. Also, Thursday, O'Shaughnessy Auditorium, 8 p.m.

Thursday

Toni Reley, violin. St. Mark's Cathedral, 8 p.m.

Sonata III Trio. George Plasko, clarinet; Karen Cornelli, cello; & Earl Buys, piano. Music of Beethoven, Rabel, Xenakis, Brahms & Scott Huston. St. Paul Arts & Science Center Auditorium, 8 p.m.

Conversations with pianist Alexis Weissenberg. Two years ago at Northrop. I was the only one who went backstage to talk to him. Please go. Scott Hall, room 4, 12:15 p.m. Free.

Virgil Fox, organ. For the utmost in tasteless grotesquerie, Fox ranks even higher than Anthony Newman. A non-event to talk with the Ford-Carter debate. Orchestra Hall, 8 p.m.

The Thursday Musical. Elizabeth Levitaki, piano; Bobbie Ann Young, soprano; James Reilly, accompanist; Irene Pruzan, flute; & Thelma Johnson, piano. Walker Art Center, 10:30 a.m.

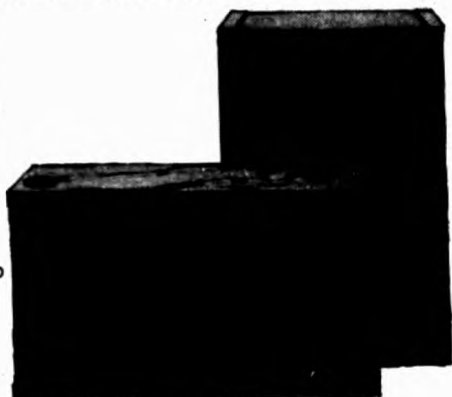
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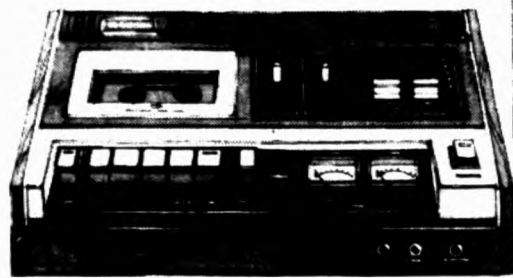
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Classic currents

Tchaikovsky

by Bob Epstein

Serenade for Strings and Grieg Holberg Suite. Netherlands Chamber Orchestra, David Zinman conducting. Philips 6080 182.

Serenade for Strings and "Francesca da Rimini." London Symphony Orchestra, Leopold Stokowski conducting. Philips 6500 921.

Serenade for Strings and Hamlet Fantasy Overture. New York Philharmonic, Leonard Bernstein conducting. Columbia M 34128.

Symphony No. 4. New York Philharmonic, Leonard Bernstein conducting. Columbia M 33888.

Symphony No. 5. Concertgebouw Orchestra of Amsterdam, Bernard Haitink conducting. Philips 6080 922.

Little music delights the senses and charms the soul. Such are the romantic string serenade and its precursor, the light, outdoorsy entertainment music of Haydn and Mozart. The Dvorak and Tchaikovsky Serenades for Strings are the 19th century's most affecting examples—potent little gems as fresh as the first days of spring, and just as irresistible.

Of the three new Tchaikovsky serenade recordings, David Zinman (conductor of the Rochester, New York Philharmonic) uses the smallest, most mobile group of players and consequently achieves the greatest freshness, cleanest textures and a truly joyous spontaneity. It is certainly one of the finest chamber music versions on disc.

The Mozartean first movement greatly benefits from his smallish, cultivated sound—his rivals are tubby in comparison. The affecting slow movement, which can be given lightweight treatment by a chamber orchestra, is no disappointment from

Zinman; it is poignant without a trace of being treacly. His orchestra is a good one, lacking however, the startling transparency of the Academy of St. Martins-in-the-Fields or the St. Paul Chamber Orchestra, and often sounding opaque in loud sections.

Stokowski is a miracle. To be 93 and still living is miracle enough. But, to infuse the serenade with the wisdom and noble passion of an extended Indian summer is equally amazing. There is a heart-warming glow and a magnificent sweep from Stokowski which makes one forget the few excessive dynamic contrasts in the waltz movement and the occasional untidy playing. He takes an unusually fastish *largo* (as quickly as I've ever heard) but frames it with passion and a compelling sweetness. If this version lacks the springlike verve and naturalness of Zinman, it has a life teeming with a character both wise and joyous.

The Bernstein is problematic, at its infrequent best, singing; but too often simply dreary and puzzlingly fuzzy in overall outlook. Bernstein takes such mournful tempos in the slow sections that he rarely sustains line; when the fast music appears it seems like the wait has been an eternity. The waltz is heavy with syrup.

I wish I could be more excited about it: Guilt pangs surge through me for not partaking in Bernstein's involvement. He inevitably brings life to those too often dead notes, but too often it is the wrong life, or it is misguided, or out of control, off the mark. Admittedly, when he is right, his heady enthusiasm, bounce and outgoing warmth are thoroughly infectious.

Of the couplings to the three serenade discs, Zinman gives a lithe and zestful Grieg Holberg Suite, a

much underrated work. Stokowski offers a thrilling Francesca, replete with effective Stokowski added gongs. Bernstein again is the least satisfactory, leading a committed but melodramatic Hamlet Fantasy.

Lenny's treatment of the fourth symphony, a remake from his first recording (circa 1959), is understated and in no way to be preferred. If it thankfully refrains from mushy sentiment (something we can't always be sure of with Bernstein) it is still a shell of a performance. With his usual involvement and panache, he could do a whopping fourth but this is not it.

His phrasing is generally second rate and piecemeal without any real cogency. Though he takes the andante at a wonderfully slow tempo (which few conductors do) he infuses it with little warmth. The scherzo is far too fast and the New York strings are impossibly pressed. And the thrusting, febrile finale is insipid here. Where is the brooding, the eloquence, quicksilver power and the sweep?

Haitink is just not a born Tchaikovskyian. The Dutchman is too respectable, sturdy and unexcitable for such music. His reading of the fifth symphony, while much admired overseas, struck me as lethargic. There is little involvement and tension and his nuances (which can add color and zest to the whole thing) are far too rare. The first trumpet tries to bring a little fervor to the finale, but even he is soon curtailed by the controlled Haitink. The usually outstanding Concertgebouw Orchestra here sounds thick and underpar.

The best treatment of the final three Tchaikovsky symphonies comes from the transcending and super vivid Yevgeny Mravinsky/Leningrad Philharmonic versions (hopefully soon to be re-released by DG), with George Szell's commanding and tautly punctuating Cleveland Orchestra fifth on Odyssey and Wilhelm Furtwangler's inspired Berlin Philharmonic sixth as the finest single entries.



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Mime

Dimitri

by Chuck Bergman



The performance at the Guthrie Theater last Sunday night was like a repudiation of the impossible. Dimitri, a small man of 40 in short black knickers, red sock and a too-large sport coat, has invented a world—full of silence, music and an occasional squeal of unalloyed pleasure—out of a unique synthesis of the mime and the classic clown. His lively drollery turns the audience into precious winners all, for whom no mystery need remain undiscovered.

Born in Ascona, Switzerland, Dimitri has been celebrated in Europe for over 15 years. He studied mime in Paris under Etienne Decroux, and he was a member of Marcel Marceau's company for over a year. Although he is loved in Europe, American audiences are only recently coming to know him. His first performance in the United States, at the International Mime Festival in 1974, won him all the roses. His performance at the packed Guthrie was part of only his second North American tour. He was outstanding.

To call him a mime, however, is rather misleading. He uses mime techniques, but they are used to help create a character and to give drama and emphasis to the tricks he performs as a clown. Unlike mime, Dimitri does not try to tease a reality out of the invisible. Instead he struggles with such mundane real objects as guitar picks, ping pong balls, plates and rubber tubing, apparently inventing new tricks with them extemporaneously. But he is not just a clown doing circus tricks and buffoonery. By creating a character who has to overcome his own apparent ineptness, Dimitri reaches beyond sheer fun to touch his audience.

He entered, strolling with those

dainty steps of his, innocently strumming a Tyrolean lute; almost immediately, however, he had accidentally poked the pick through the hole. His reactions to this common bungle established much of his character. At first any confidence he had had was completely punctured; the gentle clown stood alone threatened by his own mistake. With insecurity and bravado alternating on his face, he tried to disguise his bashfulness with a huge, endearing grin. Out of this complex of clumsiness and shyness—but also with a kind of tentative confidence that exulted in his successes—Dimitri's abundance of heart prepared the audience to love even his simplest tricks.

Paradoxically, his apparent ineptness is the foundation for his success. When Dimitri fishes a stick, say, out of his big trunk, a struggle inevitably ensues, not so much between Dimitri and the stick, but between Dimitri the bumbler and Dimitri the artist realizing his own undiscovered abilities. It was this struggle, and his surprising victories, that made a spectacle of circus stunts so satisfying. For example, after going through all manner of unnecessary contortions with his three foot long stick to make it merely hold still, he winds up holding the perverse thing with both hands behind his back. He tries to jump backwards over it; that doesn't work. He twists and spins and jerks at the stick. Finally, standing in near defeat, he slowly lets go with one hand, his broad grin beaming a surprised relief. The audience roared.

Or even better, he had found a large rolling pin which he daringly had placed under the center of his box of props. He crawled precariously onto the box, intent on trying out a new idea: he wanted to mount and ride this dangerous hobby-horse. To try to

ride a board on a rolling pin is really a stock trick; we've all seen it on amateur shows or tried it ourselves. But with Dimitri it is not just a trick; it's a performance. When the box rolls almost out of control and crashes down on one end, for example, poor Dimitri clutches his heart with his graceful hands as if to stave off a heart attack. The touch is perfect.

Many mimes portray sympathetic underdogs, losers we come to love. Dimitri, however, wins his battles with his props and with himself. In his first encounters with his ping pong balls he may appear the unsure, ungainly beginner, but before he's done experimenting he has managed to juggle two of them simultaneously out of his mouth. Anything becomes possible. I was charmed by the simple trick and amazed by the hard ones.

In the second half of the program, Dimitri, with the same seductive ingenuity, performs assorted tricks on 10 musical instruments. On these too, he is both the discoverer and the virtuoso and he embodies the music in his movements. A rubber hose with a bulb at the end turns into a stethoscope while he checks his heart beat. When he brings the bulb up to his eye, the hose turns into a sort of rubber-spotting scope which he tries to focus on his ear. Then he plays a song on it, and he has a major fight with it while trying to stuff the stubborn thing back into his pocket.

Although at times unconvincing in his clumsiness, Dimitri was pure and uncluttered by pretensions. Despite the circus tricks, fun though they were, Dimitri's is a world of self-discovery, success and contagious optimism where even everyday, middle-aged clowns can't lose. He made me believe in his morality of joy.

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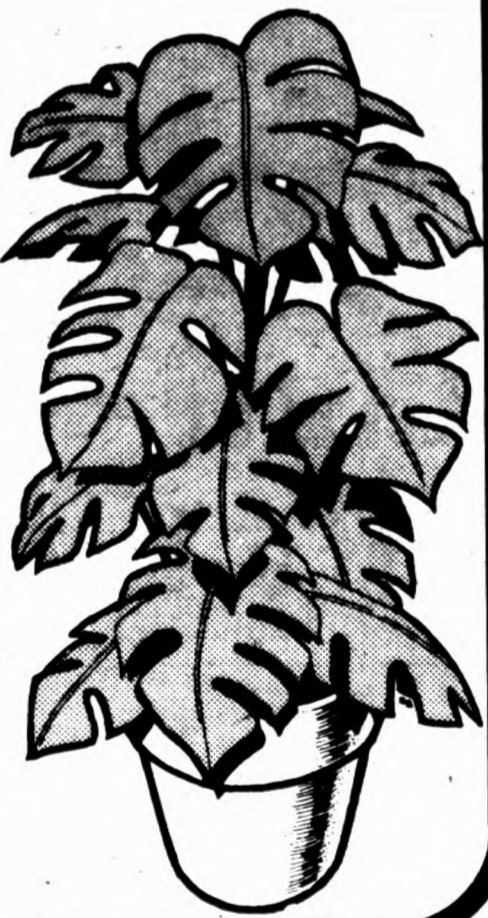
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- 8 pm **OUT ONE: SPECTRE (1974)**. Directed by Jacques Rivette.

SATURDAY, OCTOBER 30

- 2 pm **VOYAGE EN GRANDE TARTARIE (1974)**. Directed by Jean-Charles Tacchela.
- 4 pm **RACHEL WEINBERG IN PERSON!** Screen of PIC ET PIC ET COLEGRAM (1972).
- 8 pm **Alain Robbe-Grillet in Person!** Screening of EDEN ET APRES (1974).

TUESDAY, NOVEMBER 2

- 1 pm **CELINE AND JULIE GO BOATING (1974)**. Directed by Jacques Rivette.
- 7 pm **LUMIERE (1976)**. Directed by Jeanne Moreau.
- 9 pm **Christine Lipinska in Person!** Screening of JE SUIS PIERRE RIVIERE (1976).

WEDNESDAY, NOVEMBER 3

- 4 pm **COLEGRAM (1972)**. Directed by Rachel Weinberg.
- 7 pm **UN ENFANT DANS LA FOULE (1975)**. Directed by Gerard Blain.
- 9 pm **INDA SONG (1975)**. Directed by Marguerite Duras.

THURSDAY, NOVEMBER 4

- 2 pm **LE GRAND MELIES, LA PREMIER NUIT and LE SANG DES BETES**
- 4 pm **LA TETE CONTRE LES MURS (1958)**. Directed by Georges Franju.
- 7 pm **PAULINA S'EN VA (1975)**. Directed by Andre Techine.
- 9 pm **Georges Franju in Person!** Screening of THERESE (1962).

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Film

by Pat Aufderheide

"I'm blacklisted, Howard."
 "Yeah, but you feel OK?"
 "I'm blacklisted, I can't work."
 "But you're healthy, right?"
 "Howard, I can't work, what good does it do to be healthy?"
 "It does make a difference. OK, who can y'sue?"

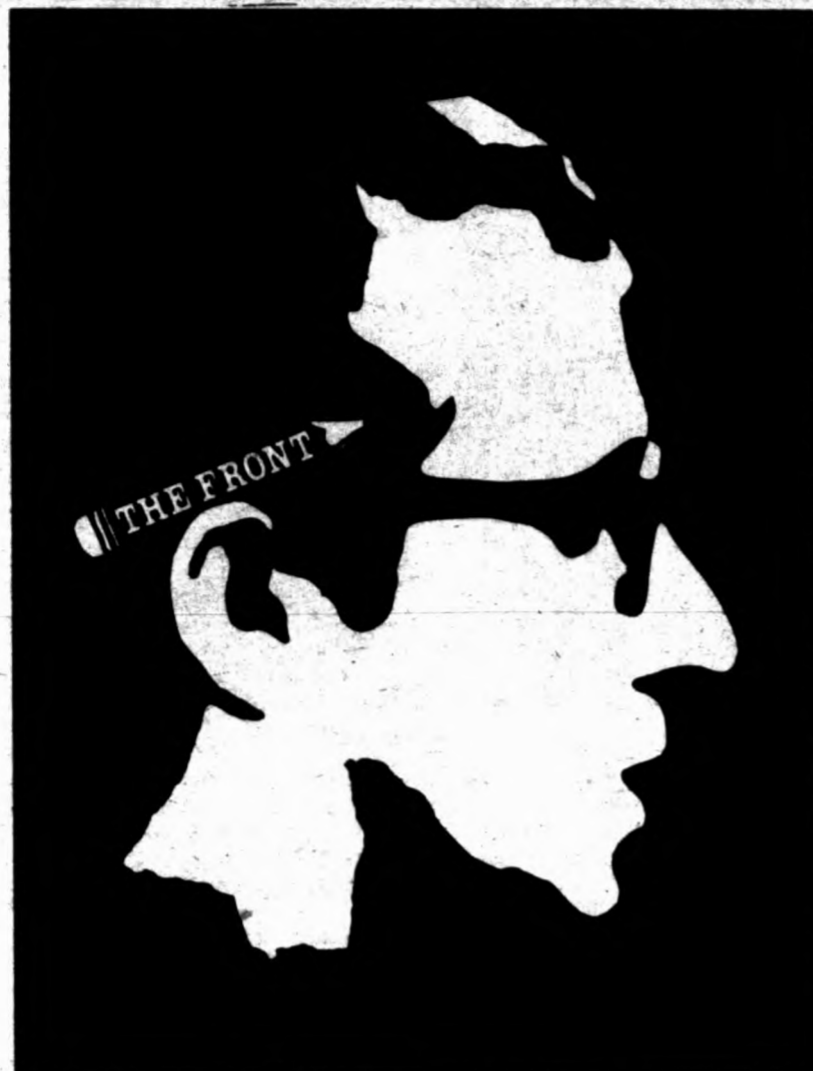
Howard Prince (Woody Allen), cashier and small-time bookie, is talking to an old school friend, now a TV writer (Michael Murphy). We're back in the grim days of Joe McCarthy and the House Un-American Activities Committee (HUAC). The TV writer's caught in the unofficial TV blacklist of suspected leftists. And he wants Prince to be his "front," the man who lends his name to the scripts blacklisted authors produce.

Howard blithely agrees to do it; his 10 percent cut takes him out of his cheap apartment, bookie debts and cashier's job. A ravishing TV script editor (Andrea Marcovici) falls in love with him for "his" brilliant writing. A jovial comedian (Zero Mostel) chums up to him. Then the script editor resigns in disgust at network purges and the comedian kills himself after being blacklisted.

The inevitable happens: Prince is subpoenaed. To win back his girl and avenge his friend's death, he stands up to the HUAC committee. As he's carried off to jail, the girl kisses him passionately and picketing throngs wave posters: "Free Howard Prince!"

The Front (Downtown World) uses Everyman Howard Prince to take the lid off a long-forbidden topic in mass media; the persecution of artists, both by government officials and by studios and networks, in the Cold War era. It's a labor of love by Martin Ritt (Hud, The Molly Maguires, Sounder, Conrack, among others), who was blacklisted in 1951. Ritt's been waiting since then to tell this story, and only now has he had the reputation simultaneously with a sympathetic ear at production (David Begelman and Charles Joffe at Columbia Pictures).

He and script-writer Walter Bernstein (also blacklisted) decided against didactic documentary. "Neither of us wanted to do it head-on," says Bern-



stein, "because we didn't want it to be a polemic."

But, in spite of themselves, they have stirred up an angry debate. Pauline Kael inveighs against The Front as a front protecting the naiveté of old-guard communists, John Simon wants to know if Ritt and Co. have forgotten about Stalin. In The New York Times, Hilton Kramer finds in The Front, as in Lillian Hellman's best seller Scoundrel Time and the documentary Hollywood on Trial, an attempt to "acquit '60s radicalism of all malevolent consequence, and to do so by portraying '30s radicalism as similarly innocent."

He wants to know why anti-McCarthyites don't denounce the Communist Party members who, in lying to HUAC, made life miserable

for noncommunists also drawn into the net.

All these zealous guardians of the public morality, it seems to me, are accusing the film of precisely what it doesn't do. The film is indeed simplistic; past fiction, it's on its way to being a morality play. But the moral is hardly subversive. The film lauds the kind of individual principled behavior advocated in Sunday schools nation-wide.

There's no denying that this is a "message film." It pits integrity against opportunism. The characters are all sketches, voices of types from the epoch. For instance, the three blacklisted writers: one avowed Communist, one sympathizer, one concerned liberal. Or the studio producer

(Herschel Bernardi, also blacklisted): he knows what's going on, hates it and does it anyway. Or the "freedom defender" (Remak Ramsey): expert in psychological torture, implacably ferreting communists out of the least likely places, a living testimonial to the power of paranoia when it's backed up by government force. And of course, Prince, the little man who's never considered the cost of opportunism.

The plot does bend the truth to take a moral out of history. For instance, what happens to Prince, especially his political awakening, is predicated on no one realizing he's a "front."

And yet in reality everyone, especially studio executives, knew full well that "fronts" weren't writing that material. They could buy good scripts cheap, and save the networks from HUAC at the same time; patriotism and good business, all at once.

When Ritt passed through Minneapolis on Sounder's release, he told a story of just such executive cynicism. Strolling behind two network types with Paddy Chayevsky (Marty), he heard one say to the other: "Paddy Chayevsky?!" The policy was so prevalent that a new, legitimate writer with a funny name was automatically assumed to be a front.

No one would have taken Prince seriously. Of all people, why would a script editor—reading three men's scripts through Howard's hands—fall for him because of his "art?": only if she were a gimmick rather than a character. Indeed, Marcovici reminds one of Marisa Berenson, only alive; luminous and vacuous at the same time. It's not all her fault; her image lingers with you, whatever the faults of the script. She exists in the plot, however, as a tangible reward for our everyman, if he'll only stick to, or get, some principles.

Prince's conversion also has little to do with reality. It stands for hope—hope that people who see themselves as insignificant don't have to be; their voice can make a difference. That is, after all, why the mainline parties urge us to vote.

The film does sidestep the messy question of the left's confusion and irresponsibility in the Stalin and McCarthy era. But that sidestepping only highlights The Front's overly simple,

personalist presentation of all the issues.

More powerful than the confusions of the left in this era was the contribution of big business and government to the national psychosis that was the '50s. And The Front does, by its reductionism, make that issue far easier than it was.

Allen voices a sentiment The Front exemplifies, in talking to the studio producer: "It only takes one man to say 'no' to them!" But of course it didn't. The Rosenbergs died, artists went to jail, had passports and social security cards stripped from them, Salt of the Earth was sabotaged. The society could resist the voice of one man, with jails, thugs and the simple expedient of cutting off income.

Is, then, The Front's simplistic approach a product of leftist sympathies? At most, it evidences Ritt's perennial, emotional humanism, and a political liberalism. The Front, he claims, "is about what is marvelous about our country and what is venal in our country. And it could be said to the everlasting glory of this country that both things exist." Really? Both things?

The Front isn't guilty, despite the cavilling of front-line critics, of praising or deifying American communism, of making them the guys in white hats. No, The Front celebrates a pluralism backed up by the strength of individual convictions. Ironically, it was the McCarthy era that showed us the frailty of individual action faced with institutional repression.

Martin Ritt and his critics are more on the same side of the question than either side probably believes. And that's why The Front is a beginning, but only a beginning, to our understanding of our own Dark Ages.

Such righteous resistance to such a modest effort, however, bodes ill for the further, serious exploration of politics and society in Joe McCarthy's America. What makes The Front an uninteresting political statement is not so much a whitewash of communism but its soppy liberalism. With this much smoke for a barely lit match, in fact, it makes you wonder how far we really have come from the days when patriotism meant unquestioning, fear-filled silence.

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Film

French Contemporary Arts Festival films

by Tom Baglien

What? No new foreign movies to see? Hold on to your hats!

The film adventure of the fall season began last night at Walker Art Center with Jacques Tati's side-slitting Traffic and continues through Thursday. During the next week, with just Sunday and Monday set aside to catch our breath, 16—count 'em—16 new contemporary French films, most of which are local and even American premiers, are being shown as part of the French Contemporary Arts Festival. This mammoth event, organized by the French Secretary of State for Culture, M. Michel Guy, is touring the country in celebration of our national birthday party.

The diversity of films is mind-boggling. Light comedy (Tati's Playtime), picaresque adventure (Jean-Charles Tacchella's Voyage En Grande Tartarie) and dramatic realism (Gerard Blain's Un Enfant dans la Foule) alternate with political biography (Christine Lipinska's I Am Pierre Riviere), near surrealist documentary (Georges Franju's Blood of the Beast) and the sometimes exciting and sometimes perversely esoteric experimentations of Alain Robbe-Grillet (Eden and After), Marguerite Duras (India Song) and Jacques Rivette (Out 1/Spectre, Celine and Julie Go Boating).

For the uninitiated who like their stories told straight, Robbe-Grillet, Duras and Rivette take some getting used to. All three directors seem precariously posed on the borderline

between art and theoretical madness in their obsessive attempts to "reinvent" the film.

Robbe-Grillet eschews psychological reality altogether, preferring to hibernate in a world dominated by often powerful and violent sexual images, freely associated.

In India Song, Duras reshapes an essentially melodramatic story—about the promiscuous and malignantly bored wife (Delphine Seyrig) of a French ambassador to India—into a choreographed mood piece of boredom and despair. The performers languorously pose and dance their melancholy tango around an Art Deco room as a chorus of voices on the soundtrack recite the gossipy details of the woman's past life. Surfaces, textures and particularly decor fascinate Duras.

And Rivette uses the medium to comment on the process of filmmaking itself, abandoning tightly written scenarios in favor of constant improvisation. One always gets the distinct impression that the movie is being made before our eyes, a technique that can either be frustrating and tedious (the four-and-one-quarter-hour Out 1/Spectre) or delightfully amusing (the three-hour and 15-minute Celine and Julie Go Boating).

Every film buff should make it a point to attend the premier of Lumiere (Tues., 7 p.m.), the first film directed by actress Jeanne Moreau, which received much hype and especially high praise after its showing at the recent New York Women's Film Festival. Moreau also stars in



Celine and Julie Go Boating

this (semiautobiographical?) story of four actresses whose theater roles become reflections of their own lives.

Highlighting the festival are the appearances of visiting directors Robbe-Grillet (Sat. 8 p.m.), Christine Lipinska (Tues., 9 p.m.), Rachel Weinberg (Sat., 4 p.m.) and Georges Franju (Thurs., 9 p.m.). Franju, though relatively unknown outside film circles, is a major creative force in both the areas of documentary and cinema fantastique. Thursday, the close of the festival, has been set aside for a mini-retrospective of the director's fascinating works.

Franju's movies are, if anything, ominous and horrifying; yet his austere mysteries are closer in mood and visual composition to Robert

Bresson than to Hitchcock. Included in the program are three documentaries, most notably Blood of the Beast, a harrowing look inside a slaughterhouse that can also be taken as a metaphor for the complex, systematic cruelty of the world at large. Similarly, his fiction films are no less savage in their detached view of mankind. In La Tete Contre les Murs (Head Against the Wall), an adaptation of Herve Bazin's novel, a repellent little man is incarcerated in an asylum where he slashes another inmate's face with the teeth of a saw. The asylum is gradually viewed as a microcosm of the world outside. Incarceration of a different sort occurs in Franju's film of the Mauriac novel, Therese Desqueyroux. Therese (Em-

manuele Riva of Hiroshima, Mon Amour) feels trapped by her petit bourgeoisie existence and dreams of a more fulfilling life. The physical imprisonment represented by her house comes to reflect Therese's more profound inner conflicts which eventually drive her to the edge of sanity.

The schedule of films:
Admission to each is \$1.50.

October 29:

2 p.m.—Jacques Tati's Playtime
4 p.m.—Nelly Kaplan's Papa Les Petits Bateaux
8 p.m.—Jacques Rivette's Out 1/Spectre

October 30:

2 p.m.—Jean-Charles Tacchella's Voyage En Grande Tartarie
4 p.m.—Rachel Weinberg (in person) with Pic et Pic et Colegram
8 p.m.—Alain Robbe-Grillet (in person) with Eden and After

November 2:

1 p.m.—Jacques Rivette's Celine and Julie Go Boating (in French; no English subtitles)

7 p.m.—Jeanne Moreau's Lumiere
9 p.m.—Christine Lipinska (in person) with I Am Pierre Riviere

November 3:

4 p.m.—Rachel Weinberg's Pic et Pic et Colegram

7 p.m.—Gerard Blain's Un Enfant dans La Foule

9 p.m.—Marguerite Duras' India Song

November 4:

2 p.m.—George Franju's Blood of the Beast; Le Grand Melies; La Premiere Nuit

4 p.m.—George Franju's Le Tete Contre les Murs (Head Against the Wall)

7 p.m.—Andres Techine's Pauline S'en Va

9 p.m.—Georges Franju (in person) with Therese Desqueyroux

SHAKESPEARE ON FILM



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(COL.) DIRECTED BY YAKOV FRIEL, STARRING KLARA LUCHKO, MIKHAIV YANSHIN, ALAN LARIONOVA (DUBBED IN ENGLISH) (1966), 88 MINUTES.

ROMEO & JULIET, Nov. 5, 6

(COL.) DIRECTED BY RENATO CASTELLANI, STARRING LAURENCE HARVEY AND SUSAN SHENTALL 138 MINUTE
(CHANGE IN FILM SCHEDULE DUE TO FILM DAMAGE)

MACBETH, Nov. 12, 13

(COL.) DIRECTED BY ROMAN POLANSKI, STARRING JON FINCH AND FRANCESCA ANNIS (1972), 120 MINUTES.

THE TAMING OF THE SHREW, Nov. 19, 20

(COL.) DIRECTED BY FRANCO ZEFFIRELLI, STARRING ELIZABETH TAYLOR AND RICHARD BURTON (1971), 122 MINUTES

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- (nr)—Not reviewed.

o o o The Hiring
 British Film Festival; Mon., 2:15 & 7:30 p.m.; students \$1.00, others \$1.50

One of the finest British productions of the last decade. Lady Franklin, a widow gripped to the brink of sanity, tramples convention and openly seeks the company and strength of a stiff-necked chauffeur. Rigid class distinctions take a backseat to the blossoming friendship until the woman regains her emotional composure and the love-stricken servant haltingly expresses his desires. This first film by Alan Bridges, adapted from the L.P. Hartley novel set in class-conscious England of the '20s, is a meticulously crafted, intelligent, subtle and unpretentious social tragedy. Sarah Miles and Robert Shaw have seldom been better. —T.B.

o Marathon Man
 Southtown, Terrace, Har-Mar 1

Robert Evans' \$7 million superproduction brings together the considerable talents of Laurence Olivier, Dustin Hoffman, Roy Scheider, William Devane in front of the camera; put John Schlesinger behind it and then let William Goldman's juvenile script ruin the project. (Sample: Marthe Keller tells Hoffman that, in French, porpoise is spelled "I-g-c." Hoffman: "No k?") Word of mouth should kill this one in a few weeks. —C.C.

o o o Face to Face
 Skyway

An unparalleled essay in self-indulgence by the high priest of alienation himself, Ingmar Bergman. Liv Ullmann as the psychiatrist undergoing a nervous breakdown sets a new standard for screen acting. —P.A.

o o o Silent Movie
 Varsity

A disjointed plot—the making of the "first silent movie in 40 years"—serves as the setting for

moments of slapstick, puns, and digs at stereotypical movie gambits. Often good horseplay, with some hilarious moments, but Mel Brooks is out of control as usual. —P.A.

(nr) Joanna Francesca (Joan, The Frenchwoman)
 U Film Society; Sun., 7:30 p.m. in Bell Museum of Nat'l History.

Jeanne Moreau stars as a Frenchwoman running a Sao Paulo brothel in Brazil in 1930 who has to decide whether to return to Europe or live with a married man on a sugar cane plantation. Carlos Diegues, one of the founders of Brazil's "Cinema Novo" movement, describes his film as "the story of a self-destructing cultural experience, where the end of society foretells the end of a civilization." Diegues will appear in person after the movie.

o o o The Man Who Would Be King
 U Film Society; Fri. & Sat., 7:30 & 9:30 p.m. in Bell Museum of Nat'l History.

John Huston's vigorous adaptation of the Rudyard Kipling short story. Sean Connery and Michael Caine are perfection as the balm, overly ambitious soldiers of fortune who set out to make themselves the kings of Kafiristan, a primitive 19th-century outpost in Afghanistan. Without condescending to or camping up the material, Huston succeeds in telling a fantastical adventure yarn which, incidentally, is also a fairly sophisticated comment on imperialism. —T.B.

o o o Butley
 American Film Theater series; Wed., 2:15 (followed by lecture & discussion) & 7:30 p.m. in Coffman Union Theater-Lecture Hall.

One helluva day in the life of an embittered English professor. The movie, like Simon Gray's play, draws its strength from the witty, scorching dialog and Alan Bates' tour de force performance. Jessica Tandy is especially good in her supporting role as the maiden aunt. Butley dubs "the human contraceptive." Tightly and precisely directed by playwright Harold Pinter. —T.B.

o o o The Phantom of the Paradise
 St. Paul Student Center; Fri., 7:30 & 9:30 p.m. in North Theater Ballroom.

Brian De Palma fires up the old horror movie clichés and aptly applies them to this grandiose, broadly caricatured satire on the satanic rock scene. Paul Williams, who also wrote the witty hybrid score, stars as a wanton rock promoter cum devil who buys the souls of hopeful musicians in exchange for fame. The movie's gassy, seductive imagery and lightning energy overshadow its general messiness. —T.B.

o o o What Do You Say to a Naked Lady?
 U Camera Club; Fri. & Sat. at 7 & 9:45 p.m. in West Bank auditorium 125.

Richard Dreyfuss stars in inserts as a Boy Wonder director on the skids making porno flicks in Hollywood's youth. Alternately offensive and anaesthetic. Proper title should be Outtakes, not Inserts.

Allen Funt's intruding camera is indeed visually candid as it coyly asks, "What do you say to a naked lady?" Inensitive, cloddish and morally pretentious one-joke comedy. —P.A., T.B.

o Norman... Is That You?
 Skyway, Roseville 4, UA Movies at Maplewood

What happens when an old-fashioned dad (Redd Foxx) and a new-fashioned philandering mom (Pearl Bailey) discover that their pride and joy is (gasp!) G-A-Y? Every dismal foot of this brainless exercise wallows in smarmy one-liners and execrable stock sitcom gags that are aesthetically, intellectually and morally repulsive. You don't have to be gay to be offended, only human. —T.B.

o A Matter of Time
 Cooper, UA Movies at Maplewood

This elegiac story of a withered, destitute and eccentric contessa (Ingrid Bergman looking like a deranged raccoon) who befriends and spiritually converts a naive Italian maid (Liza Minnelli, badly miscast) is a disgrace. Mainly because American International Pictures butchered director Vincente Minnelli's original 3-hour movie. What remains is a pale and awkwardly structured 87-minute skeleton, worth seeing only for its pictorial elegance. Somebody oughta be sued. —T.B.

o o o The Ritz
 Academy, UA Movies at Maplewood

This tale of a fat gunman (Jack Weston) hiding from his homicidal brother-in-law (Jerry Stiller) in a gay bathhouse scores most of its laughs through stereotyped portrayals of gays and Puerto Ricans. Rita Moreno gives an appropriately funny performance as the hot-blooded Puerto Rican song bird Google Gomez. Richard Lester's highly static direction slows down the farce unnecessarily. —J.D.

o o o Tall Blond Man With One Black Shoe
 Campus, Fri., Sat.

Hilarious French spy spoof about a fuzzy-headed concert violinist (Jean-Pierre Richard) unknowingly being tracked by some ominous underworld types who mistake him for a secret agent. Mireille Darc as the blonde Mata Hari is his enticing foil. Yves Robert stylishly directed this pastiche of outrageous, carefully choreographed visual gags. On a double bill with Putney Swope. —T.B.

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Vintage flicks

Marjoe (1972)
 Campus, Sun.-Tues.

Former evangelist-huckster Marjoe Gortner is the all-too-willing subject of this self-congratulatory freak show, sophomoricly directed by Howard Smith and Sarah Kernochan. Exploitative cinemaverite that has less veritas than simulated cinema. On a double bill with Gimme Shelter. —T.B.

Putney Swope
 Campus, Fri., Sat.

Bob Downey's satire of Madison Avenue ad agency ethics, sex, racism, revolutionary rhetoric and other topics of concern in the late 1960s is recommended to all connoisseurs of poor taste, which should include most of you out there. —C.C.

Camelot (1967)
 Downtown Mann

Arthurian England via Broadway syruped in over-production, splendor, some great production numbers and numbingly dead acting. The whole thing is almost rescued by a suddenly honest final scene from Vanessa Redgrave; with Richard Harris, David Hemmings and that overnight non-sensation Franco Nero. —A.R.

Frenzy (1972)
 Psycho (1960)
 Coffman Union Theater & Lecture Hall; Fri. & Sat. at 7:30, 9:30 p.m.; students \$1.50, others \$2

Halloween treat for Hitchcock fans. Frenzy marks the Master's return to London and the impeccably detailed, pungent style of moviemaking distinguishing his best British thrillers. The potentially lurid activities of a sexually aberrant "Necktie Murderer" are offset by the usual airy balance of menace and clawed wit. Too bad Anthony Schaffer's mechanical script isn't up to Hitchcock. Jon Finch, Alec McCowen, Vivien Merchant, Anna Massey.

Psychopath Anthony Perkins stars Janet Leigh in the shower. Repeatedly. Probably the most famous

and gruesome scene in all of Hitchcock. A zinger. —T.B.

Mr. Smith Goes to Washington (1939)
 Walker Community Church, 18th Av. & 31st St.; Fri., 8 p.m.

A fine, silly comedy starring James Stewart as a naive idealist put in the Senate as a pawn of corrupt interests. Director Frank Capra celebrates Smith's innocence and simple patriotism with an earnestness that may seem dated now, but the film's final third—Smith's agonizing filibuster—would make a cynic weep. Jean Arthur is the plucky love interest and Edward Arnold and Claude Rains are the bad guys. —C.C.

Foreign Correspondent (1940)
 Walker Community Church, 18th Av. & 31st St.; Sat., 8 p.m.

Alfred Hitchcock's second American film, full of his usual mad cheese ether seeped spies. The climax, set in occupied Holland, ends in a ringing exhortation for America to enter World War II. With Joel McCrea, Laraine Day, Herbert Marshall, George Sanders and Robert Benchley. —J.D.

Adam's Rib (1949)
 National Lawyers Guild; Fri. at 7:30, 9:30 p.m. in West Bank auditorium; donation \$1.50

One of the very best Katharine Hepburn/Spencer Tracy comedies. As Adam and Amanda, the two play married lawyers arguing opposite sides of a murder case. At stake are male and female pride and, ultimately, the future of their marriage. As the accused murderers, Judy Holliday very nearly steals the show. —J.D.

(nr) A Midsummer Night's Dream
 "Shakespeare of Film" festival; St. Paul Arts & Science Center Auditorium, 10th & Cedar; Fri., Sat. at 8 p.m.

Peter Hall's version of the haunting and mellifluous Shakespeare comedy stars Diana Rigg and Bill Travers.

Black Narcissus (1947)
 Mpls. Institute of Arts auditorium, 2400 3rd Av. S.; Wed., 1 & 7:30 p.m.

Adaptation of the Rumer Godden novel about the restless stirrings in a convent of nuns in the Himalayan Mountains when a cynical Englishman makes his appearance. Michael Powell and Emeric Pressburger jointly directed this mystical-sounding melodrama, distinguished by an excellent cast (Deborah Kerr, Jean Simmons, Flora Robson, David Farrar) and superb color photography. —T.B.

Faster, Pussycat! Kill! Kill! (1966)
 Beyond the Valley of the Dolls (1970)
 Fri. & Sat., 7:30 & 9:30 p.m. U Film Society, Nicholson Auditorium.

Two by Russ Meyer, the Farouk of flesh. Meyer's world view makes Nugget and GEM look like preschoolers' readers. His movies are vulgar, trashy, sexist, gothic, violent, wild, near-mindless and socially unredempted, but you can't argue with those bodies.

Faster, Pussycat is a melodramatic potboiler about a trio of karate-trained go-go girls who hide out at the farm of a lecherous old cripple—honest. More sex and sadism than you can shake a raincoat at. Just the thing if you've been seeing too much Eric Rohmer.

BVD details the rise and fall of an all-girl (!) rock band in the corrupt craziness of Hollywood. The film is opulent—it was financed by 20th Century Fox—but that just makes Meyer's patented sleaze look glossier. It's a veritable orgy of Playboy centerfolds, overheated starlets, muscular superstars and preoperative transsexuals: something for everyone. —C.C.

Gimme Shelter (1970)

A gritty documentary of the Rolling Stones' Altamont concert, pool cues, pistols and all. The film remains popular and is revived constantly, despite the event's notorious bad vibes. An unpleasantly voyeuristic experience. —C.C.

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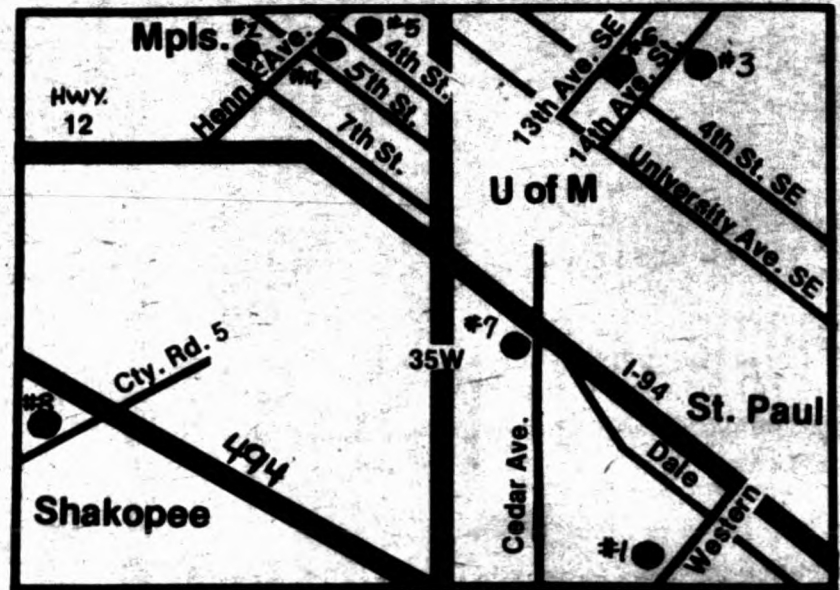
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Uncle Sam's future looks good. For a little variety Sam's is bringing in Brian Auger and Lamont Cranston on November 23. Other national groups will also stop in from time to time, although the disco is still the main attraction.

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