

MINNESOTA HISTORICAL SOCIETY

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## Ferraro: Youths must be politically active

By Ann Burgard

Young Americans cannot sit back and allow elder politicians to make decisions that will harm their futures, Geraldine Ferraro told a group of young people in the Twin Cities Wednesday.

Ferraro told the crowd of about 200 that the Democratic Party needs to form grassroots organizations to bring young people back to the party.

"No one would pretend the party is not torn," she said.

The need for party strengthening brought the 1984 vice presidential candidate here to kick off a new party organization called the Minnesota Youth DFL (MYDFL).

The MYDFL was formed last year to help organize and strengthen young DFL support. The group, which claims a loose membership of



Ted Mondale (left) made a surprise visit to a private home Wednesday in Medina, where former vice presidential candidate Geraldine Ferraro was whipping support for a young DFL organization.

about 500 people aged 16-30, will work through high schools, universities and local political groups to encourage DFL membership.

MYDFL will be "less intimidating" than the large-scale DFL structure, with its veteran membership, said Kim Mahling, president-elect of the University DFL (U-DFL).

Asked why young people should choose the Democratic Party over the Republican, Ferraro quipped, "because they are smart." She named the environment, the

federal deficit, arms control, education as issues that will affect today's youth in the future. If

Ferraro to 8

## UCVideo funding short-circuited by MSA

By Grant Nelson

Over the past year, University Community Video (UCVideo) received \$120,000 in student service fee money, although only 102 students signed up as members.

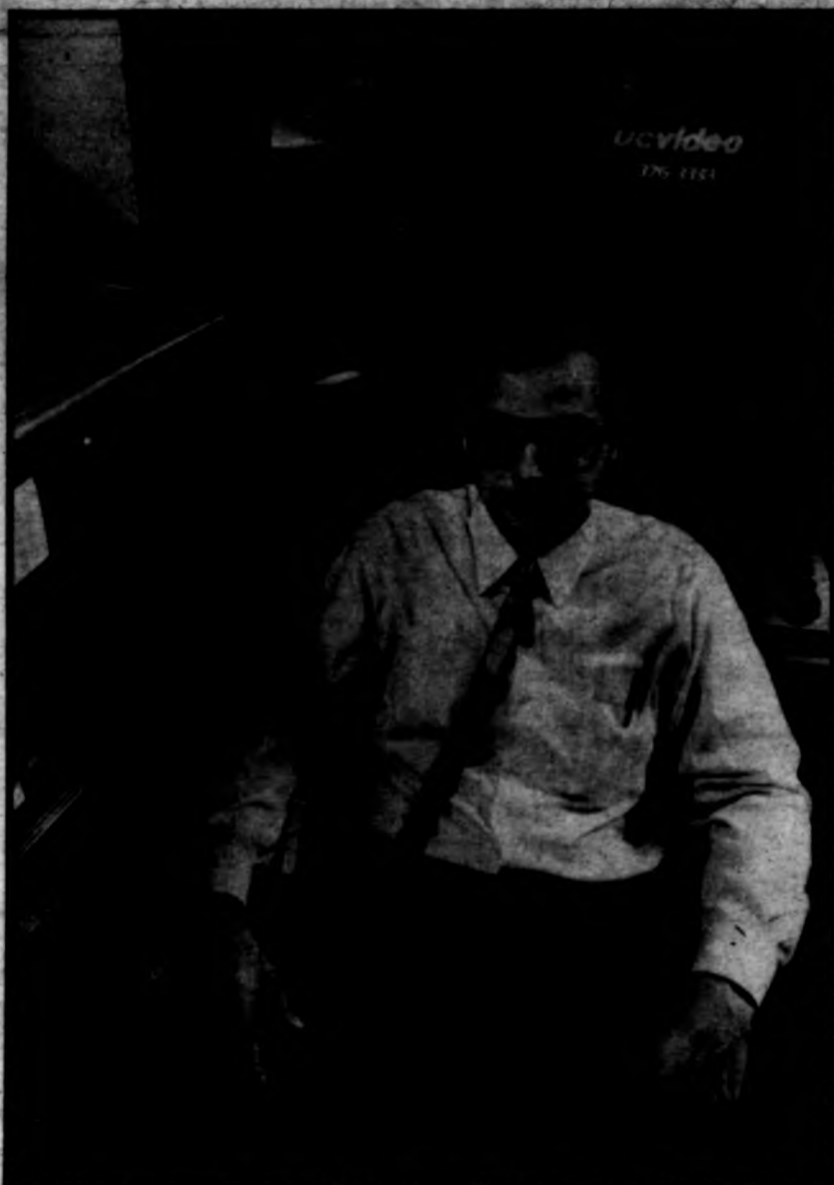
Rather than pay more than \$1,000 for each of these students, the Minnesota Student Association (MSA) Forum voted last March to phase out funding for UCVideo.

By 1989 the organization will have to fend for itself. Although this may create some hardships, "we see it as a positive development," says Thomas Borrup, UCVideo's executive director. The University's supervision hindered UCVideo's growth, he said.

For example, student service fee rules prevented UCVideo from getting their courses to carry University credit. Many students dropped out of the organization because "they couldn't justify spending the time and money for something they didn't get any academic credit for," Borrup said.

Even so, some UCVideo courses—such as Computer Graphics and Animation and Video Synthesis—are accredited. Borrup said he hopes to add other courses to this list and collaborate more closely with studio arts and other University departments. Ironically, the funding cut may actually strengthen the organization's ties to the University, he said.

Another problem was having 11 students on UCVideo's 22-member



Thomas Borrup, executive director of UCVideo, is confident that the organization will survive the withdrawal of student service fees funding.

board of directors, said Jim Anderson, a student board member and former MSA president. "Students aren't very good fundraisers."

This is a crucial point, Anderson said, because UCVideo plans to make up most of lost University money by soliciting outside contributions. Last year, grants and donations made up about \$137,000 of UCVideo's \$407,000 budget.

In October, Borrup will replace seven of the student-board members with community leaders.

He plans to find video artists, lawyers, bankers and business managers to fill the chairs.

This move alone should bring more contributions, according to Barbara Davis, a consultant with the St. Paul-Ramsey Arts and Science Council. Many organizations were afraid to contribute to UCVideo because they thought a student-dominated board of directors lacked stability, she said.

UCVideo hired Davis to gather Video to 3

## Library staffing shortages concern faculty, students

By Joy Conley

Overflowing bookshelves and lines of disgruntled patrons waiting for help at the reference desk disturb the studious tranquility of Wilson Library.

These problems are occurring so frequently that students and staff have begun to express concern about the library's ability to satisfy the academic needs of the University community.

"I think there has been a deterioration of service in Wilson Library over the past few years," said Frank Sorauf, political science professor. Library users seem to have to wait longer for service and more materials appear to be lost or misplaced now, he said.

The retrenchments of the past decade have cut library staff down to skeleton size, said Al Lathrop, head of Wilson Library Access Services. "Users are complaining—and rightly so."

A library is the heart of the learning experience at a university, said Judy Yaeger Jones, a CLA senior, as she searched for a book in the library's stack. But if the library is understaffed and can only offer services during limited hours, students will suffer, she said.

Staff shortages have led to disorganization. Teresa Stroh, a theater and costume design senior, needed art books from Wilson Library but found the art section in disarray. "I finally gave up on Wilson and went to the Architecture Library where they had several books that I needed and where it's better organized," she said. The disorder is partly caused by the students who use the books, but the library also

needs more people keeping the area neat, she said.

Twenty part-time student employees are responsible for refiling books and straightening the shelves. Staff members seldom have time to straighten shelves because there are so many books to be reshelfed, said Linda Huth, an accounting senior who has worked at the Wilson Library for two years.

It is sometimes a frustrating job because when workers find a messy area, they know that they won't have time to clean it up, Huth said.

Comparisons with other libraries show that they have more staff members who are paid less. At the University of Indiana, a staff of 60 to 70 part-time students daily reshelve books in the library's eight floors of stacks. They are paid \$3.35 to \$3.75 per hour, depending on their job responsibilities. Because of University-wide civil service requirements, Wilson Library pays its part-time students \$6.13 per hour, regardless of their experience or the complexity of their jobs.

Wages for students at the University of Illinois libraries is \$3.40 for undergraduates and \$6.25 for graduate students. The University of Wisconsin pays \$3.80 to \$4.60 per hour, depending on the job responsibilities.

Sorauf said one of the problems at Wilson Library may be that the hours are too long, causing an already small staff to be stretched too thin to provide adequate service. Wilson Library closes at 2

Libraries to 8

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# Inspecting rides may be job for federal commission

By Mike Laposky

Summer is traditionally the time when Mom and Dad fix a picnic basket full of sandwiches and pile the kids into the station wagon to head off to the local amusement park for a day of sun, crowds and roller-coaster rides.

Since 1981, however, amusement parks have not been under the jurisdiction of the federal government when it came time to inspect that roller coaster or any other ride at the park. The Consumer Product Safety Commission (CPSC) lost that authority when the Reagan administration began its deregulation policy. The Amusement Park Safety Act is one of two bills before Congress aimed at changing that situation, once again giving the CPSC authority to inspect rides and investigate accidents at fixed-site amusement parks. The commission currently has authority to inspect and regulate only amusement rides found in traveling carnivals.

The bill, authored by Rep. Frank J. Guarini (D-N.J.) would also extend the commission's authority to include the inspection and approval of amusement buildings at the parks. The legislation was prompted by the deaths of eight teenagers last year in a fire that destroyed a haunted house at a New Jersey amusement park.

"Right now, if a park has the same kind of setup, there would be nothing to force them to do anything about it," said Shirley Geer, aide to Rep. Bruce Vento (DFL-Minn.). "(This bill) was specifically expanded to include buildings."

Vento, a sponsor of the bill, became interested in the legislation after several people sustained minor injuries when a coupling on a roller coaster broke at Como Park last month.

Amusement park ride accidents have killed nearly 100 people in the past 10 years, and injuries on rides send 10,000 passengers to emergency rooms yearly, according to figures released by Vento's office.

Officials at Valleyfair Family Amusement Park in Shakopee

would not release figures regarding the number of injuries that occurred on their rides. Inspections of rides at Valleyfair are conducted, primarily by employees and city officials in Shakopee, said Tom Cone, safety and security manager for the park.

"We've really worked close with them (Shakopee officials). We even trained them how to inspect the rides and what to look for," he said.

Employees at Valleyfair inspect the rides five or six times a day and the park's insurance company inspects the rides monthly, he said.

The legislation that would shift inspection responsibilities to the federal government is currently in the House of Representative Subcommittee on Health and Environment. But the chance of its passage before Congress adjourns in July is "slim," according to Elisha George, an aide to Guarini. But George remained optimistic that the bill would eventually be passed.

"The Consumer Federation of America supports the bill and they have mobilized their membership to lobby legislators to support the bill," she said.

The amusement park industry is "not ecstatic" with the bill and has lobbied strongly against its passage, George said. "They are lobbying the members of the subcommittee and trying to weaken the wording," she said.

But amusement park industry officials disagree with that assessment of their stand on increased regulation.

"We are not afraid of inspections," said Pat Duricka, public relations director for the Washington-based International Association of Amusement Parks and Attractions (IAAPA). Fixed-site amusement parks were excluded from CPSC regulation in 1981 because of their "excellent safety record," Duricka said.

Since the regulations were lifted in 1981, there has been an estimated 30 percent decrease in the number of reported injuries, she said.

## Amusement to 6



Amusement rides, such as this one at Valleyfair in Shakopee, would come under federal regulation if a bill pending in Congress is passed.

# Prices, wages to rise at University Hospitals

By Delores Lutz

Prices at University Hospitals will rise 2.9 percent and wages will rise 3 percent beginning July 1, under the budget approved Wednesday by the hospitals' Board of Governors.

The wage increase does not include any raises to implement comparable worth adjustments, although the board endorsed comparable worth in April. The hospitals will delay a pay equity plan until the Board of Regents approve a plan for the rest of the University next fall, administrators said.

University Hospitals union officials, who vigorously advocate the comparable worth concept, declined to comment on the board's action because of current contract negotiations.

Both the price and pay increases, set to begin July 1, will keep University Hospitals relatively competitive with other Twin Cities hospitals, according to University Hospitals Director C. Edward Schwartz.

Nurses at Twin Cities private hospitals who have contracts with the Minnesota Nurses Association (MNA) received a 4 percent pay increase June 1, said Gregory Hart, University Hospitals senior associate director. "Three percent will keep us in the marketplace," he told the board. "(But) we may come back to you and tell you we need to add 1 percent back in."

Although many University Hospitals employees are represented by the American Federation of State, County and Municipal Employees, the institution's 1,200 registered nurses do not have a bargaining unit.

The budget projects that University Hospitals will spend \$171,944,700 on its operations during the next fiscal year. That figure includes \$79,823,100 for salaries and another \$14,244,500 for fringe benefits. A proposed pay equity plan, presented to the board in April, would have cost \$400,000 per year for four years.

Preliminary budget proposals brought to the board last month included a 4.9 percent price increase. But in light of University Hospitals' legislative appropriation and market considerations, the 2.9 percent rise seemed more prudent, according to Schwartz.

"That increase compares favorably to inflation, and the lower rise will aid negotiations with health maintenance organizations," he wrote in a memo to the board. "Further, there may be public relations value in the lower price increase, which may also translate into a more favorable presentation of University Hospitals in the various price-comparison studies being done throughout the community."

Price surveys by the Minnesota Health Department and the Council of Community Hospitals, an industry group, have rated University Hospitals among the most expensive in the Twin Cities.

During the last fiscal year, University Hospitals patient admissions were 7 percent below projected levels by the end of May. Clifford Fearing, senior associate director, told the board. Operating expenditures were 2.6 percent below budgeted levels, he said.

University Hospitals has an average of 427.89 patients per day. So far this fiscal year, 16,639 patients were admitted and stayed an average of 8.6 days.

# Doctors debate using test to slow down AIDS epidemic

By Delores Lutz

Gay men infected with the AIDS virus could slow the epidemic by having sex only with one another, according to Dr. Frank Rhame of University Hospitals.

No, says Dr. John Weiser of the Minnesota AIDS Project; the only sensible course is for gay men to change the ways they have sex.

Rhame advocates that gay men use a new blood test, which will be available soon, to learn whether they have antibodies to the AIDS virus—human T-lymphotropic virus type III, (HTLV-III). Men who lack the antibody then could limit their sexual partners to those who also have negative test results, said Rhame, an assistant professor of laboratory medicine who heads the University Hospitals infection control unit.

He and Weiser, a family practice physician, debated the issue Wednesday night before about 200 people at Plymouth Congregational Church in Minneapolis.

"It's neither safe for negatives to have sex with one another, nor positives with one another," Weiser told the crowd. "Gay men who might otherwise be educated Friday, June 28, 1985

to avoid unsafe sex will be lulled into a false sense of security and will engage in unsafe sex."

The AIDS virus is transmitted through body fluids, including saliva and semen, as well as blood, the doctors emphasized.

Therefore, Weiser said, gay and bisexual men will have to use the "radical approach" of refraining from exchanging their body fluids with other people. That means no oral sex, no "wet kissing," no anal intercourse without condoms, and then "only with the greatest care," Weiser said.

So far, medical research shows that gay men who are most at risk for HTLV-III infection are those on the receiving end of anal sex, he said.

Many of the men in the predominantly male audience greeted Weiser's advice unenthusiastically during a question and answer period after the debate. "You should face-up to the fact that the majority are not going to change their sexual behavior," one man said.

AIDS, acquired immune deficiency syndrome, was discovered four years ago, and its incidence has been doubling each year. Nationwide, 11,000 cases have been

diagnosed, including 25 in Minnesota. Ninety-five percent of the victims are male, and 73 percent of AIDS patients are men who are gay or bisexual.

Besides gay men, AIDS victims include patients who have been infected by blood transfusions, intravenous drug abusers and relatives of people infected by AIDS.

AIDS sabotages the body's defenses against disease, and many of the victims succumb to Kaposi's sarcoma, a rare type of cancer, or unusual types of pneumonia. Forty-nine percent of adult AIDS patients and 69 percent of the children have died, according to federal health officials.

Experts now estimate that a person may be infected by the virus as long as four or five years before AIDS symptoms appear.

HTLV-III appears to be a new, rapidly mutating virus, so even if a vaccine is developed, it may not protect people against all of the strains, Rhame told the group. Besides, developing a vaccine will require difficult gene-splicing techniques, it will take several years and once the vaccine is ready, the

## Aids to 6

## Video from 1

information for a public relations campaign. She said most successful organizations send one clear, consistent message to the public. However, by serving both the University and the community, UCVideo confused the public with its dual roles. "It's hard to be two organizations at once," she said.

Borrup said UCVideo's main role as a non-profit organization is to give artists access to video equipment and to offer exhibits and classes to the public. These roles have been and will remain stable, he said.

The reasons people make videos have changed, he added. In the early 1970s, when UCVideo and similar organizations sprang up throughout the country, people disillusioned by Vietnam and Watergate were making alternative documentaries, while others were busy breaking the conventions of commercial television. Those two broad schools of video are still strong today, he said. "There's television with a capital T, and then there's video."

While video still takes more political and artistic risks than commercial television, he said, "people don't feel they have to do something just because it's different. Video artists are more interested in communicating with their audience. Video as a medium has really grown up."

# editorials

## An unbalanced approach

Pornography, a noun that defies definition, has come under scrutiny again. Last week marked the beginning of a two-year investigation by the Attorney General's Commission on Pornography into an industry whose multi-billion-dollar dimensions defy its lack of outspoken defenders. Considering the apparent pervasiveness of the pornography trade, the passion of its opponents and the controversy surrounding attempts to limit it, the country should welcome any attempt to bring to light the facts lying hidden amid the didactic debate and questionable causal connections surrounding the issue. Unfortunately, a balanced exploration of legitimate concerns about pornography and its relationship to the First Amendment does not appear to be the goal of the newly-formed commission. And perhaps appearance is all that a commission of this type has on which to base its credibility. In what has become a standard tactical approach for the Reagan administration, Attorney General Edwin Meese has stacked the deck in his selection of commission members.

Considering the James Watts, Ann Burfords and William Bradford Reynolds who are scattered about the administration's record, we are not surprised that Meese, himself an object of congressional doubt and debate, would appoint Henry E. Hudson, a man publicly recognized for his stand against pornography, as chair of the new committee.

Civil liberties groups contend that the commission was formed "with censorship as its goal." Their criticism may be well-placed, considering the public applause Hudson received from the president two years ago for his vigilant enforcement of anti-pornography laws. Of further concern is Meese's decision to limit media representation on the 11-member commission (designed to study a media issue) to the editor of Women's Day, while appointing three members with a background in law enforcement.

No one can legitimately criticize Hudson, former chief prosecutor for Arlington County, Va., for vigorously enforcing its laws. There is, however, ample room to criticize Meese's regrettable lack of judgment in making appointments that undermine the commission's effectiveness by bringing it under attack before it has even begun its work.

In Hudson's words, the commission is attempting to "study whether or not publications today are unlawful in that they violate everybody's First Amendment rights, because pornography is not covered or protected by the First Amendment." The word to focus on here is study.

To study implies an impartial observation and evaluation of the facts, circumstances and legalities surrounding the issue of pornography. If the attorney general actually wishes to accomplish that goal and produce results that will be acceptable to all, a more careful and considered approach to the formation of the commission is essential. As it stands, the results of the "study" will inevitably be suspect, making it a waste of the commission's time and of our money.

## Tilted farce

"My name is Richard Serra and I am an American sculptor." The first contention is indisputable. Serra introduced himself this way at a public hearing in April to decide the fate of "Tilted Arc," the 73-ton metal slab that Serra was commissioned to make for the federal government's Art-in-Architecture program. Now, after much debate, "Tilted Arc" is no more. The artist and the art establishment are furious. But many people have cause to rejoice at the decision to uproot the ugly tumor from Foley Square in New York. Four years was long enough. The government should never have given "Tilted Arc" a lease on life.

From the start, Serra planned to mar Foley Square. By laying the 120-foot-long, 12-foot-high slab, he intended to "alter and dislocate the decorative function of the plaza." Highfalutin, yes. But this is how to talk if you want to deface a public place and be paid \$175,000 to boot. It also helps to attack, as Serra did, the false gods of "advertising and

corporations," while promoting your work as an article of true faith.

It takes no special arrogance to ruin someone else's enjoyment of the outdoors. Billboard companies do it every day. But we do not expect decoration from advertising. Is sculpture decoration? Artists reject such a definition, and it is folly to demand work that pleases the most people most of the time. But the public has a perfect right to determine what goes into public squares, which exist foremost for pleasure. The public hearing is a good first step in involving citizens in the otherwise one-sided process of selecting art for public consumption. It's too bad they weren't invited in the first place.

This argument draws howls of outrage from the art establishment. No less a personage than Robert Hughes, Time magazine's art critic, frets about the mediocrity that will ensue if the public gets its hands on art policy. Art experts at the public hearing also affirmed the artist's benign mission. "The government and the artist have acted as the body of society attempting to meet civilized, one might almost say civilizing, goals," sneered one such authority, Frank Stella. Los Angeles art historian Fred Hoffman gave this sermon: "Tilted Arc" makes sure that we do not fall asleep, mindless and indifferent to our destiny and to the increasing scarcity of freedom in an increasingly banal, undifferentiated, and style-oriented world." Give the savages religion!

Avant-garde artists like Serra want to be taken for revolutionaries who ride into town and topple the monuments of their predecessors. It seems to work for Serra: the fawning federal art administrators installed his slab with full knowledge of what it would do to the plaza. But how patient would Serra's supporters be if he took to altering and dislocating their work? Would the fat subsidies keep coming? On a recent broadcast of ABC's "Nightline," Serra threatened to renounce his U.S. citizenship if "Tilted Arc" were removed. He is understandably angry. Serra kept his end of the bargain in this betrayal of the public trust, the onus for which belongs to administrators in the Art-in-Architecture program. They and Serra need to spend more time among the people who still turn to public places for an old-fashioned reason—a little fun and relaxation.

# letters

## Greek view

A lot of misinformation and misunderstanding has been passed on to the American people these last few days regarding Greece's role in the TYVA Flight 847 hostage crisis. The U.S. mass media (including "our own" Daily) have tried to point out the "selfish character" of the Greek government's mediation of the crisis, based on unconfirmed information that our government exchanged a Shiite hijacker, Ali Atwa, for eight Greek passengers.

From reports of American passengers, as cited in the Friday, June 22 issue of The New York Times, what happened was obvious: In the very beginning the Greek government, with the knowledge of the U.S. government, tried to liberate all the passengers. Failing to achieve that, it exchanged Ali Atwa for 60 passengers, only eight of whom were Greeks.

Needless to say, the treatment of Greece by the U.S. mass media has been, once again, outrageous, not only through the suppression of the above-mentioned procedure, but also by the arbitrary labeling of the Athens International Airport as "insecure."

We would not like to count the number of analogous "terrorist" activities that have occurred in other international airports, without any of them being criticized as rashly as was the Athens airport. (For example, the recent bombing in the Frankfurt Airport—considered the safest in Western Europe.)

When these incidents occur, the

mass media (not only in the United States) should recall their responsibility to accurately present information and leave the criticism to our own consideration. It seems to work better a lot of times!

**Lukas Makris**  
Statistics graduate  
**Yota Paili**  
Mathematics graduate  
**Panoyiotis Paviopoulos**  
Economics major

## No kabosh

Rutherford Aris ("Send Them In," letters, June 21) seems to assume that my letter about Anatoly Liberman's attack on Susan McClary was meant to "put the kabosh on the discussion of music and politics." Since most of my teaching and research is devoted to provoking such a discussion in my own field, philosophy, that was hardly my intent. I am at least as eager to see such a discussion as Professor Aris is, and I wrote my letter knowing that Professor McClary was attempting to initiate one with her extensive, substantive reply, which appeared on May 29.

However, Professor Aris's hope that the Daily will "keep (the discussion) at the intellectual level that the subject deserves" shows that he entirely missed my point: namely, that Professor Liberman's initial piece fell so far below that level as to be embarrassing. I would hope, to participants on all sides of this issue. To date, Professor McClary's piece is the only one that has seriously addressed any of the relevant questions.

I can't resist one more remark on the level of discussion in the Daily. My initial letter acquired, somewhere between my typescript and the printed page, two grammatical

KEVIN SERRA  
MINNESOTA DAILY  
1978



WE SHIITES OF LEBANON  
HAVE BEEN OPPRESSED,  
DOWNTRODDEN FOR  
CENTURIES..!



BUT THEN IT  
BECAME TIME TO  
FIGHT...! TO  
SECURE OUR  
BIRTHRIGHT...!



WE ORGANIZED... WE  
MILITARIZED... WE  
TERRORIZED... UNTIL  
WE ACHIEVED THAT  
ULTIMATE STATUS OF  
SELF-REALIZATION.



... MEDIA  
CELEBRITY!



errors in one sentence. Editors are, of course, supposed to edit, but even (or especially) those of us who bring political criticisms to the study of culture do not appreciate being edited so as to appear disdainful or ignorant of the culture we study.

**Neomi Scheman**  
Associate professor  
Philosophy and women's studies

## Brauer

I was delighted to read about George Brauer ("Math professor belies his rumpled appearance," June 7). Several years ago I watched him extract some scratch paper from about 15 inches down the exposed face of the horizontal file on his desk (desks?).

The scratch paper, it seemed, was a crumpled lime-green exam bluebook, and to my amazement,

was dated June 1977. I could only dream of the artifacts one might find on his desk at a depth of, say, 3 to 4 feet.

Dr. Brauer wrote several cryptic lines in the bluebook and passed it to me with a satisfied grin. As I made my way to the door, more determined than ever to understand the course material, he yelled, "Hold the phone!"

When I turned, he remarked something to the effect of "Do your duty and you will receive full marks." Of course this credo has been my guide in the intervening years.

I've often thought of returning to his office and saying, "You don't remember me—I left a notebook on your desk a few years ago—do you mind if I look for it?"

**Bob Macneal**  
IT undergraduate

## Letters Policy

The Daily welcomes viewpoints from readers. Letters should be kept as brief as possible and are subject to condensation. They must include signature, valid mailing address and telephone number, and the writer's year in school or occupation. Pseudonyms and initials will not be used unless approved by the editor-in-chief. Because of the volume of mail received, unpublished individual letters cannot be acknowledged. If you have any questions regarding letters to the editor, call the Daily at 373-3381, or stop in at 10 Murphy Hall, University of Minnesota, Minneapolis, MN., 55455.

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## Terrorism: newest weapon for modern warfare



By Franz Schurmann  
© 1985 Pacific News Service

Even as nuclear war becomes unthinkable and conventional wars—with their mutually deterring mounds of weaponry—become stalemate-prone, terrorism is emerging as a chief form of modern warfare.

Most people tacitly assume that wars only take place between legitimate nations or, as in civil wars, within nations. Since terrorism does not fit this description, it is widely viewed as another form of criminality.

But legitimate nations are only those that have managed to achieve a government or "nation-state"—of which there are now some 150. The term excludes countless peoples who see themselves as a political community or nation, yet have no state.

Such "state-less" nations are the primary seedbed of recent terrorism, as the last year has shown. The Shi'a, for example, regard themselves as a distinct political community within Lebanon. In the days when Lebanon was still part of the Ottoman Empire, they were officially recognized as a "millet" or nation. But in French-mandated, and then independent, Lebanon, they were stripped of their nationhood and relegated to the bottom of the political heap.

Similarly the Sikhs in India see themselves as a political community denied representation by the Hindu majority, as do the Tamils vis-a-vis the Sinhalese, the Palestinians vis-a-vis the Israelis, Northern Ireland Catholics vis-a-vis the Protestants. And then there are the remnant populations of ancient nations decimated by genocide—such as the Armenians and the Kurds.

War and politics are closely related, as Clausewitz observed. And all parties to war see it mainly as a means for political gain.

The Shi'a want to play a key role in whatever Lebanese federation may emerge from the current violence. The Sikhs now want an autonomous, if not independent, Punjab. The Tamils want a restoration of their ancient realm in northern Sri Lanka. The Catholics want a unified Ireland. The Palestinians want at least a homeland. The Armenians and Kurds hope for only a fraction of that.

The terrorists from these groups have strong

**"Terrorist war can be waged by the small as well as the big. Of all forms of warfare, it is the great 'equalizer'."**

roots in their political communities. By contrast, the various leftist urban guerrillas who sprang up during the 1970s in Western Europe, Japan and South America had no such roots and were eventually crushed, leaving few traces.

The recent turn toward urban terrorism by Salvadoran guerrillas illustrates one reason why terrorism is spreading as a form of warfare. There, the guerrillas and the government have been battling in the countryside for years, yet all that has resulted is an unstable stalemate. So now the guerrillas hope they can find an "ocean" of popular support to swim in within the cities as a way of destabilizing the status quo.

So, too, Iran and Iraq, bogged down in a hideously costly yet stalemated war, are now resorting to the terrorism of indiscriminate attacks on each other's civilian populations.

Indeed, if the agents of state-less nations practice terrorism, so do the agents of weak nation-states, as well as the agents of great powers. Thus, the Soviets are currently practicing genocidal terrorism in Afghanistan, and the United States has its own record in Indochina and its "covert warfare" in Central America.

Terroristic war is cheap in money and lives. The politicians who make war, be it conventional or terroristic, are interested in the ultimate political gains. Dead bodies and money spent are only costs to be measured against benefits. Terroristic war can be waged by the small as well as the big. Of all forms of warfare, it is the great "equalizer."

What makes terrorism so terrible in many people's minds is that it makes no distinction between innocent civilians and military combatants. Yet the entire history of modern warfare has seen that distinction eroded. In World War II, all sides killed millions of civilians. And out of that war came the atomic bomb—the most terroristic weapon ever devised.

It is futile to speak of terrorism as some problem distinct from war itself. It is all part of the continuum of violence used for political gain—and part of the global challenge to find ways for peaceful resolution of all conflicts, not just those we conveniently ascribe to "civilized" parties.

## Outrider Terrorism in the mirror

By Garry Wills  
University Press Syndicate

It is good to be reminded of the evils of terrorism. It has been around a long time, and it is never too late to deplore it, or stop it. Consider the bombing of a train station in Bologna, Italy, five years ago. Eighty-four people were killed. That was the act of an international band of terrorists: Pierluigi Pagliai, Stefano delle Chiaie, and Joachim Fiebelkorn. Furthermore, these people were trained in Bolivia by the Nazi war criminal Klaus Barbie. The story is told from Paris by Francine Gray in an article written for the New York Review of Books before the recent act of Lebanese terrorists.

Klaus Barbie, you remember, was the German who helped escape justice at the end of World War II, on the same grounds Mr. Patrick Buchanan would use against pursuing Nazis now—that they're the objects of communist hostility. They also proved useful tools to the terrorists in Bologna. Chalk one up to us. We have often heard the argument

that X or Y must be used against communism—the Mafia against Castro; countless thugs around the world who are willing to do our dirty business for us.

While President Reagan was saying we will not hit back until we know at whom we are shooting, our hostages in Beirut have been shown films of the battleship New Jersey firing at random into the hills to retaliate for the bombing of our Marines. That was done to stop future terrorist acts. Obviously, it helped motivate the most recent one. So did our training of "free agents" who killed Shiites in a more recent bombing.

The argument for our terrorism is that it is "counterterrorism," even when it is pre-emptive—as it was in the case of Polish saboteurs we armed in the late 1940s, or in the terrorist acts that overthrew the governments of Mossadegh in Iran and Arbenz in Guatemala.

More recently, we deplored the bad manners of Nicaragua's rulers in visiting Moscow or

insulting the pope, while we forget our own little discourtesy—mining that country's harbor. When "our" bad guys killed a Salvadoran archbishop and American nuns, there was no pledge by the American president to hunt the "jackals" responsible for this to their death. Mr. Reagan's secretary of state and ambassador to the United Nations suggested, at the time, that it was the nuns' fault for being there at all—an argument more convincing in the case of the Marines in Beirut than of church people with their congregations.

We hear that we have become victims because we did not strike back—all our own terrorist activities do not count in our mind. But they count abroad, and are remembered there. If America is a target, it is not because we have been so benevolent, so innocent of plots to kill foreign rulers, disrupt foreign economies, support foreign criminals. The world does not forget Klaus Barbie as easily as we do.

We steel ourselves to inhumanity by dehumanizing the foe—they become jackals. The

president asserts our civility by calling his opponents uncivilized barbarians. That means the rules of civilization no longer apply. We, the civilized, cease to be civilized in the name of civilization.

It is dirty work, but someone has to do it. If no one else is available, get a Barbie, get the Mafia; or become a Barbie, imitate the Mafia. This not only corrupts at home; it does not deter abroad. Terrorism incites to terrorism, and always will until truly civilized people decide that it is dirty work and no one has to do it.

## Cracks in the media mirror

By Jim Glassman

For those of you who missed WCCO-TV's June 20 "10 P.M. Report," our good neighbor gave us a lesson in how to apply the term terrorism—a lesson of which neo-conservative ideologues like Claire Sterling would have been proud. Included among those to whom the moniker of deprecation applies are the urban guerrillas who shot down 13 people in the city of San Salvador. Not included among those to whom "terrorist" applies are the U.S. power brokers who have presided over the two-year aerial bombardment of rural El Salvador—a well-documented campaign which has been described by Alexander Cockburn (in "The Nation," June 1, 1985) as "the heaviest bombing and most ferocious aerial war ever seen in the Americas."

The victims of these attacks are largely

**Jim Glassman is a graduate student in philosophy.**

unarmed campesinos, who are being driven from their villages to deprive the guerrillas of any support base. Such is the impact of these terroristic assaults that the number of Salvadoran refugees (both internal and external) has swollen to more than 1 million—in a country whose population is only 5 million.

Not surprisingly, the slaughter of defenseless peasants, when orchestrated by the U.S. government, is not an object of much interest to the news desks at places like WCCO. And, needless to say, the term "terrorist" isn't applied to the overseers of the slaughter in question, since lack of interest dictates that the event not even be considered "news." However, this kind of internal censorship and selective semantics notwithstanding, the role of U.S. aggression in promoting acts of violence like that which occurred in San Salvador June 20 is unquestionably paramount. El Salvador is fundamentally the battleground of a neo-colonial war—a vicious war in which the U.S. government is consistently demonstrating its will-

ingness to use almost any form of violence at its disposal. Should it be surprising that, when confronted by this behemoth brutality, the forces in El Salvador that seek to throw off the yoke of U.S. economic domination resort to acts of urban warfare—perhaps one of the few viable avenues of counteroffensive remaining open to them?

The 13 people killed in San Salvador are victims, but determining the cause of their victimization is not as straightforward as the U.S. government and its essentially servile mouthpieces at places like WCCO would imagine. Indeed, if we want to see how victims are created, we need to start by looking hard at the ways in which wars like that in El Salvador are reported. Victims are created, in part, by disinformation. Those who don't understand precisely what sort of conflict they are likely to be entering, or why they enter it, are more probable casualties than those who have such understanding before they make decisions about when, where and whom to serve. Since major



media institutions like WCCO refuse to accurately portray the war that is really occurring in El Salvador, they contribute substantially to the disinformation of those who eventually choose to participate in the continuing U.S. aggression. I will take more seriously WCCO's purportedly humanitarian concern for people killed by "terrorists" in Central America when it bothers to explain why these events occur, and when it treats the destructive activity that leads to leftist counter-violence with moral indignation equal to that occasioned by the happenings of June 20.

# City to restore historic Nicollet Island homes

By Amy Pampusch

When Nicollet Island residents faced a choice to renovate or vacate, they chose renovation.

"Our houses are on the verge of being unrepairable," said Anne Raymer, an island resident, "so I'm happy with the plan."

The Minneapolis Heritage Preservation Commission is planning this summer to restore 17 island houses, built between 1860 and 1900, to their original exteriors. The interiors will be brought up to present safety codes.

"We have a little more latitude in the interior; we will be bringing them up to livable standards," said Foster Dunwiddie, the project's architect.

The houses are all part of the St. Anthony Falls Historical District and are also listed in the National Register, a list of properties that the government considers to be cultural and historical resources.

The need to restore the houses instead of tearing them down stems initially from their historic qualities, and also from the need to preserve low- and moderate-income housing in that area, said John Chaffee, secretary of the Nicollet Island's cooperative Mid-River Neighborhood Restoration Group Inc. The historic houses will also be an asset to the park area being built there, Chaffee said.

The project will cost about \$2 million. The majority of its financing comes from the Minneapolis Community Development Agency (MCDA) in the form of a second mortgage. A first mortgage from the Minnesota Housing Finance Agency and private investments fund the



These 19th-century homes on Nicollet Island will be restored this summer with Minneapolis Community Development Agency grants.

rest of the project.

The plan has been discussed for about 10 years, but the City Council gave its final approval June 14.

Raymer, her husband and three children will have to move out of their house for six to eight months during the renovation. Another resident, Ollie Foran, will also have to vacate his house.

"I wish that the renovation were being done in stages so that we wouldn't have to all move out at once," he said. But Foran said that as an architect, he realizes the funding doesn't allow the developers to do the project in stages. Foran said he thinks that the idea of renovation is a good one.

There is a danger of rising rental costs after the renovation, but Chaffee said that they would try to

avoid any displacement of the residents. "We will do the best we can, but it's a little too early to say what the outcome will be."

The exterior and interior renovation must be done in accordance with the Minneapolis Historical Preservation Commission guidelines, which require that the houses' exteriors are historically accurate and the interiors meet current safety codes.

Five more houses that are also listed in the National Register will be moved to the area by the MCDA. They will occupy land made available by the demolition of several other houses. The restorations are expected to be completed in about eight months.

## Panel wants education issues as base for semester change

By Lisa Carlson

Discussions on the proposed change to the semester system should focus on educational issues and not on such peripheral issues as parking, transportation and cost savings, according to the University Senate's Committee on Educational Policy (SCEP).

The committee has defined four possible effects of the proposed change from quarters to semesters:

- Liberal education requirements could be decreased when departments have to restructure their programs under a new semester system.
- Students will lose the chance to take elective courses.
- Departments will be tempted to create excessive one- and two-credit courses, a move that some say will dilute course impact.
- Departmental problems such as lab space shortages will occur under a semester system.

"I'm speculating that a switch to semesters would reduce the number of courses by one-third," said John Wallace, assistant vice-president of academic affairs and ex-officio committee member. That

would mean liberal education distribution requirements would have to be redrafted and reformed, Wallace said. Departments may have to reallocate resources toward more specialized courses rather than more generalized liberal education courses, he said.

David Lutz, political science and history senior and committee member, said the possibility of decreased elective choices for students was the most important issue from a student's point of view. "The whole issue is whether courses will go into greater depth. That to me is one of the biggest advantages of a semester system. The system has to be careful not to restrict student choices."

Wallace said departments may be tempted to create many one- and two-credit courses in an effort to increase offerings.

Departments traditionally offer 24 four-year credit courses each quarter. Wallace said a switch to the semester system could cause departments to offer a "whacky grab-bag of 38 one-, two- and four-credit courses." He said some of these classes would meet only once a week or once every other week.

"There is a fear that students would

be presented with a bewildering mishmash of courses. We would lose the chief advantage of more intense and active learning that a semester system would offer. It would be a diluted and shallow learning experience," Wallace said.

When committee members discussed educational implications of a change to semesters, they realized there might be localized departmental issues they were overlooking. Wallace said the main issue raised was the effect of the change on lab space. "The whole fit between lab facilities and the quarter system is very delicate right now. A change would increase demand on lab space by one-third," Wallace said.

The committee's conclusions, which were made earlier this month, were similar to those of the Semester Working Group's final report to the regents in April.

Betty Robinett, assistant vice-president for academic affairs and chairwoman of the Semester Working Group, said University President Ken Keller's office has the report now. Keller will decide whether further study is needed and when the proposed change will go to the regents for a final decision.

### Aids from 3

clinical trials will take another two years, he said.

In the meantime, the best defense is widespread voluntary, anonymous use of the antibody test, which originally was developed to screen donated blood used for transfusions, Rhame said.

But the test is not perfect, the doctors agreed, and the results sometimes are falsely negative or positive.

The only time the test might be advisable, Weiser said, is when two gay men are considering entering a "committed relationship" with each other and want to be assured that neither has been infected by the AIDS virus. But even in those cases, they should have the test monthly for several months to be reasonably sure that the antibody is absent, he said.

### Amusement from 3

Because the bill does not provide funding for more CPSC inspectors, Duricka fears that federal regulations would hurt that record.

"(The CPSC) doesn't have a cadre of inspectors," she said. "It has been proven with other bills that when federal authorities get involved, state and local authorities pull back."

### Price named assistant vice president for academic affairs

Kathie Price, law professor and law library director, has been appointed acting assistant vice president for academic affairs.

Price will fill the position for about one year while University officials conduct a national search to find a permanent replacement. Her duties will include work on University program and budget issues.

Price said she would still spend about 10 percent of her time working in the law school.

The IAAPA is pushing for passage of a bill that would establish an independent federal commission to study the question and determine if federal involvement is necessary, she said.

"A comparison of state laws would show how they stack up side by side and which ones seem to be the most effective," she said.

**The Ruler Rule:**  
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## The Palestine problem in another context

**Editor's Note:** The following article was written in response to the May 10 Interfocus document, "The Palestine problem: conflict in context." The response should have been run on June 7. However, due to space constraints it had to be omitted at the last minute. The Daily regrets that an earlier running date was not possible.

By Samuel Krislov

Since the invitation by the editors of the Daily to reply to their Interfocus presentation of Friday, May 10, is a gracious act, it seems ungracious to call into question the act of its publication in the first instance. Still, the peculiarity of that initial appearance raises many interesting questions about the responsibility of media generally and a campus paper particularly.

The Interfocus full-page document ("The Palestine problem: the conflict in context, May 10) was identified as prepared by the Palestine Information Office "and presented here by the General Union of Palestinian Students." No indication was made of any context for the document or any intent to balance or diversify the discussion. Rather, the Daily was giving a propaganda agency, registered as a foreign agent with the Department of Justice, a free full page to repeat stultified and exaggerated statements of its views on the Middle East. Presumably, an official reply by the Israeli government would have been seen as the full-and-equal balance.

Of course, the editors of the Daily have full freedom to set their publication policy; this is now firmly set in legal precedent established in litigation by the Daily itself. It is disappointing that precious space should be allocated to obvious propaganda on a topic the readership is generally aware of, at a time when new and interesting arguments and approaches to the Middle East problem are emerging. For example, the Middle East Forum, a set of public lectures by scholars of Jewish, Christian and Islamic faith, organized by Arabs and non-Arabs, who have presented non-standard analyses of varying partisanship throughout the year. The Daily was kind enough to print a flattering story about the venture but has not covered any of the speakers. I venture to suggest that coverage of the talks would have been more enlightening and more conducive to the kind of intelligent discussion we hope to have at a University.

If we turn to the substance of the Interfocus statement, its attempt to claim virtue for all Arab actions involves many debaters' tricks and old chestnuts. For example, take the loaded sentences:

*"Despite the fact that Jewish settlers owned 6 percent of the total land of Palestine, and Jews constituted one-third of its population, the European-dominated United Nations recommended the partitioning of Palestine between the Arabs and Jews. The plan entailed the alienation of 56 percent of the land of Palestine to the would-be Jewish state whose population was to include 45 percent Arabs.*

*For these reasons the Palestinians rejected the inequitable Partition Plan."*

There is some dispute about the exact magnitude of Jewish holdings, but in any event, the calculation ignores the simple fact that most land in the Mandatory era was owned by the Mandatory Government, inheriting it directly from the Turks. Similar statements about land ownership throughout the article simply allocate that government land to the local Arabs in misleading fashion:

As the UN-proposed Arab state of 1948 was larger than the Jewish state—Ben Gurion was accused of accepting "Greater Tel Aviv" as its boundaries by his opponents—and there was additional neutral territory, including Jerusalem, the rest of the discussion is obviously false.

I mention those matters not because they ultimately matter—too many wars and too many decades have altered the map not only of Israel but of the whole Middle



Illustration/Janis Elias

East—but to demonstrate the mind-set of professional propagandists who calculate according to peculiar and self-serving methods that divert attention from real problems or realities.

To be sure, there was an Arab presence in 1917 as in 1948. But the Jewish presence was certainly also "immemorial," to quote the article, and continuous. It is fashionable to suggest that the Zionists were oblivious to the rights of the resident Arabs, and no doubt a case may be made as to acts of omission and commission over time that might have achieved greater harmony and humanitarian brotherhood. The record is also clear that many actions were singularly and unmistakably generous and far-seeing. An example is the willingness from inception of the Mapam wing of the labor movement to accept Arab members. This tradition continues to this day. The Arab-Jewish party Rakach boasts important figures like Eliav and Peled who sacrificed mainstream political careers to espouse binational reconciliation. No such comparable mainstream Arab organizational gestures really occur to this day though courageous and original individual Arab

gestures and acts have of course been evident.

To project Western chauvinism on the remarkable group of Zionist pioneers is to ignore the years spent learning Turkish and Arabic by such figures as Moshe Sharett (later to be prime minister), or the sensitive writings of Martin Buber or Ernest Simon or Judah Magnes pleading for understanding in the past or of Amos Oz or Yeshayahu Leibowitz in the present.

The opposite sweeping theory—that it is Islamic intolerance of any subcommunity that does not accept subordination or humiliations, seems to fit the historical facts much more than those stereotypic projections of Israeli dominance. During the period when the Yishuv was a clear minority in Palestine, even before the Haganah (Defense Force) was formed, Arab use of armed force to successfully wipe out communities—as in Hebron—or unsuccessfully interdict travel from Jerusalem within the borders of Palestine were regularly made.

The armed forces that moved against Israel

in 1948 represented governments that would not accept Israel's existence, not, as the Interfocus language might suggest, a bargaining chip for a better deal. The attack came, not from Palestinian Arabs, but from the armies of Iraq and Jordan and Egypt.

One of the more interesting distortions of the Interfocus document is the effort to blame Israel for the failure of the post-Rhodes peace process after 1948. It was, of course, the decision of Arab states to refuse to recognize Israel's existence or to ever meet face-to-face, the decision to organize an international boycott and to not merely permit but to encourage the use of Arab territory as a staging ground for terrorists that has kept the Middle East for decades in a stage of "no peace and no war." Obviously, from time to time such a cauldron has boiled over. Even most Arabs will privately admit that it was a ruinous, ostrich-like policy.

The Interfocus document describes the Six Day War as "a Pearl Harbor type of attack" in spite of the fact that Nasser had closed the Gulf of Aqaba to Israeli shipping (an act of war in international law), had requested removal of the UN peacekeeping force, mobilized his forces, and appeared in full uniform in the media repeatedly urging his armies to glory and victory. The PIO thinks Israel should have accepted all these hostile moves, because of bland assurances Arabs would not move further.

But the statement defends the basically unprovoked attack, without warning, by Egypt on Yom Kippur describing it as a "counterattack," and once again piously noting that "the Arabs had made it perfectly clear that their aim was liberation of their occupied lands and not the destruction of Israel." Even for propaganda statements this section is singularly lacking in evenhandedness, and obvious in its bias.

Incredibly enough, the statement trails off with a mention of the Kissinger truce and UN recognition of the PLO in 1974.

No recognition is made of the last decade of the remarkable actions of Anwar Sadat and of the impact his empathetic approach had not merely on the course of events but also on Israelis who dealt with him, like Dayan and Weizmann (the latter once more in a Cabinet post). Camp David is ignored whether as a possible approach to peace or criticized as an abortive mistake. The lessons of Lebanon—including the chastising of Israel—and the lessons derivable from it on the limits of force are not there. Instead the statement suggests that Israel is in opposition to UN Resolution 242, and does not mention that the PLO continues to issue cryptic left-handed statements that off-the-record unofficial spokesmen explain to passing statesmen or reporters as "really" meaning that it accepts UN 242 but for some ineffable reason can't say so.

As I read over what I have written, the thought occurs to me that what I have asserted mainly is that a propaganda piece is simply that, propaganda, and at times it can be very bad. But I really want to say more; propaganda stultifies thought. It evokes acquiescence or conversely provokes conditioned-response standard opposing positions. Inherently, attempts to engage in exercise of blame-assigning and name-calling are as unproductive at the national level as in a family. When one of the protagonists is called in as referee in its own cause, little ensues but replaying of old, tired tapes.

The problem is not that such propaganda is effective. The American audience, especially the University audience, is reasonably informed and on the whole discerning. What is being denied to that audience is a sense of new ideas and new agendas, a missed opportunity for new reflection and new optimism in the Middle East. Every day the news contains information about small but significant breakthroughs on both sides. Successful or not, these breakthroughs deserve our attention and point to the future in a positive way. Concentration on grievances a decade or more in the past is neither programmatically nor academically promising.

Samuel Krislov is a professor of political science at the University.

# Exchange student cites U.S. misconceptions of Soviet life

By Candace Renalls

Back in the United States after a year in Moscow, American Sue Kailin went to see the film *Moscow on the Hudson* several times, just to hear the Russian language.

"There's not the same accessibility to the Russian language in the United States as there is to English in the Soviet Union. We don't show Soviet films here, although American films are routinely run there," Kailin recently told the Minnesota Council of American-Soviet Friendship in Minneapolis.

Furthermore, Kailin said American films such as *Moscow on the Hudson*, a generally pro-American film in which a Soviet entertainer defects to America, are not objective. The first half of the film perpetuates Americans' misperceptions of a gray and dreary Soviet Union, but sunshine

abounds throughout the second half, which is set in New York.

"It's such a subtle thing and yet such images go into people's minds every day," said Kailin. She is trying to correct what she sees as misunderstandings of Soviet life through talks to schools and organizations.

During the 1982-83 school year, Kailin attended Moscow's Pushkin Institute, a language university where only Russian is spoken. Pushkin has students from 120 countries. Kailin, who studied Russian language and literature at the University of Wisconsin, earned a teaching certificate at Pushkin.

Two American students are sponsored annually by the National Council of American-Soviet Friendship and go to Pushkin on a Soviet scholarship. The council, with its 23 nationwide chapters,

conducts cultural exchanges with similar friendship groups in the Soviet Union to promote mutual understanding.

The Soviet people are more interested and knowledgeable about the cultures of other countries than Americans are, Kailin said, citing the 13-million Russians who study English compared with only 10,000 Americans who study Russian.

"I would qualify that," said Professor Thomas Noonan, chairman of the University's Department of Russian and East European Studies. "Educated Russians are probably more aware (of other cultures), but that's true throughout Europe. English and American cultures are widely influential throughout Europe and other parts of the world."

Noonan said educated Americans are more parochial than educated Europeans because the United States is a huge and fairly uniform country. "Here one can drive for hours to get to Chicago. If you drove that long in Europe, you would go through three or four different countries and cultures. Obviously they would have more awareness of other cultures—they have more contact with them," Noonan said.

The reason for Russia's gray image is partly climatic, Noonan explained. In winter, northern Russia does not have many hours of sunlight and has long periods of cloudiness, he said.

Our image of the Soviet Union as gray may be due to its lack of American "flash," Kailin said. There are no billboards or other commercial features in the Soviet Union and not as many neon lights as there are here.

"They have the substance, but they Soviet to 10

Libraries from 1 a.m. during the week.

In comparison, the libraries of the Wisconsin, Illinois and Indiana universities maintain midnight closing times during the week, with reduced hours on Friday, Saturday and Sunday mornings. During these hours the reference desks are staffed approximately 60 percent of the time.

"The University needs to realize that we are on the edge," Lathrop said. "It's very important for them to realize if they want straight shelves and quick access, we need more funding," he said.



Stimulating youth involvement in the Democratic Party brought Geraldine Ferraro to the Minnesota Young DFL Forum Wednesday in Medina.

Ferraro from 1

young people examine those issues, the Democratic Party becomes the obvious choice, she said.

Many young people are overly concerned with economics, said Paul Baum, a 17-year-old senior at Henry Sibley High School. According to Baum and his classmate John Crippen, more people should be concerned with the threat of nuclear war. The two high schoolers said that although they have never voted, they will support Democratic candidates because the party has better solutions for problems that will affect their futures.

Ferraro said the Democratic Party needs to "reach out more" to young people and not take their membership for granted. The Republican Party has been doing a better job rallying support from young voters in recent years, she said.

Although the Mondale-Ferraro ticket captured a majority of votes in precincts near the University, it consistently lost the youth vote across the nation.

But while the party needs to be aware of voters' views, it should not stray from its traditional goals, said Jim Schwarz, MYDFL treasurer. Ferraro, a recent Pepsi promoter, would do well by not letting her party go the way of Coke, he said.

"They panicked when Pepsi had a little increase in sales," and redid their whole product, he said, and now they are even worse off.

The Democratic Party's troubles go beyond the youth vote. In the last election, its candidates lost among women voters, got weak union support and won only with minority groups. Forty-three percent of those questioned in a November ABC poll identified themselves as conservatives, while 36 percent

said they were moderate and 20 percent said they were liberal. Surveys like that, and a growing number of Americans who consider themselves independents, have forced the party to begin planning early for the 1986 and 1988 races.

Although support for the Democratic Party is not slipping as badly in Minnesota as in other areas, the DFL has much work to do, said Norinne McCarthy, state DFL worker.

Concerning work on women's issues, Ferraro told the mostly female crowd that "Fritz Mondale did more in one day for women's equality than Ronald Reagan has done in five long years."

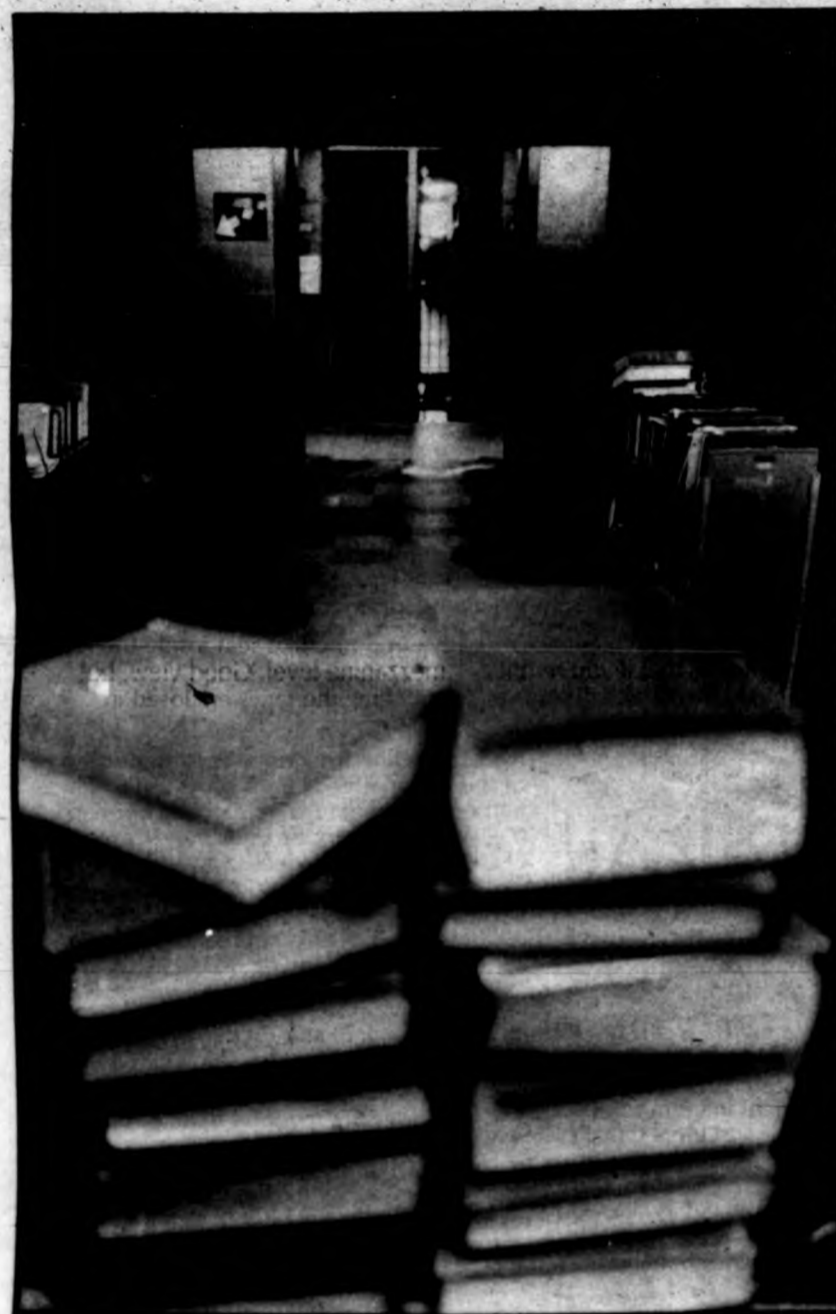
Regarding industries that pollute the air and water, she said it is time the Reagan administration "stopped taking them to lunch and started taking them to court."

Ferraro said the United States spends 20 times more on defense than on education. "Do we want a country that fights 20 times better than it thinks?" she asked.

Efforts at universities across the nation toward divestment from South Africa are "laudable and producing results," Ferraro said.

Ferraro's stance on racial equality and other social issues are standards of the Democratic Party that will not be altered to try to compete with current conservatism, said Andy Seitel, Minnesota Student Association president, who was endorsed by the U-DFL.

Ferraro, a three-term congressional representative from Queens, N.Y., hedged when asked if she would run for the Senate. She said she had not decided yet and will give it some thought in the next few months.



Staff shortages at University libraries have led to a reduction in services.

**At SEA dealing with the real world?**

daily

### ATTENTION PRE-MANAGEMENT STUDENTS

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Contact the Management Undergraduate Studies Office, 290 Humphrey Center, or the CLA Honors Office, 115 Johnston Hall for further information and application forms.

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# sports

## Canterbury opener has its ups and Downs

By Ira Kaplan

Impressions of a day at Canterbury Downs:

The place is clean. It looks as if someone bought a preassembled race track, towed it to a Shakopee farm field and took it out of the crate. Very Minnesota looking.

The people match the tracks. Suits and sundresses, Polo, Calvin and YSL. Oh, there were a few Harley-Davidson T-shirts, but I've seen more ruffraff at the Guthrie.

"I kind of expected there to be more people like us," said mechanical engineering student Martin Thompson, who came to the track wearing—gasp—shorts and a T-shirt.

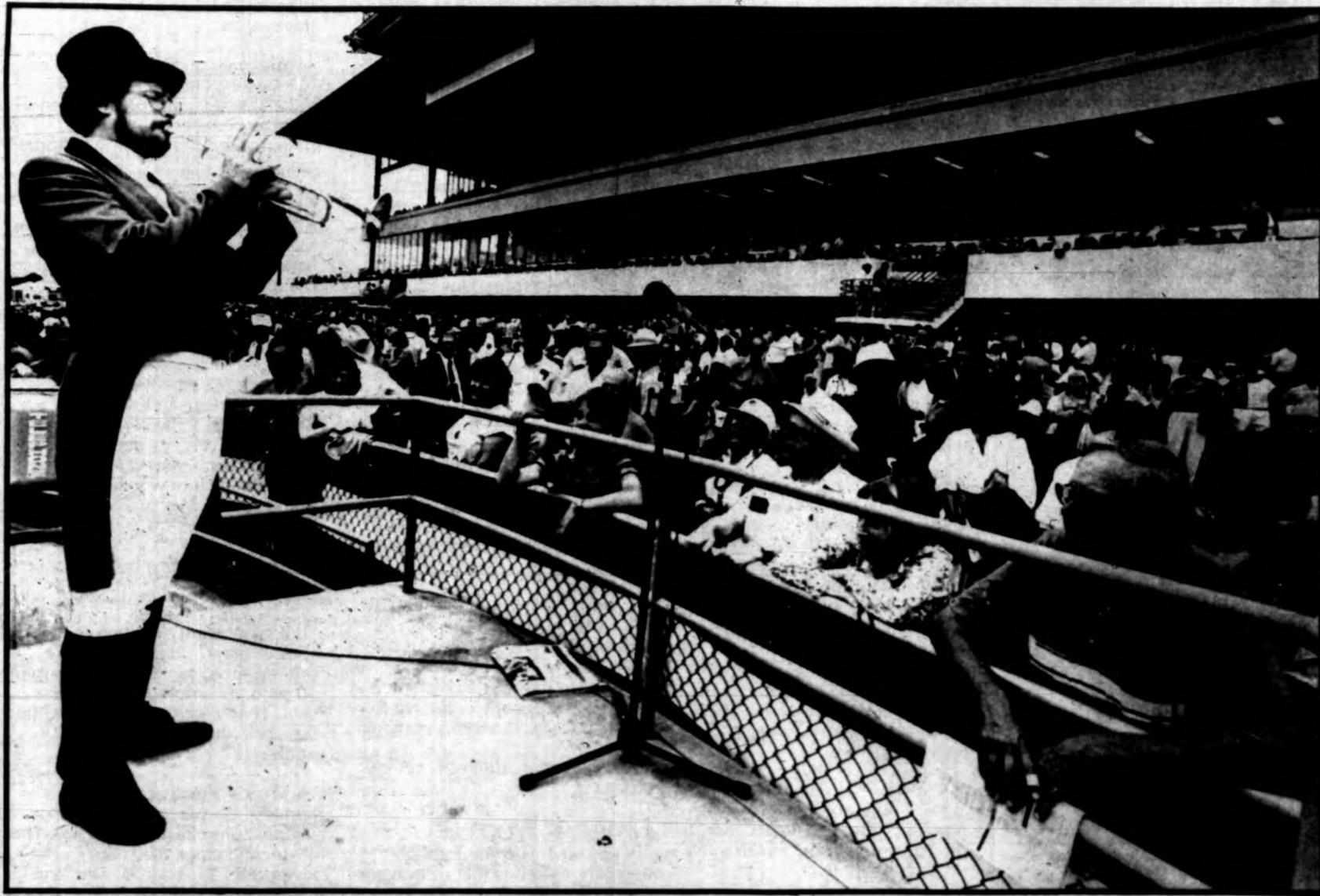
Considering it was opening day, everything ran amazingly well. But there were a couple of hitches. Huge crowds gathered around program vendors. No lines formed, just a mass of people surrounded the poor vendor like an amoeba trying to absorb its dinner.

One program vendor had all she could stand: "Form a line," she ordered in exasperation. "Now!" Ten seconds later, she had an orderly queue.

The people manning the pari-mutuel windows had the opposite problem—too many people in line. Waits of 10 to 15 minutes were common at the betting windows inside the grandstand.

Canterbury tip No. 1: When the lines get long, go to Shire Square, an extension of the apron containing pari-mutuel windows and refreshment stands. The wait is minimal and the entire area is relatively uncrowded.

Finding a good spot to view the



Ralph Schwartz sounded the opening fanfare at Wednesday's Canterbury Downs inaugural race.

Canterbury tip No. 1: When the lines get long, go to Shire Square, an extension of the apron containing pari-mutuel windows and refreshment stands. The wait is minimal and the entire area is relatively uncrowded.

The apron is a huge asphalt slab that extends out from the

grandstand to the edge of the track. You can enjoy the sunshine on a nice day and if you get up near the fence, the apron affords a dandy view of the finish line. Bring your own lawn chair if you want to sit down. There are several rows of wooden benches, but the apron is

mostly a stand-up affair.

The problem with watching races from the apron is that if you're not seven feet tall the horses disappear behind the toteboard soon after the start and don't reappear until the stretch run.

For \$1.50 in addition to the \$2.50 general admission, you get a Metrodome-like seat inside the mezzanine level. Good view, but watching the races enclosed in glass robs them of some of their

Horses to 10

## Pillsbury league the cure for basketball addicts

By David Jacobson

When Cheech and Chong sang "Basketball Jones" in the early '70s they accurately described an ailment that afflicts millions of Americans. Judging by attendance at the Pillsbury Summer Basketball League, it afflicts fewer than 100 Minnesotans.

A "Jones" is heroin addicts' lingo for addiction, the proverbial

"monkey on the back." A basketball Jones is an addiction to roundball, hoops, buckets, or, for those who ignore all other sports, just plain "ball."

In Great Britain the government doles out free heroin to its registered addicts. In Minnesota, Mike Retica aids and abets basketball junkies. Retica, a friend of Gopher coach Jim Dutcher, is the director of the 4-year-old

Pillsbury league, which has games at Williams Arena Monday, Wednesday and Friday nights.

According to Retica, the games attract "only those who've never missed in four years."

The original press release reads: "If you like basketball, and don't mind Williams Arena in July, you'll love summer basketball." Mind it? Williams Arena in July is to a hoops

addict as a Turkish poppy field is to a heroin addict.

Sure, the old barn gets hot, but the action is even hotter. The moves displayed by Terance Woods, Kevin Smith and Ricky Suggs, the three leading scorers thus far, give new meaning to that line from the Talking Heads about "burnin' down the house."

Transplanted from Dutcher's

disciplined offense into the freewheeling, wide open, playground style that marks the summer league, Smith is at his high-stepping, hip-shifting quickest. Woods displays the alarming leaping ability that brought him to the Gophers. Suggs, in his black-and-red Air Jordan hightops, is as close to the real Michael Jordan as most Minnesotans are likely to ever

Pillsbury to 10

## Macho mascot may be tough, but is it effective?

By David Jacobson

Like the statue of Sylvester Stallone that was unveiled on the steps of the Philadelphia City Hall in "Rocky III," a new, improved Gopher mascot was exhibited to the public last Thursday to kick off the "Gold Rush," a plot to increase ticket sales to Gopher football games.

### timeout

Reactions have been mixed. Many prefer the old "cute" Gopher, on which several variations existed. Others recognize the value in having the University under one mascot, indivisible, with liberty and justice for all.

Amen.

The essential difference in the mascots lies in their physiques. The old Gopher resembled a limp-wristed, overweight praying mantis with little buck teeth accenting a submissive grin. The new

Gopher has put on weight. His biceps bulge from beneath a tight turtleneck worn by every archetypal class bully. He has big buck teeth and sports a mischievous sneer.

Former *Daily* sports editor Don Coulter felt more comfortable with the older, more amiable Gopher. He believes the new symbol may be too threatening. "You wouldn't want to see that rodent's face on a sweatshirt you'd send to your kid sister in Topeka," Coulter said.

Definitely not. And if you were a daddy gopher you certainly wouldn't want your daughter dating a gopher who looks like the new, improved mascot. This Gopher looks bad.

The precise purpose in creating a new Gopher is unknown. So is the effect this new mascot is supposed to have. Chances are that Ricky Foggie will not pass better because of it, and Peter Najarian probably will not make more tackles in proud defense of the vaunted school symbol.

Students may be inclined to take a more favorable view toward their football team now that it is represented by a symbol

Timeout to 10





### Official Daily Bulletin

Vol. 86 June 28, 1985 No. 191  
Important information for students, faculty, and staff is disseminated through the Official Daily Bulletin; you are encouraged to read it regularly to seek items that may affect you.

#### FELLOWSHIPS & SCHOLARSHIPS

• Fulbright Collaborative Research Grants Support for 2 or 3 grad students or recent postdoctoral researchers to conduct collaborative research abroad. Must be US citizen at time of application & hold BA or equivalent before beginning date of grant. Applicants with PhD at time of application may have obtained it no earlier than June 1983. Contact Grad Sch Fellowship Of, 422 Jothl, 373-2833. Deadline Dec. 6.

#### FINAL ORAL DOCTORAL EXAM

• Verne Meyer (major: theater arts), 2 pm, June 28, 244 Hldst.

• Delmar Wolfe (major: physical education), 10:30 am, June 28, 224 CookeH.

• Nancy Lind (major: political science), 10:15 am, July 1, 1314 SocSci.

• Maureen Mackey (major: nutrition), 8:30 am, July 1, 146 ABLMS.

NEW PUBLICATION BY U PRESS  
• Anorexia Nervosa and Bulimia, edited by James E. Mitchell, on June 30, viii plus 218 pp; cloth, \$25.

• Note: The Political Economy of Music, by Jacques Attali, on June 30, xiv plus 181 pp; cloth, \$29.50; paper, \$14.95.

To be included, notices must be sent to Official Daily Bulletin, 6 Morrill Hall—not to the Daily—two working days prior to publication.

### What's Doing

Items for WHAT'S DOING must be submitted by 10 a.m. two working days prior to publication. A free service, notices are printed at the Daily's discretion, 373-3385. Forms may be obtained at 10 Murphy Hall.

#### MEETINGS—PUBLIC BUSINESS

Gopher A.A. Meeting Noon, 307 Social Science Tower.

#### LECTURES—SEMINARS

• Boycott South Africa, Not Nicaragua! A Socialist election campaign rally, 8pm, Saturday, 508 N. Snelling.

#### ARTS—MEDIA

File "Disk Swap" 7:30pm Friday and Saturday, WBU Auditorium.

"World Law and Arms Control" by Admiral Eugene Carroll, KUOM Radio, 770 AM.

#### INFORMATION—ANNOUNCEMENTS

Volunteer Schoolteachers Needed at Gibbs Farm Open to any adult who enjoys working with children in a classroom. One day per week. Call 646-8629 for more information.

"Images of Minnesota": Collections of the Minnesota Historical Society Art exhibit on view at the James J. Hill House, 240 Summit Ave., St. Paul. On view through August 24.

Agree Communications Assistant Publicist Internship Available For more info contact an advisor in OSLO, 220 Johnston Hall.

First Call for Help Seeks Volunteers People with good listening skills who want to help others during daytime hours are needed. For info call: 291-6706.

University Manuscripts needs Interns to Learn Archival Work Any major acceptable. For info, see an advisor at OSLO, 220 Johnston Hall.

### Soviet from 8

just don't have the fluff," she said. They have milk but not five different brands of the same milk in multicolored packages, and there is a law against using artificial colors to make food look better, she said.

While in Moscow, Kailin said she felt little fear of personal harm. "For women (the threat of) crime and rape puts a big cramp in their style here in the United States. But in Moscow women move about freely at all hours. Women there never expressed any fear. They never said they felt unsafe on the streets," Kailin said. She said she was not afraid to walk home from a restaurant or bar. "I did it all the time. There were no problems, no hassles," she said.

According to Kailin, exploitation of women in any form is considered a serious crime in the Soviet Union, as is child molestation and child pornography. When she talked to Soviets about the child pornography and kidnapping going on in the United States, she said they didn't believe her. "Why do you let it go on?" "Why don't you stop it?" they would ask her.

"Crime depends on where you go," Noonan said when asked about Soviet crime. Statistics suggest that certain districts in the Soviet Union, are not as safe as those that students in Moscow frequent, and while U.S. crime statistics are readily published, the Soviets' are not, he said.

### Horses from 9

charm. Sort of like observing ants doing their thing inside one of those ant farms.

For \$4.50 you can take the escalator up one level to the clubhouse. Two dollars more gets you a seat overlooking the apron, in the open air.

Canterbury tip No. 2: The clubhouse—go for it.

You can clearly see the horses at any point in the race, waitresses serve you drinks or beer and the pari-mutuel windows are crowd-free. Besides, where else can you hear people complain that they only bet \$50 dollars, instead of the usual \$100, on their last winner.

As long as you're in the clubhouse, peer through the glass into the private Turf Club. All you need is \$1,500 and a three-piece suit to get in.

Information booths are strategically scattered throughout the grandstand. What kind of information are most people looking for? "Where's the bathroom?" is the most common query," said Canterbury information booth clerk Donna Redding. "If they are asking how to pick a winner I tell them to read the program. I try to explain it to them, show them how to understand it."

If you don't feel like talking to anyone, Canterbury Downs offers betting machines. Buy a voucher from a pari-mutuel window, insert it into the machine, touch the screen to choose your horse and betting position, and out pops a ticket.

Don't plan on calling your bookie from the track to get the day's hot tip. All pay phones on the premises are disconnected from a half-hour before the first race to the end of the final race. Can't trust anyone, y'know.

I do think Canterbury Downs has gone a bit too far for those of us with minimal will power. On the main level, tucked behind the concession stand, is a machine that may yet cost me my entire trust fund—a Fastbank money machine.

Good thing they don't accept my Visa card.

### Timeout from 9

more in tune with the football mentality, which is that of exaggerated masculinity. The players themselves are bigger and, presumably, tougher this season than in recent years, and perhaps it is only fitting

that the mascot grow proportionately muscular.

The question as to the effectiveness of the mascot, if there is a question, could actually be better answered by changing the mascot from a gopher to a more menacing animal. Hawkeyes, wolverines, badgers and even wildcats are all capable of devouring gophers regardless of their size. How about the Minnesota Muskies? Muskies are fearsome fish, but they feed primarily on ducks and Minnesota is not scheduled to play Oregon this season.

Minneapolis also was once home to a baseball team called the Millers. Millers presumably are as hefty as Hoosiers, as burly as Boilermakers and as strong as Spartans.

On the other hand, both the old ABA Muskies and the Minneapolis Millers are now defunct, so perhaps location in the hierarchy of the food chain and the size and strength of mascot are not accurate indicators of a team's chances for survival.

In any case, someone felt it necessary to create a new mascot, probably the same someone who felt the University needed a new football coach, a new football building and a new place to play home games. We can only hope that all this pays off in new results.

### Pillsbury from 9

get. "We don't want to structure (the style of play)," Retica said. "We don't want to say they have to take 30 seconds before looking for a shot. They create out there. Behind the back, through the legs, 360s, dunks..."

This is basketball at its down-homiest. It's playground ball in a slightly controlled atmosphere. The 45-second clock ticks, but rarely lower than 30 seconds. The overhead scoreboard keeps time and score, but as in any true playground game, the winner is not necessarily measured in terms of

points, but rather by the oohs and aahs inspired from the court-side junkies. One alley-oop from De LaSalle graduate Damon Dragotis to Suggs is somehow worth more than all the soft jumpers teammate Tommy Davis knocks down in a night.

Aside from the explosiveness of individuals on the court, the league offers an opportunity for spectators, many of whom are coaches, to assess talent. For example, Rod Grosse of Irondale, another in a long line of gangly seven-foot locals the Gophers have recruited, may play an entirely different game in the Brobdignagian world than he does when surrounded by Lilliputian high schoolers.

Similarly, the Milwaukee Bucks' Chris Engler maintains his professional-level skills, while Davis sets out to prove that he has the same. All the current Gophers except Gerald Jackson and George Williams compete, while a slew of former Gophers such as Zebedee Howell, Daryl Mitchell and Ben Coleman keep in shape.

"Coaches from other schools with players in the league show up," Retica said. "They gauge the players against a Mitch Lee or John Shasky to find out 'Did I really do a good one?' He looked good in high school, but not so sweet against these guys. They grow up. They mature. You don't beat experience."

If you've got a "Basketball Jones," you don't beat this experience.

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### News Editor

The Minnesota Daily needs a news editor to start immediately. Must be able to work 3-10 pm three days during the summer. Responsibilities include editing news stories, determining placement of news stories and consulting on layout. Position requires strong grammar and communications skills. Newspaper experience required, editing experience desired. Must be a U of M student. Submit resume and writing samples to 10 Murphy Hall. For more information call 373-3381 and ask for Mike or Doug. The Minnesota Daily is an affirmative action/equal opportunity employer.

Student public events supervisor and attendants at Northrop Auditorium. Exp in working w/general public, large crowds and staff supervision is desired. Hours are variable, mostly eves. See student unemployment Job #'s C642231 & C642232.

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Minnesota Daily office  
10 Murphy Hall  
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Deadline for application: Tuesday, June 18. For information, call 275-5200. Ask for Doug or Mike. The Minnesota Daily is an Affirmative Action/Equal Opportunity Employer.

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Submit resume and clips to **Doug Iversen 10 Murphy Hall by Mon, July 1st.**  
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Davton's has immediate full-time and part-time collector positions available. Qualified candidates will have collection/credit experience. Positions require effective communications and organizational skills. Full-time hours include: 8:30 AM-5:30 PM, Mon-Fri, plus occasional evenings and Saturdays. Position offers complete benefits package. Part-time hours include 5PM-9PM, Mon-Thurs and 9AM-1PM, Sat. You will receive our store discount.

Apply at Human Resources 8th Floor Downtown Dayton's

**ANIMAL CARE/CLEANING** PT before 8:00, after 6:00. Room + wage, 5 mi from campus on bus route: 781-2734 between 8 & 6' Attendant, parking, 3pm-6pm M-F, 371-9444

**CHILDCARE** & it housekeeping. PT flex hrs, free room & board + salary. Priv. room & bath 690-4086

**Dancers Wanted**  
High pay Flexible Hours 827-2571 — Apply 309 W Lake St. TITAN MODELS UNLIMITED

### TELEMARKETING

**MCLU**  
Students needed 6-9pm T-F to call potential members and contributors. Base salary + commission. Call 378-0140 and ask for Bob.

College Craft Painters Earn \$3000-\$4500 this summer exterior house painting 40 hours/week \*start \$5/hr wage

**GREAT CAREER EXPERIENCE**  
Hurry! All job openings will be filled in the next few days. 935-8250

Computer Lotus/Symphony 15-20 hr/weekly, assist high-tech company keeping inventory & accounting records. Eden Prairie location 941-3009

**COMPUTER PROGRAMMING**  
Person needed to design program in BASIC to store and calculate data from METTLER balance to EPSON HX20 and eventually to IBM PC. Call Leslie or Steve at 373-1111

dBase III computer programmer needed by social service agency, fees neg. Send letter of interest to Family Networks 1009 Lowry Ne 55418 or call 789-7333

**126 Business Opportunities**  
Local business expanding internationally, looking for people w/relatives friends or contacts overseas w/whom they would like to start a business. Info call 938-4392

### Housing

#### 135 Furnished Apartments

**DINKYTOWN**  
1BR—Large, AC, laundry, parking. Summer lease 378-0769

F to shr 2BR apt w/single parent w/small child \$200/mo. 35XX 22nd Av S Call Mary 529-9231, 729-0229

Furn 2BR apt in Dnkyn 514 14th Ave sublease or 2 roommates. 429-9181, 379-1587, 331-5071 apt 201.

Walk to U; 1 BR avbl Aug 1, \$360 911-21st Ave S; heat & water pd. Lndry, nr bus 922-4050; 339-6223

#### 140 Unfurnished Apartments

Available Immediately. 1BR-clean, quiet, AC, Indry. Walk to U. Off str prking, grad or prof pref. 623-3369

#### Univ West Bank

When it comes to luxury apartments, everyone draws the same conclusion—Minnehaha Courts has it all. Swimming pool, sauna, exercise room, central air conditioning and a whole lot more. 1 and 2BRs. 1901 Minnehaha. 339-5590

#### \*\*WEST BANK\*\*

Come join us for the good life at Franklin Park apartments. Swim in the pool, barbecue on the grill, shape up in the exercise room, relax in the sauna, and then return to your maintenance free apt. 2300 E Franklin, 338-4574, 1 & 2BR's avbl.

Clean quiet 1BR AC new cpt prkg \$330 2417 Elliot 870-1100  
Close to St P campus 1BR, avbl 7/1 \$345 inc utils. 644-7578/331-4802

**CLOSE TO U OF M**  
Lrg 1BR, A/C, off st prkg, sec doors, Indry fac \$350. 824-1628

**COMO AREA THE VOGUE**  
1 Br. avail. close to St. Paul Campus. On busline. 646-1507.

**DINKYTOWN—WALK TO U**  
525 Univ. spac 1BR & effcys newer bldg sec A/C pkg on bus 623-4005

Effcy, lg, clean crpt, \$200, util pd, no pets/kids on bus, 227-5624

Large Studio wlk to U Avbl immed 1818 14th Ave S A/C pool sec bldg \$230 872-4954 aft 6.

Large 3BR Prospect Park Avbl 8/1 \$600 ht pd lease Indry cpt 331-5069

Nr Dnkyn 7/1 dlx AC 1BR \$395 2BR \$485 utils incl 331-1438.

Oakland Ave S, 3517. Quiet, spac, Indry, ht pd. 1BR, \$310 avbl 7/1; 2BR, \$325 avbl 8/1. 473-9015

Quiet adults, newly remodeled 2BR in NE Mpls, on busline \$400/mo + utils & dep. No pets 441-2226 or 331-5128 after 5 on weekdays

Quiet lrg 2Br nr W Bank \$345+prkg. 488-0326 or 644-6444.

**RIGHT IN DINKYTOWN** 1214 4th St SE. 5BR apt, can be partly-furn, frplc, dswshr. 623-4911 aft 5

Walk to SP campus-2044 Brewster 1BR \$375, 2BR \$410. 642-1800 or 647-0333, no pets, no kids.

Walk to U, St Paul campus. Reas rents. Lg 1 & 2BRs- 641-0701, 698-0995, 645-3877, 698-3821

**WEST BANK**  
Lg effcy apts, indoor pool & sauna. Close to U of M & downtown. Avbl now & 7/1. Call 338-4616

**WEST BANK**  
1 & 2BR apts in older duplexes, avbl now and 7/1 \$220-\$350 + utils month to month lease 338-4616

901 E 15th 1, 2, & 3BR \$230-400 ht pd Indry redcc (by dome) 333-0793

7th St SE-719 2BR avbl July 1 \$400, walk to campus and Dinkyt. call 331-5664 for special summer allowance

606 E 15th nr U & dntn 1BR \$285 avbl 8/1 338-4656

401-9th St SE. 1BR, sec, off str prkg. Close to busln. 378-1119.

**3BR Basement 1319 Franklin Ave SE** 1/2 mile to U hospital. \$525 incl ht, new carpet. Avbl 9/1, 1 yr lease 645-2322 or 227-5143

315 Univ Av SE. Nr Loop & U of M. 1BR, off str prkg, quiet bldg. Phone 379-0648. See owner apt 204

2BR apt avbl immed. nr U-A/C pool tennis \$550 incl utils. Laura 376-1895 days, 927-6030 eves

2BR lrg, attractive \$470/mo 616-10th Ave SE \$379-8151.

2606 Cedar 2BR + sunporch nat ww & floors. \$400/mo, must see. Avbl 7/1 721-2628, 338-4656

2101 21st Ave So. 1BR avbl immed, and 7/1. A/C cpt offst pkg \$345 incl ht, Seward area, \$200 dep. 339-8731, 722-9803

1BR and 2BR \$350 and \$415 519 10 Ave SE 623-3940/339-7596 Ask for Laurie

1BR apt avbl July, quiet/clean bldg. \$348/mo, 814 11th Ave SE, Bob or John 331-2907

1BR apt, AC, laundry, off str prking, security, quiet, on busline to dwntn & west bank. 623-9404 or 944-6746

1BR 411 12th Av SE \$345 includes heat, new carpet. Avbl 9/1, 1 yr lease 645-2322 or 227-5143

1BR 2 bks to U, utl pd 7/1 & 8/1 \$345 331-4428 & 378-0000.

17th Ave N 1111 newly renov 4plex, 1BR nat wdck buffet Indry nr bus & I-94 \$260 ht pd 521-3709.

17th Ave S 2501 mod redcc 1BR \$295 heated 926-6840/722-6935.

1227 4th St SE, Dnkyn, 1BR & effy avbl July 1, \$398 & \$330, 379-1601

1205 S 7th lg 1BR close to dome & WB ht pd Indry \$250 333-2774

#### BRYANT S. & 25th St.

2 BR \$420.00. Available July 1. A/C, dishwasher, garbage disposal, new carpeting, security. Clean. Near lake areas. NO pets. 377-6008, Lynn

#### SUMMER KOOLER DINKYTOWN

8th St SE 1108 prking, security, AC, dep. \$1295, 1BR \$300, 2BR \$480 389-3441

8th St SE 1415 prking, security, AC, dshwr, dep. 1BR \$335, 2BR \$500 629-9477

4th Ave SE 624 prking, AC, 1BR \$335 378-1001

#### RAINER MANAGEMENT 546-2287

#### COMO AREA PARK POINTE 1 and 2 BR avail.

Beautiful building across from Como Park. Huge walk-in closets, all appliances, some include central ac. Heated parking, outdoor pool, elevators, HBO avail.

646-8883 1131 HAMLINE AVE. N. 2 blocks south of Como Park.

#### 145 Sublets

Shr lg 2BR Apt next to Como Prk, Bus Ln, \$235, Kurt 373-4498 644-9826 Avail 7/1

Large 4BR upper dplx, WB, LR, DR, on/off street prking, pets ok. July 1st, \$400 + utils. Jim 341-0136

Modrn 1BR dplx wlk to StP Camps \$370 8-5 wk days 647-9710.

Newly remod 3BR 2 bks from U hosp off st prkg \$650 incl all utl 408 Erie St avbl 7/1 738-3443/439-5099.

Prospect Park 2BR dble. Appl, gar, W/D. \$465 + utils. 699-0778

Spacious 2+BR duplex. Like brand new \$395 + utilities 1907 13th Ave So 935-4653. No kids.

Upper 2 BR dplx \$375 ht inc + damage on E 24th Call 874-6665

W-B-DWNTN 12xx 7 St So. Lower 3-4BR rehab, hd wd flrs, avail now \$395 + util. 331-1438.

3BR upper duplex, den, sunroom, 2 decks nat wdck, new appliances, August 1 \$750/mo, 721-2022

32nd & 16th Ave S 2BR \$350 utl incl avbl Aug 1st. 827-4361.

3236 18th Ave So. Lrg 3BR lwr unit avbl 8/1 \$450 + utl. 933-7315.

2BR upper 1122 4th St SE, 2BR lwr 800 13th Av SE \$495 incl ht. Avbl 9/1 1 yr lease 645-2322, 227-5143

1st flr dplx 17th Ave SE 2BR, crpt, deck, prking, wlk or bike to U \$450, avbl 7/1, ref req, 593-3818

**155 Rooms**  
F room, board free to-do a little help with housework. 222-6946.

F to shr hse w/2M, 2F. Pvt rm, phn, Indry, C busln, utl pd \$165. 729-2163, vegi cook.

Rm for nsmk F kit/Indy Prospect Park area \$145 + 1/6 utl 331-2735.

Rm/Lge hse, 1 blk to WB, 2 bth \$160/mo inc utl, 341-3271

Rm, nsmk M 1/2 mi to St P campus kit/Indy \$145 utl incl 331-2735.

Rms avbl in beautiful old house nr Oak & E Rvr Rd 623-3152

**Rms/Efcys nr WB \$135up 339-1759**  
Single Rm for serious M 21+ quiet hse across from Bierman Fld, shr kit, utl pd \$135/mo, Grad Stud Pref 574-1421

Sleeping rm \$135/mo nr Univ & Raymond. Call aft 1pm 644-9247.

Sunny room, walk to U, share kitchen, clean quiet house 559-3980

U area. \$120 kitch Indry LR/DR crpt prkg 636-1094

**WOMAN: Large pleasant room.** 525 10th Ave SE 379-4940.

954 15th Ave SE. Large room, share kitchen, laundry, util, & bath. \$150/mo 623-3062 after 6pm.

**701 15th Ave SE-Coed rms nr campus.** You'll like this house!! Randy 378-9456, 378-2311.

6th St SE, 1317 Men's furn. single \$112, kitchen shower 379-8890

6th St SE. Nice rm w/kitchn & shwr facil. Lndry, prking \$150 378-2309

320 13th Ave SE, dnkytwn, sleeping room, all utils paid, men, \$140. 521-4755/338-4895/378-2731

1214 4th St SE central kit/bath-sec, prk xtra 623-4911 aft 5pm.

\$105/mo, all util pd, 4th St & 11th, coed house, shower, kitchen, Indry, parking, Jon 331-2144

1038 19th Av SE furn rm \$150 incl utils 635-7588 before 4pm.

Resp F to share 2BR nr Lakes Sunrm, wd flrs \$215/mo Arts?/Indep/Liberal. Nancy 823-8979

Resp F to share 2BR nr Lakes Sunrm, wd flrs \$215/mo. Arts?/Indep/Liberal. Nancy 823-8979

**ROOMMATE WANTED** M or F age 25-35 to shr 2BR dplx avbl immed Rvr Rd & Lk St 724-5618

Walk to U, F grad older shr 2BR w/F grad furn \$180 331-7034 nsmkr

2 str F to shr dplx w/2F \$118/mo + 1/6 utl. Avbl 7/1 & 8/1. 379-1045.

27th Girard 1 to shr 3BR apt 23+ nosmoke freethinker \$140/mo 870-4551 evenings

1F for 3BR house w/2F. Nsmkr. 1 mile to St Paul campus. \$193/mo incl utils. On busln. 645-9331

1F NS 24+ to shr 3BR dplx w/2F Modern A/C nice on bus Nr U Avail 7/1 \$160+utl 378-0839 or Dianna 757-8780 eve

1F to shr 3BR apt nice, lrg & conv Dktn avbl 7/1 or 7/15, 623-3276

1M/F to shr 5BR hse w/2M & 2F. Own rm very nice hse 5 min walk to U. Nsmkr 2CRs 2bth lg kitch \$220+ 1/5 utls 623-4667 Markus.

1M shr 2BR w/1M 2 bks to U avbl 7/1 clean Jeff 379-2628 \$200/mo utl incl negot

1 NS F for furnished 2BR apt near St Paul campus 646-4681

1 to share 4BR apt in Dinkytown w/3F. Clean, quiet building. 2 blocks from U. Call 331-1841.

1 to shr hse w/3M&2F, \$120/mo +util, no smoke, no pet, big rm, St Paul cmps, Aug 1 647-0671

1-2 ROOMMATES Needed July ONLY \$125 Anne 376-7554 St Paul

#### 170 Misc. For Rent

Choice office space avf New Riverside Cafe avbl immed 375-1364.

\*\*Dinkytown single garage 3 blocks to U \$45/mo 633-0609\*\*

#### 175 Real Estate

FSBO-Fridley-Moore Lake area. 4BR, 3 frpl, dbl gar, 2bks off busln, high assum-5000 down. Heather Days 631-2300, Eves 571-8912.

Townhse, by owner, 3BR, garage, new carpet, CA, Hi Assum 10%M, 10 min to U \$74,900 827-2229

Unique and Charming 3BR home. Como-SE area. Completely renovated and energy efficient. \$81,900 w/several financing options to qualified buyer. Call 623-4369

10 MIN TO MPLS CAMPUS! Enjoy panoramic DT skyline vu fr unique 3 level 2BR energy-eff townhome. Atrium, skylite, vaulted ceilings, parquet, flrs, pvt deck, dbl gar, CA, gas appl, assm 11 7/8% more! \$76,400 by appt 521-1445.

#### Transportation

#### 190 Autos for Sale

84 Honda Civic Wagon Blue Call Jon 631-9535 eve

81 Mazda GLC 43M Really Excel Cond 4DR \$3250 432-9365

77 Merc 4DR great shape AM/FM AC cassette auto all pwr tuned up new batt breaks 96,800 mi 331-4461 \$1910 7-11am 5-8:30pm Filex.

74 Merc Capri runs good \$700 new shocks brakes muff 432-9365

1979 Fiat, 4spd, 4cyl, 50M, frt whl drive, 4dr, \$1400; 624-1644, aft 5

#### 191 Autos Wanted


Wanted Junk rep. cars/trucks. Top \$\$ free towing 560-9444 anytime

Wanted Junk/Repairable cars & trucks. Top dollar, 7 day service. 560-1887 call weekdays after 5.

#### 193 Motorcycles for Sale

Honda 750 WJammer exc cond day 376-5490 eve 593-964

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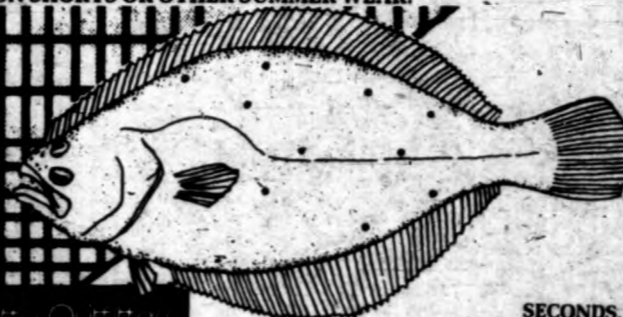


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<p><b>TUESDAY</b></p> <p><b>1 FREE appetizer</b>          (with meal, limit one per table)</p> <p>Nachos, Burrito Rolls, Corn Crisps, Guacamole, Chile Con Queso, Broiled Shrimp, Quesadillas and more!</p> <p>Present coupon. Limit one per coupon. Coupon good July 1-July 31.</p>	<p><b>THURSDAY</b></p> <p><b>1 FREE Chimichanga</b>          (with purchase of some)</p> <p>Present coupon. Limit one per coupon. Coupon good July 1-July 31.</p>	<p><b>SUNDAY</b></p> <p><b>1 FREE Mexican combination dinner</b>          (with the purchase of some)</p> <p>Present coupon. Limit one per coupon. Coupon good July 1-July 31.</p>	

## The Fine Art of Surfing



by **Angela  
Carlson**

**N**ick Santiago is cooking now. I mean, he's really cooking now. Nic has just gotten off his shift at the Dinkytown Valli, and in between bites of French toast and slurps of java Nic—writer, song person, human beat-box, former DJ, bowler, and frontman with the Form—talks about what it's like to be a member of Minneapolis's most written about new band. Hell, after nearly more press than live gigs (OK, that's a slight dramatization), after being heralded as the "next big thing," the Form are quietly going on with their busi-

ness and waiting for the shit to hit the fan. "If we could take a little shit every day... I feel like it's all getting saved up," Nic cracks. "We'll put out our second record and get run out of town or something." If the Form's first Twin/Tone single is any indication ("It Hap-


pens That Way"), or their relentlessly fab live shows, these guys have nothing to worry about. Although Nic and guitarist Al Lehman had tried starting the Form once before, this version of the band, featuring Paul Harsha on bass and John Leonidas on drums, seems to have struck on the right combination. For one thing, says Nic, they're all "kind of outcasts. We're all still carrying

a little bit of insecurity around with us, a healthy amount that keeps our egos from flipping out." Nic pauses. "I mean, if I sold a million records tomorrow, I'd go, 'OK, so when do I find out I have cancer?'" John puts it another way. "I can't relate to the 'popularity' thing, 'cause frankly I'm just not enough in tune with the music scene to know what 'is' and what 'isn't.' I just kind of play my brains out." All four guys have been kick-

ing around the local band scene for the last three or so years, playing the kind of gigs where if their pals didn't show, the club was mighty drafty. After years of playing in bands nobody cared about, the guys in the Form appreciate their newfound notoriety, but aren't about to get cocky about it. Paul, a software programmer who wears a suit by day, chuckles over the time the

The Form (clockwise from top): Nic Santiago, Al Lehman, Paul Harsha, and John Leonidas—making up for high school

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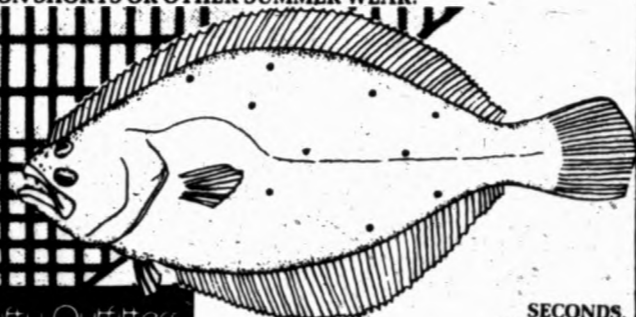


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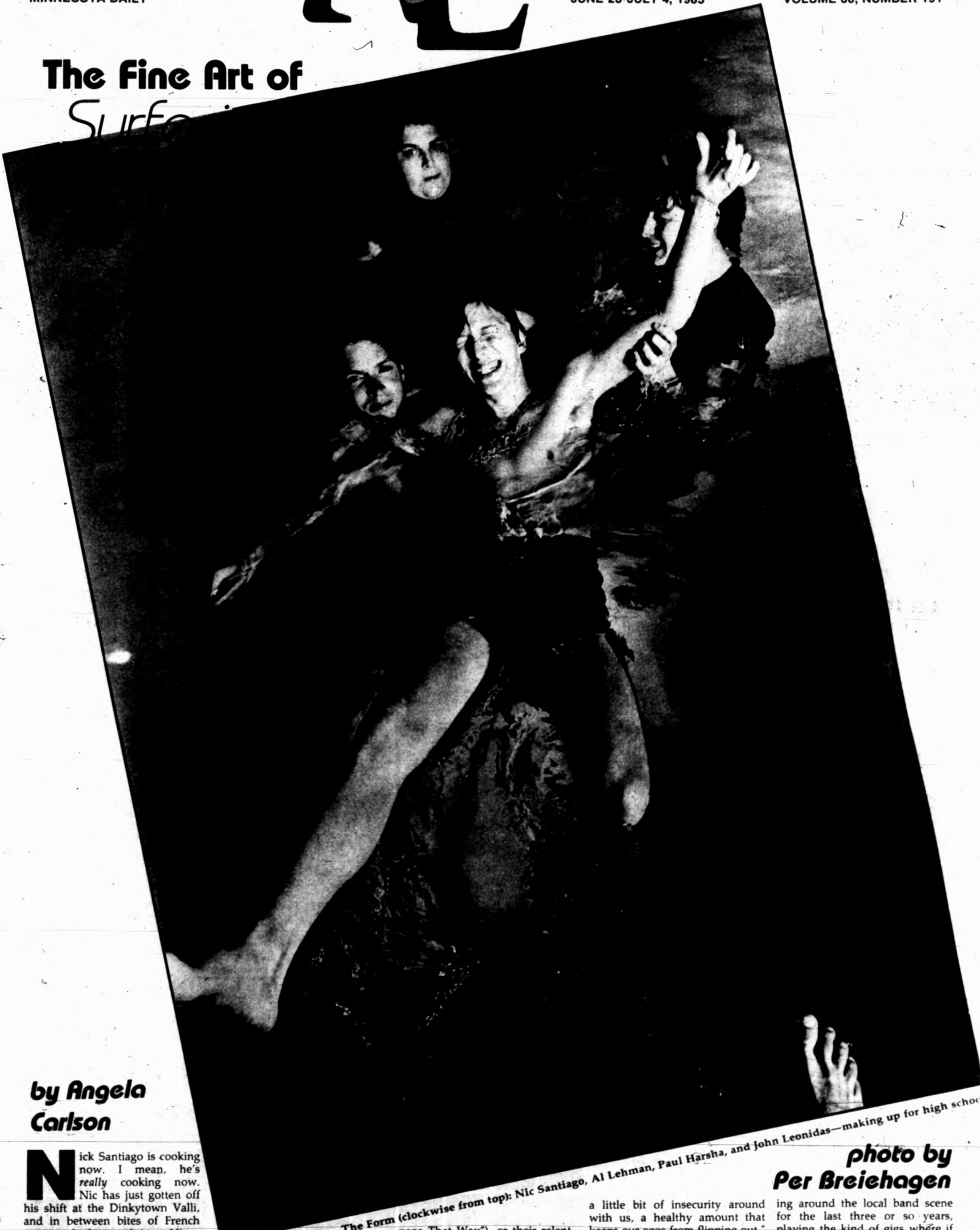
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**INTENTIONAL DUPLICATE**

## The Fine Art of *Surfer*



by **Angela  
Carlson**

**N**ick Santiago is cooking now. I mean, he's *really* cooking now. Nic has just gotten off his shift at the Dinkytown Valli, and in between bites of French toast and slurps of java Nic—writer, song person, human beat-box, former DJ, bowler, and frontman with the Form—talks about what it's like to be a member of Minneapolis's most written about new band. Hell, after nearly more press than live gigs (OK, that's a slight dramatization), after being heralded as the "next big thing," the Form are quietly going on with their busi-

ness and waiting for the shit to hit the fan. "If we could take a *little* shit every day... I feel like it's all getting saved up," Nic cracks. "We'll put out our second record and get run out of town or something." If the Form's first Twin/Tone single is any indication ("It Hap-

pens That Way"), or their relentlessly fab live shows, these guys have nothing to worry about. Although Nic and guitarist Al Lehman had tried starting the Form once before, this version of the band, featuring Paul Harsha on bass and John Leonidas on drums, seems to have struck on the right combination. For one thing, says Nic, they're all "kind of outcasts. We're all still carrying

a little bit of insecurity around with us, a healthy amount that keeps our egos from flipping out." Nic pauses. "I mean, if I sold a million records tomorrow, I'd go, 'OK, so when do I find out I have cancer?'" John puts it another way. "I can't relate to the 'popularity' thing, 'cause frankly I'm just not enough in tune with the music scene to know what 'is' and what 'isn't.' I just kind of play my brains out." All four guys have been kick-

ing around the local band scene for the last three or so years, playing the kind of gigs where if their pals didn't show, the club was mighty drafty. After years of playing in bands nobody cared about, the guys in the Form appreciate their newfound notoriety, but aren't about to get cocky about it. Paul, a software programmer who wears a suit by day, chuckles over the time the

The Form (clockwise from top): Nic Santiago, Al Lehman, Paul Harsha, and John Leonidas—making up for high school

photo by  
**Per Breiehagen**

FORM to 2

DUPLICATE EXPOSURE

**FORM from 1**

folks down at the office noticed his picture in a local rag as a "rock" musician. They had no idea he "rocked out" in his spare time. Nic recounts the time a person came up to him after a gig and demanded why he wasn't *funnier*; they'd read he was a funny guy. Al has started getting comments on his amazing likeness to Danny Bonaduce (a.k.a. Partridge). And John? Well, if the band doesn't work out, he could always open his own marina.

"We all have a history of being in bands that didn't make a dent," Nic says. "I met Al in Jerry's Kids, and we hung together; we liked each other's attitude. Paul was in Mr. Slate; he was member of the hardcore underground for a while. And John was in Chuck Wow. People might think we haven't 'paid dues,' but I've been getting laughed at and had stuff thrown at me for years."

Nic may be the type of guy that can get a crowd to loosen up

and laugh, but he's the one calling the shots. He describes himself as a slob, talks about getting on a diet ("I'm not eating anything that's not green from now on"), and plays the best air guitar this side of the Trout Air Festival. He's performed the glitter standard "All the Young Dudes" in his jogging shorts and has taken the stage wearing a flasher-style raincoat and (single) brown glove. He's met and played the same stage as his idol, Joan Jett (Jett and the Blackhearts even managed to catch the Form's opening set when they played First Avenue).

"It was a highlight of my life," Nic grins. "I've always liked anything that Joan's been in. I got to talk to her for quite a long time. She's very sheltered, but I suppose that's for a good reason, 'cause not everyone who meets her is as calm and collected as I was" (Nic fortunately managed to rile himself up by the time the Form hit the stage). The crowd, Joan Jett fans for the most part, was won over by the their hard-

hitting turbo style (imagine the Buzzcocks having a showdown with the Undertones and you get the aural idea). "I didn't think the crowd was into us. We didn't rate an encore or nothin'," Nic says. "Then I started walking through the crowd and got mobbed by these guys in Judas Priest T-shirts and girls in plaid shirts, the last people in the world you'd expect. That was the most positive response I've ever gotten walking through a club, except no 'haircuts' or 'trendy' people. No one south of 54th and Lyndale dug us at all," Nic laughs. "But it was really great."

It may be a rock cliché, but the thing that stands out about the Form is their energy, whether it's Nic on his knees pumping the air with an arena fist gesture, or Al and Paul sneaking sly grins at each other (altar boys gettin' into the sacramental wine). Add John (playing his brains out, of course) and the whole thing turns into a glorious rock noise that crackles around the front of the stage like an electrical storm. "I write songs that I like. I have no interest in being in a certain type of band," Nic says. "I think one of the reasons things have gone so well for us up to now is that no one can say, 'Well, they're just like a Fleshtones clone,' or something like that. There's nothing wrong with playing Go-Gos hooks like the Ramones, y'know? The emphasis is on melody but on playing it like it's heavy metal."

The next step is the studio. The guys are heading in this July to record their first Twin/Tone album. "We're going into intensive training," Al says. Look for the Form to come up with some "medium tempo rockers," and possibly even some *slower* stuff. "I love the Ramones," Al says, "but I wouldn't want to make a



Photo/Per Breiehagen

record that sounded just like that," Nic says he'll feel a lot better when the record is finished. "Sometimes I feel like I don't know... don't know if we're any good or not. We didn't even get a *jamie*." "You've got to keep things in perspective," Paul reflects. "We've

always taken the attitude that we'll play what we play no matter what. We're not just aimed at the 50 people (die-hard scenemakers) at the Entry. We were never cool enough to hang around with those people."

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# Shaw's checked swing

**ARTIE SHAW: TIME IS ALL YOU'VE GOT**/produced and directed by Brigitte Berman/playing Fri. & Sun. (7:30 p.m.) at the Walker Art Center Auditorium.

by Bill Gulner



Artie Shaw: blowing long and hard

America worships its celebrities, forgetting that those ill-equipped for stardom can have their talent stifled by mass idolatry. Before Beatlemania, before Elvis, before even Sinatra, clarinetist/bandleader Artie Shaw became the object of public hysteria, when all he wanted to be was a musician. Brigitte Berman's new documentary, *Time Is All You've Got*, shows how the American Dream was thrust upon Shaw and how this talented, complex man was chewed up by it.

The movie is a chronological recollection of Shaw's career, mostly self-told, together with vintage film clips, photos, short interviews, and a touch of narration to fill in the blanks. Shaw the storyteller has a gift for focusing on the pertinent details, details that paint a self-portrait full of contradictions. He was contemptuous of simplistic dance bands and mindless fans, yet played a grueling series of ballroom one-nighters until he became physically ill. He shunned the limelight, yet took eight wives, including starlets Lana Turner and Ava Gardner. He preached quality and integrity, then moved to Hollywood and did dim-witted musicals like *Dancing Coed*. He wasn't the stereotypical "gum-

chewing idiot bandleader" (as he says about others in the movie), but an innovative player, writer, and arranger, as well as a voracious reader, a writer, and a teacher.

So why couldn't this clearly intelligent man handle success? For one thing, he didn't have a very high regard for his audience, and showed little tact in dealing with them. When asked what he thought of jitterbuggers he publicly called them morons. He remembers autograph seekers as people who "would stab you in the leg with a pin to get you to sign a crumpled piece of toilet paper." This attitude wasn't endearing to fans, earning Shaw a reputation for arrogance.

Speaking in his own defense, Shaw is pretty convincing, and Berman and the interviewees are

squarely behind him. They almost have you believing that international acclaim and \$60,000 a week are about the worst things that could happen to a person. A contrasting opinion would have helped, say from Benny Goodman. Goodman, who has never been shy about voicing displeasure, had a bitter rivalry with Shaw during the Swing era (although Shaw claims it meant nothing to him). An opposing point of view like Goodman's could have balanced the movie's perspective and given it more dramatic weight. Not that Shaw hides anything; it's just that he explains away his flaws a little too neatly. As it is, only the old newspaper clips tell the other side of the story.

The telling isn't quite complete then, but Shaw's story is still well

worth hearing, and he is never at a loss for material. Disillusion with commercialism is a recurring theme in the movie. "I was the bait," he recalls. "I wasn't in the music business; I was in show business." Judging from his tone, he considers the latter occupation to be a notch below "sewer worker." Discrimination and segregation were also rampant then. Shaw recalls when he hired Billie Holiday (the first time a black singer toured the South with a white orchestra), and one concert in particular, when a redneck in the front row yelled, "Have the nigger wench sing another number." On another occasion Hot Lips Page from the Basie band was added to Shaw's group for a Southern tour. He was allowed to play, provided he sat at least 15 feet from the rest of the band. Shaw canceled

that tour.

But all of this—the money, the fans, the wives, even the conditions—is social history. Shaw seems to be doing this movie to purge all that from his system. When the gossip page fodder fades it's the music he wants people to remember, and on that count he has nothing to worry about. Of the musicians identified with the Swing era—Goodman, Glenn Miller, and the Dorsey—Shaw's music holds up best. If all you remember of Shaw's body of work is his "theme song," "Begin the Beguine," you can't appreciate his true talent. Even Shaw considers the song, which propelled him to superstardom in 1938, something of a millstone, and to modern ears it's a pretty flat piece of music. Shaw is much more interesting as a bold musical innovator. In a 1936 swing concert he introduced his "Interlude in B Flat," a simply structured but haunting piece pitting his clarinet against a string quartet. After that Shaw began using a string section regularly (side by side with a "jazz" section), but not as sweetening for the singers, and not as a self-conscious classical/jazz fusion. The strings were simply another voice—another texture—and he used them to create effect. Some of the song titles—"Nightmare," "Frenesi," "Nocturne"—give you the idea. This was the darker side of "Sing Sing Sing" and "Pennsylvania 6-5000." Shaw seems proudest of his version of "Summertime." His luxuriant reading of Gershwin's beautiful melody brackets a gutsy trumpet solo by Roy Eldridge—it's a perfect blending of eloquence and earthiness.

Shaw walked away from music in 1954, but now, 30 years later, he's leading a band playing his music again (although the clarinet is still in storage). *Time Is All You've Got* is valuable then, as an introduction for a younger generation interested in the music, and as an answer to some of the older generation's questions. ●

## What's in a name?

**PERFECT**/directed by James Bridges/screenplay by Aaron Latham and James Bridges/now playing at Northtown, Burnsville I, Shelard Park, Southtown, Brookdale East, and Har Mar.

by Andy DiMeglio

**P**erfect, the new film by director James Bridges (*The Paper Chase*, *Urban Cowboy*), tries to explore the current health craze in America. The idea of getting into shape: is it as simple as just working up a sweat, or are health clubs becoming popular for their potential as pickup joints?

In *Perfect* Adam Lawrence (John Travolta) is a *Rolling Stone* reporter investigating health clubs and their role as the singles bars of the '80s, while also working on an exclusive interview with a businessman accused of dealing cocaine. But due to aerobics instructor Jessie Wilson (Jamie Lee Curtis), more emphasis is put on health clubs and shapely bodies than is put on legal accusations and their consequences. This, unfortunately, is only one of the downfalls in a movie that just doesn't live up to its title.

The idea for the film came from articles actually written for *Rolling Stone* by Aaron Latham. Teaming with Bridges (with whom he made *Urban Cowboy* in 1980), Latham takes his experiences, with a few liberties, and tries to portray the real life of a modern magazine reporter. The movie attempts to show the good and bad sides of being a reporter—the

reward of getting an exclusive interview, but the consequences of needing to protect oneself with the First Amendment.

As a serious movie with one major role this could have worked. The ethics of reporting, the demands of reporting, etc., could have been explored deeply had the movie concentrated on only the reporter. Instead, these journalistic problems are only lightly touched upon due to the presence of Curtis.

Lawrence and Wilson begin a serious affair, putting emphasis on two lives instead of just one. Further complicating the matter, and the script, is that Wilson is one of Lawrence's subjects in his health club article. At this point, the film incorporates so much that the original intent is lost.

It's no small secret that many beautiful bodies attend health clubs. In order to take advantage of this—and no doubt to compete with summer teen titillation movies—Bridges spends an undue amount of time on aerobics classes. This gets in the way of the story line because when Lawrence is working on the cocaine story all of the action involves direct contact between reporter and source, or reporter and editor. But when the movie shifts to the health club, the action involves mostly the subject. This may not seem unjust, but it is when you consider that what is shown of the health club subject is not always an involvement with Lawrence. In this sense, the aerobics scenes are filler—it's occasionally fun to watch exceptionally toned bodies thrust and gyrate to thump music in an overtly sexual manner, but it's filler just the same.

Because of all the sweatshop antics, the interview with the accused businessman is put on a shelf until later in the movie, when suddenly it becomes all-important to the story. Bridges's treatment of the health club, however, has affected this, because the interview is too remote at this point.

As if this is not enough, the acting is also troubled. As Lawrence, Travolta delivers an uneven performance. Fortunately, his poor parts are at the beginning of the film when he is "feeling" his role as reporter. By the end of the movie, as Lawrence's life begins to fall apart, Travolta relays his frustrations nicely. At a time when Lawrence is confused, tired, and pissed off, Travolta's baby face, wide-open eyes, five o'clock shadow, and messed up hair beautifully complement the schizophrenic condition of a run-down reporter. He doesn't overplay it by being too tired or too angry; rather he gives each condition equal time.

Although given a fair share of the script, Curtis is called on to do little more than flash her smile and show off her body. But every so often Curtis's character is obligated to be more than a pretty face. This becomes tricky for Curtis and she manages only marginally.

With all its problems, *Perfect* is a movie that just isn't. Even with the star power of Travolta and Curtis, it fails because it struggles between being a serious film about the life of a modern reporter and being a fluff film exploiting perfectly toned bodies. ●



John Travolta and Jamie Lee Curtis: good peccs, bad pic

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## THEATER

# Cyrano by a nose

CYRANO DE BERGERAC/by Edmund Rostand/through Sept. 29, GREAT EXPECTATIONS/by Charles Dickens, adapted by Barbara Field/through Sept. 1, Guthrie Theater/377-2224.

by Palmer Nordgren

Here's an admittedly silly riddle for you frequenters of the posher haunts of theater in the Twin Cities: what do a Pip with a nose for his home and a *homme* with a pip of a nose have in common? Give up? Well, the first alludes to the famous young hero of Charles Dickens's *Great Expectations*, a wonderful, labyrinthian novel turned into a slide show of a play and currently showing in repertory at the Guthrie Theater. The second refers to the one and only *Cyrano de Bergerac*, Edmund Rostand's archetypal schnozz and hero of the play of the same name—a play also currently showing at the Guthrie. Outside of this coincidence, certainly in terms of the quality, there's little similarity between the two.

*Great Expectations* is overacted and undermourned fare. Although the script is mostly Dickens in word, the show resembles the spirit of the book mainly in its twisting plot, in Jack Edwards's always fine costumes and in Jack Barkla's vaguely Victorian set. Adapted by Barbara Field, it's a narrative with the entire cast taking turns relating pieces of description, bits of explication, and reversals of fortune in a pastiche whose presentational form and burlesque, parodying style short-circuit any dramatic electricity the show manages to generate. It has the feel of theater-by-committee, in which the tepid vestiges of a number of grand designs betray themselves by their lack of integration—the most lukewarm being the narrative approach itself.

It's a well-meaning attempt to handle the huge canvas of Dickens's London, but fails because of the distance it puts between actor and audience. There's a heat in Dickens born of his empathy with his characters and their predicament. But to bring that heat to the stage requires a direct and continuous involvement with the characters by the audience—something the Guthrie production's tepid nature doesn't allow.

Imposed upon that approach is an attempt to duplicate the broad strokes used to such good purpose by Dickens in his unforgettable characterizations. Unfortunately, director Stephen Kanee seems to have translated them to stage through use of burlesque. Whereas Dickens himself found a seriousness in his characters that defied mere caricature, Kanee's production seems to dote on caricature, allowing his actors to strut their characters' various idiosyncrasies to the detriment of Dickens's darkly humorous vision.

Which is a shame because Dickens is a humorist of the first rank. His books are infused with a hilarious, if compassionate, sense of mankind's penchant for acquiring foibles, and that sense needs little mugging to work on stage. What brings his characters to life, postured though they may be, is that despite that posturing they remain human beings. Their postures, however ridiculous a



Mitchell Lichtenstien and Kathryn Dowling

great artist like Dickens can show them to be, are nevertheless the type that one sees each day on the street.

The same can't be said for many of the characterizations in the Guthrie production—most will never be seen outside its glass walls. Mitchell Lichtenstein, for instance, who does some fine acting in *Cyrano*, nevertheless reduces the strongly moral country boy, Pip, to a whining, gushing cartoon. He may have felt uncomfortable with the extreme youth of his character, or with the cute directing style. At any rate his attempt to ingratiate himself to the audience—by pratfalls and little dance steps that are as out of keeping with Pip's character as a dandified Joe Gargory (Pip's somewhat common brother-in-law/guardian) is with his own—is at times downright embarrassing. He's hardly alone, however. The entire production is cloyingly good-natured. Despite strong efforts by Allen Hamilton as Magwitch, Kathryn Dowling as Estella, and Henrietta Valor as Miss Havisham, the production loses its purpose in its discomfort with the author's stern morality and ends up parodying it. It's soaked the Dickens out of Dickens and left an uneven piece of confection.

But hold onto your pince-nez. *Cyrano de Bergerac*, the Guthrie's second offering, is a wonderful poem of a play that's been translated quite adequately from the French (sans rhyme or meter) by Brian Hooker, and directed in a straightforward, vigorous style faithful to playwright Edmund Rostand's romantic vision.

*Cyrano* is one of the truly lovable characters of the modern stage. He has a heroic nature, but it's coupled with such human flaws that even the meanest of us can identify with him, and find hope in his absolute refusal to compromise his principles—to besmirch his white plume, as he tells us at last.

Directed by Edward Gilbert, the Guthrie production holds that white plume high. In keeping with the earnest moral tone of the play, Barkla's sets, Edwards's costumes, Thomas Fay's music and Judy Rasmussen's lighting all conspire to suspend disbelief, to create for a few enchanting hours the romantic world of 17th-century France—the world of D'Artagnon, and Louis XIV—and of *Cyrano*.

The Guthrie really can shine in such productions—period classics

in which their wealth of costumes, props, and technical skills can join forces with a first-rate troupe of players around a strong script. Rostand's *Cyrano* offers them that opportunity, and they've by and large made the most of it.

Of course every production of *Cyrano de Bergerac* must fight the ghost of Jose Ferrer for the audience's affections—so identified has he become with the role—and opening night was no exception. While Jack Wetherall plays *Cyrano* competently and with more than the usual sensitivity, he still left the role wanting the kind of stature Ferrer once brought to it, and that can still be seen on late-night TV. *Cyrano* is after all a true giant, and his entrance in the first act, after the build-up it's been given, has to be thunderous—the difficulty is that to jump onto a stage where the action is already pitched and then loom above it requires a heady combination of ensemble acting and directing the production hasn't found yet.

Harriet Harris makes a thoroughly believable Roxanne. She brings an effortless sensuality to the role, and a good sense of comic timing, and the two often intertwine to create a really sympathetic characterization. Likewise Peter Francis-James is convincing as Christian, his bumbling earnestness an effective foil to *Cyrano's* satiric wit. The three play very confidently off one another, and set the tone for the production as a whole.

*Cyrano* is a romantic play in subject as well as outlook from beginning to end, and it requires a certain amount of tolerance from modern audiences for its naivete. Yet the acting style in *Cyrano* is far more naturalistic than it is in *Great Expectations*. This points up a real difference in directorial understanding of what the respective works are about. Gilbert obviously feels that Rostand's vision of the world is worth serious consideration, and so he brings a seriousness of purpose to *Cyrano* that heightens its drama while allowing the natural humor of Rostand's script to elicit its own laughs. The humor is there, and there's no need to resort to pratfalls to pull it out. Kanee, on the other hand, seems to lack faith in the validity of Dickens's vision. The result is that at its heart *Cyrano* is serious business, whereas in terms of heart, *Great Expectations* is business alone. ●

# Right on target

by Don Meyer

The Public Broadcasting System (KTCA, Ch. 2) has an answer to the summer rerun rut: an eight-week series called *Alive From Off Center*, jointly produced by KTCA and the Walker Art Center. These weekly half-hour programs (premiering July 1 at 9 p.m.) will offer a sampling of today's best dance, music, theater, and video artists working with video technology.

As the title of the series suggests, the program will feature artists who have generally functioned on the fringe of the cultural mainstream. The shows will include artists as diverse as composer/musician David Byrne (who also wrote the program's title song), filmmaker Shirley Clarke, dancer/choreographer Karole Armitage, and performance artist Laurie Anderson.

Melinda Ward, executive producer of *Alive From Off Center*, says the idea for the series gelled in late 1982. Before that, many programs produced by independent filmmakers and television stations had never received widespread exposure. "It was a matter of calling up artists whose works we admired, and they recommended others whose works they



Melinda Ward and Tom Adair

respected," Ward says. "We looked at videotape works that curators from art museums around the country sent to us. We had to eliminate some very fine

shows because they did not fit into the framework of the series. There were probably about 100 works that were viewed in order to come up with 20 works for the

series."

With the exception of the actor/monologist Spalding Gray program on August 12 (which was created and produced locally), all of the shows for the first season were purchased outright for the series. Beginning with the second season next year, all of the productions will be originally produced for the series. Ward, media director at Walker Art Center, will be leaving that post at the end of this month to devote full-time energy to the series's subsequent seasons. She will be based at KTCA but will retain ties to the Walker to acquire new works. "One of our aims is to stimulate new production by KTCA, but also to help independent producers and public television stations make this kind of work and get it produced," Ward says.

One interesting collaboration for the series is the video presentation of Sam Shepard's play, *Tongues*, performed by Joseph Chaikin and directed by Shirley Clarke (July 29). As with many of Shepard's other plays, *Tongues* deals with a character's emotional autobiography rather than a progression of external events dramatized on stage.

Chaikin is seated on a chair on stage and recounts for the camera his hopes, fears, and dreams. Clarke uses video techniques to mirror Chaikin's feelings. For instance, when his thoughts turn deeply introspective, his face diminishes in size on the screen. As Chaikin's thoughts become frantic, the size of his face increases, dominating the screen.

Clarke, a renowned filmmaker for more than 25 years, has worked extensively in video since 1969. "It has given me a tool. I

fell in love with video and its potential and imagery. I like the fact that it can be super-real or real," Clarke says.

The videotape of *Tongues* was produced by Clarke in 1981 along with a companion piece *Savage Love*, also written by Shepard. Clarke began by producing a traditional videotape of Chaikin performing the role. "We started by doing it all in sequence. The action would never stop. It was never going to dissolve in and out. It was going to happen in an organic way," Clarke says.

Clarke took the videotape to a production house in Los Angeles, where she superimposed the desired video effects. "It was an effort to try to synchronize the feelings with the visual effects," Clarke says.

Another intriguing show in the series is the dance video *Parafango* (July 8), with choreography by Karole Armitage, video work by Charles Atlas, and music composed by David Linton. This video echoes much of what is currently seen on music television with its wildly disparate images, non-sequential narrative, and illogical editing. The show depicts, among other things, a punk costume party gone awry and a dancer in a studio, breaking loose from formality. In an offhanded manner, Armitage depicts the potential anarchy that lies latent beneath social conventions.

While the shows in the series are somewhat uneven in quality, they are always engaging. What *Alive From Off Center* primarily offers is the opportunity for viewers to see the growth of the burgeoning art form of video and the directions these artists are taking it. ●

# Dancing on the Big Muddy

by Wendy Oliver

Tempestuous weather nearly postponed *Solstice Falls on Friday*, an outdoor dance choreographed by Marylee Hardenbergh, but by 8 p.m., the rain had stopped and the clouds had lifted. Hardenbergh's tribute to

the summer solstice was an "art event" of note for its originality and grand scale. Some 300 people (including a noticeable smattering of babies) gathered for this festive occasion on the south end of the Third Avenue Bridge in Minneapolis. There they witnessed a 15-minute, one-time-only dance work.

Hardenbergh's piece took place on the mooring cells of the Upper St. Anthony Falls lock and dam on the Mississippi River. A mooring cell is a round, concrete platform, some 20 feet in diameter, that sits in the river. Nine of these cells, 60 feet apart, served as stages for as many dancers, one to a cell. Imagine a dance in which some of the participants are 600 yards apart, and you'll understand the scope of this piece.

Hardenbergh dealt successfully with some elements of her choreographic environment. The audience heard the music via "boom boxes" tuned to KFAI; dancers wore transistor radios with headphones.

The large, hooped costumes emphasized the circular nature of the dance and made the dancers more readily visible. Brightly colored, two-toned fabric stretched over a curved frame gave the appearance of a bat, a bird, or at

times, a sailboat. The play of the wind on these "sails" was another effective feature.

Despite these enhance costumes, the dancers were dwarfed by their context. Given the dam and waterfall off to the left, the bridges ahead, and the Minneapolis skyline above, we needed to see movement that was both strong and coherent. Some of the time we got it. The moments that worked best were those when a movement was passed, Busby Berkeley style, from dancer to dancer down the long line. This served to draw the viewer's eye in a logical progression from cell to cell—a relief from the difficult task of attempting to watch all (or even most) dancers simultaneously. Another effective section had three groups of three dancers in unison, performing wide, circular arm movements accompanied by leaps and jumps.

Because of the great distance of the audience from the dancers, the specifics of the movements were much less important than the overall shapes created by the dancers and their costumes. For the most part, Hardenbergh chose continuous grand, circular movement that showed the costumes to advantage. The addition

of selective stillness could have enhanced this effect and also provided contrast and formal coherence.

David Means's original score was a lovely, seamless flow of held chords and arpeggios. Hardenbergh, however, seemed to have something different in mind when she choreographed her piece. Means's music blended into the environment, whereas Hardenbergh's movement "dressed it up."

Due to the large scope of the dance, the impact of each section took some time to perceive. It was as if we were in a slightly different time zone from the dancers, and thus suffered a lag between visual message sent and visual message received. Lengthening the sections could have helped this problem, and indeed, the dance seemed short. (Oh, gee. It's over already?) It's not often that adding length to a dance will enhance it—usually, it is quite the opposite—but this was one such occasion.

*Solstice Falls on Friday*, while not totally problem-free in the artistic sense, was thoroughly enjoyable as a unique event. This kind of creativity makes summer in Minneapolis a pleasure. ●



Photo/Par Breinhagen

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# MUSIC

## Never too old to jam

Editor's note: Art Hodes and Bud Freeman will perform a "Musical Memories" concert on Sat. (8:15 p.m.) at O'Shaughnessy Auditorium.

by David H. Adams

Chicago. The Windy City. Known as much for Capone as for the Daley Machine. In the first decade of the 20th century it was the nexus of ragtime, or that new "jig piano" playing, as it was called. During World War I boogie woogie would come roaring from the cultural hangers of this musical fueling ground of Louis Armstrong and Earl Hines, seeding the receptive, fertile imaginations of kids like Bud Freeman and Art Hodes.

Along with titans like Lester Young, Coleman Hawkins, and Ben Webster, Bud Freeman was one of the original tenor saxophonists of the pre-bop era. As his recently reissued early '50s Prestige date with Duke Ellington trumpeter Shorty Baker, *The Bud Freeman All-Stars*, makes clear, he had a warm, full swinging tone that suggests the gregarious nature of the man. After a false start on alto at 16, Freeman started playing tenor at 18. But it was at the tender age of eight that this glimmering child first discovered his muse. "My father brought back some drum sticks from the Spanish American War," he recalls. "When my mother or any of my aunts or uncles would play the piano I would play along with them, and they seemed to think I had a pretty good beat."

Freeman was one of the Austin High Gang—young white musicians who in the '20s would travel to Chicago's robust South



Art Hodes stays away from the cracks

Side, as if on a pilgrimage to Mecca, looking for the music that would eventually fill their spirits for a lifetime. "We didn't call it jazz though," maintains Freeman, "and neither did the black musicians from whom we learned the music."

For Freeman, Chicago's black South Side was a sparkling treasure house that taught him much about life. "The black musicians were really wonderful to us. Now here they were, they were allowed none of the privileges of the white man, and yet when we whites went to the South Side to hear the music, they treated us beautifully."

He credits the all-white New Orleans Rhythm Kings as being his first jazz influence, but one listen to the flame-throwing sound of King Oliver—with that "unknown" second cornetist, Louis Armstrong—switched his allegiance. "Once we heard the King Oliver band we never went back to the white style of playing," says Freeman.

The big band swing era was then in its infancy, and Freeman quickly climbed aboard America's new "pop" music. In 1928 Freeman hooked up with Bud Pollock's 10-piece group, and in 1935, with Roger Wolf-Kahn. The war interrupted Freeman's unfet-

tered virtuosity, and when he returned a musical storm was brewing that would change not only the face of jazz, but all American music.

Monk. Diz. Bird. Max. Powell. These were the cats conjuring a new, strang "bebop" brew in Harlem. Though Freeman marveled at the skills and courage of these soaring new young jazz turks, he remained true to his roots. "I had been playing my own style all those years, and I had to believe in that. If a man is truly an artist, or if he wants to be an artist, he has to believe in what he does and he has to stay with it. If one changes his style every six months, he probably doesn't have anything to say himself."

In 1954 Freeman left the confines of the U.S. to tour in Germany with the Newport Jazz Festival. Economic hard times for jazz musicians in the states made him decide to set up camp in England in 1958. He didn't return to Chicago until 1981. Through it all—gig or no—he's managed to pick up the sax and blow for at least an hour a day. "I love it more now than when I had to play in the big bands, because with them you had to play along with the arrangement. I really didn't get to express what I felt about music. Now I have more freedom."

His latest LP, *The Real Bud Freeman 1984*, shows Freeman's still got a glide in his stride, a dip in his hip, and a sweet, quivering vibrato—not to mention an affection for classy standards by the likes of Rodgers & Hart ("My Romance"). "They were brilliant musicians," says Freeman. "We naturally adapted our styles to those lovely songs. One of my favorites was Just One Of Those Things by Cole Porter—he was a God to me. Gershwin was a genius. America is now beginning to realize that the only true art she ever had was jazz music."

Pianist Art Hodes (another Chicagoan) has a wonderful new album out on Sackville, *South Side Memories*. The record features solo improvisations and embellishments on the themes of

"Kid" Okry and Jelly Roll Morton, as well as originals. Hodes has an angular facility with the ivories that suggests a man moving gingerly, yet lovingly back through time to recapture a portion of his youth.

"I thought of all the things that influenced me on the South Side," he says slowly, "having met Bessie Smith and having heard the affect she had on the music. Louis Armstrong and Jelly Roll Morton, and all the tunes they produced. I expressed my identification with having been around when this music was being created."

Hodes remembers those timeless, precious moments as if they happened just this morning, playing the Jewish and Italian weddings, the dime-a-dance gigs, being showed the ropes by Louis Armstrong—and, making some money. He also remembers the influences of stride pianist James P. Johnson, Earl Hines, and especially Art Tatum. "With his ability and knowledge of the piano, he had to impress you. He was so far ahead of everybody else. He wasn't my only influence, but he certainly impressed me and made me feel like I should go out and study some more."

Because of the imposition of segregation, Hodes couldn't perform with his idols, so he took his knowledge back to a bunch of little clubs on the North Side that have since faded from real estate ledgers. "There were bars, and you'd climb 25 stairs, and there was a club," he says. "Some places you'd knock on the door and they'd look out and you'd say 'Benny sent me,' well, if Benny sent you, you were all right." (Benny meaning Goodman).

As with many of the sparkling pianists of the day, Hodes had a disdain for big bands. He considers his greatest artistry to have been accomplished with the sultans of the clarinet: Goodman, Pee Wee Russell, and New Orleans immortal Sidney Bechet. "Audiences are much more aware of jazz these days," he says. "I'm satisfied playing the kind of music I play. I was born into it, and I've been stamped with it."

## Diggin' the Valley of the Dead

by Christopher L. Kuffel

Sometimes a band is more than a band. Like *Rocky Horror* is more than a movie and the Kentucky Derby is more than just another horse race, the Grateful Dead have stepped over the borders of what you expect a band to be. It's true that a good band should have some catchy tunes—The Grateful Dead have a slew of those. It's also necessary that a good band put on impressive concerts and be able to capture their own special magic on vinyl—two checks there. And most important of all, a band must have fans. The Grateful Dead have one of the most dedicated followings that ever put a diamond to the vinyl or laid out cash for concert tickets. And those fans, the Dead Heads, were out in droves for last weekend's two concerts at Alpine Valley in Wisconsin.

A review of the shows might go two ways if it were written by a true Dead Head. Either it would be one word long—"Great!" or it would turn into a week-long discussion. If you went with the long version, sooner or later you'd get around to the unique beauty of Jerry Garcia's (affectionately known as the "fat man" since he put on a couple of dozen pounds of flab) guitar work. Not to leave out the other guitarist, Bob Weir (Bob or Bobby to the incrowd), you'd hear reflections on his startlingly fresh stage pres-

ence and sharp rhythm work. By the time the discussion had covered that ground, you'd have already heard that the first show was a tad short, the sound was good but not quite up to the Dead's impeccable standards (excusable since it was the first concert of this tour), and that there were a number of surprises, including a slick "Mr. Fantasy" in the second show. The review might end up with a brief comment on the relationship between the song list and Jerry's bio-rhythms—keeping Bobby's horoscope chart in mind.

If you get the picture that Dead Heads are a bit more involved with the band than are most other music listeners, you're right. Except for the dedicated Madonna Wanna Be or the weird 12-year-old down the block who wants to be like Boy George or worse yet, the golden-maned maniac from Twisted Sister, you'd be at a loss to find a fan more fanatic.

In the case of the Dead Heads it's not just another case of a skinny-legged kid with overactive hormones and an acquired fetish for black leather and studs wanting to be like his favorite star. Dead Heads (or Jerry's Kids, as they're also known) range in age from toddler to geriatric, with even a few acknowledged Dead Head dogs wandering through the crowd clad in a single bandanna.

Last weekend's crowd, swathed in a sartorial rainbow of tie-dye and relic rags, was as diverse as

the long list of hometowns they hailed from. Dead Heads come from all over the country, with California, Colorado, and the East Coast being over-represented. Many of the true hard-core see every show of the tour, camping wherever they can in between. Not all Dead Heads are ragged hippie-types or white flower children either. The parking lot at Alpine had more than a handful of BMW's, Cadillac's, expensive camping rigs, and other symbols of affluence.

Being a Dead Head is being in a family that happens to include the band. You might have a close personal respect for Jerry or Bob, Phil Lesh (bass), or the drummer Bill Kuztzmann and know their names, but you still make them the dinner table for everybody else. Mydland, he says, "it's not just the band, it's the family. Once in a while, always in the family."

What sort of band could elicit such strong feelings for 20 years? Well, it's kind of hard to pin them down. With 23 albums to date, they've covered a lot of ground. They had success with a country album, *Workingman's Dead*; they play acid rock; dabble in bluegrass; do a list of blues a mile long; do not forget their trademark traditionals; their pop-flavored tunes, jazzy originals, bass slappin' funk, and something they call "space." Their discography is quite lengthy when you include solo ventures,

and reliable sources claim that every concert the Grateful Dead have ever played is captured on bootlegged tapes. The Dead are one band that does not discourage bootlegging of their concerts. In fact, they promote it. At last week's Alpine Valley show the best section in the stadium was reserved for "tapers." A few hundred people had recorders running. When the last of the crowd filed out of the stadium they were told to bring their tapes to the concert grounds to be scanned into systems all over the place.

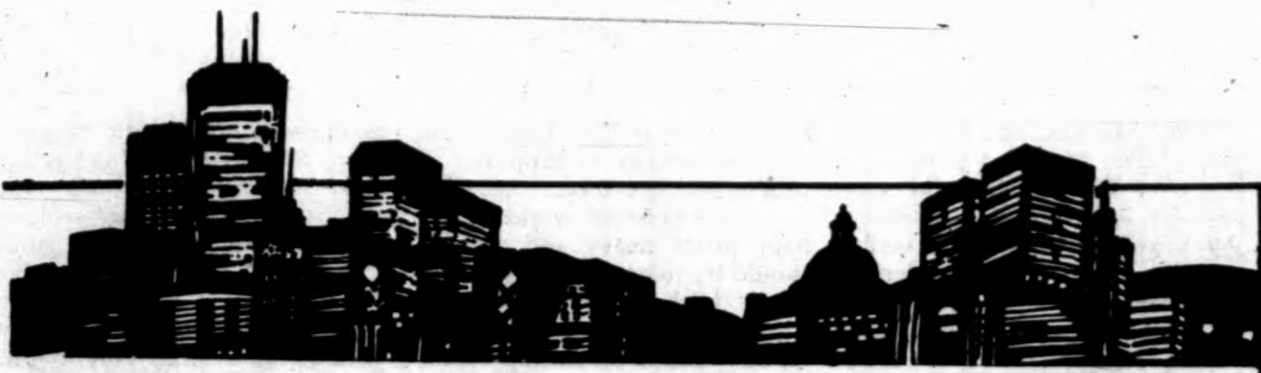
Understanding the Grateful Dead is not so simple as keeping track of their roots and their music. A time when the band was considered the epitome of the Age of Aquarius, the case of the Grateful Dead they now stand as a new world dawning. The part of the engine that drives it up with slogans and dreams is a simple, but powerful style, and grace. It's tacked on every way out of San Francisco, the Grateful Dead became a symbol of where the peace generation thought it wanted to go. The Dead was expressed in the aural world, as Ken Kesey's Acid Tests more than pointed out. Following the crazy map drawn by the patriarch of the Beat Generation, Kerouac, they ventured into the new worlds opened up by psychedelic drugs.

The years have taken their toll on the band. Founding member Ron "Pig Pen" McKernan drank

himself to death by 1973, and one-time band member Keith Godchaux was killed in an automobile accident a few years ago. But through it all the band has hung together. Recently Jerry Garcia was arrested for allegedly free-basing cocaine in his car in Golden Gate Park in San Francisco. There were rumors that he had a sizable sum of cash in the car at the time. Some thought that he might follow in the tracks of David Crosby and Stacy Knech, and end up doing some time in the big house, but what happened in the hushed-up case was back playing last weekend.

For the last decade the Dead have been touring at a frantic pace—up to four tours a year, with 20 to 30 shows a tour. With all that stage time you'd expect the band to be smooth, and they are. When the Dead start into one of their classic tunes or swing into one of the between-songs bridges that sends the crowd into a freaked-out frenzy, you're left with the impression that they have become a single entity. They are no longer six musicians; they are a living, breathing music machine, well-oiled, fully fueled.

From time to time there are rumors that the band is breaking up, but so far they have only taken a sabbatical or two. But really, how could they break up? After all, once in the family, always in the family—right? ●



JUNE 28-JULY 4, 1985

## DATELINES

### The Reel Thing

**Duck Soup**, Fri.-Sat. (7:30 p.m.), West Bank Bijou, Willey Hall, U of M. "We're in a mess, folks, we're in a mess..." The mess is, of course, Groucho's assessment of, among other things, the current situation in Freedonia, the fact that there are four men left (the Marx Bros.) and only one woman, and that the woman just mentioned is Margaret Dumont—and she's singing. Who knew that a mess could be so much fun?

**Maria's Lovers**, Fri.-Thurs. (7:30, 9:30 p.m.; matinees Sat.-Sun. 5:30 p.m.), U Film Society, Bell Museum Aud., U of M. For those who thought Andrei Konchalovsky's remarkable film about extreme love was going to leave before you got a chance to see it, don't worry. It's being held over for another week.

**Portrait of Teresa**, Fri. (8 p.m.), Film in the Cities, FITC Gallery, St. Paul. Cuban director Pastor Vega's version of *An Unmarried Woman*. Apparently there's been a lot of marital turbulence going on down there since the revolution.

**Desperately Seeking Susan & Stranger Than Paradise**, Fri.-Sat. (5:30, 7:35, 9:25 p.m.), Uptown Theatre, Mpls. Forget about the Madonna hype and see Susan Seidelman's quirky film about a woman's lack of identity and the lengths she goes to in trying to look like a slut. Of course, the real reason to be inside on a weekend night is to see Jim Jarmusch's *Stranger Than Paradise*. We don't know if it's truly stranger than paradise, but it's a hell of a lot more fun. Go.

**Artie Shaw: Time Is All You've Got & Bix Ain't None Of Them Play Like Him Yet**, Fri. & Sun. (Shaw: 7:30, 9:30 p.m.; Bix: 2 p.m., Sun.), Walker Art Center, Mpls. Many people may not be familiar with jazz legend Artie Shaw, which is sort of amazing considering how outspoken he is. Personality aside, he blows a mean stick. Filmmaker Brigitte Berman captured the words and art of Shaw on film. And if that weren't enough, she also made a documentary on another jazz great: Bix Beiderbecke. For fans of *Young Man With a Horn*, this is better because it's the real thing (as opposed to Harry James dubbing for Kirk Douglas). Go—and meet Berman in person, 'cause she'll be at both screenings.

**Masque of the Red Death & The Phantom of the Opera**, Tues.-Wed. (8 p.m.), Minneapolis Institute of Arts, Pillsbury Aud. This isn't the feature-length *Masque* with Vincent Price, but a 10-minute animated and award-winning

version by Pavao Stalter. Throw in Lon Chaney's classic performance as a much-deformed actor/romantic in *Phantom of the Opera*, and you've got quite a ghoulish evening.

**Animals Are Beautiful People**, Tues.-Wed. (5:35, 7:30, 9:25 p.m.), Uptown Theatre, Mpls. From Jamie Uys (director of the current, and some might say endless, hit *The Gods Must Be Crazy*) comes a documentary on the more noble beasts of this best of all possible worlds. It turns *Wild Kingdom* on its ear.

**The Women & Adam's Rib**, Thurs. (5, 7:35, 9:35 p.m.) Uptown Theatre, Mpls. Two films by George Cukor. In *The Women*, Rosalind Russell, Joan Fontaine, Norma Shearer ("Mrs. Irving Thalberg to you"), and Joan Crawford try to out-bitch each other with Paulette Goddard stealing the show. In the second feature, Katharine Hepburn and Spencer Tracy prove that not all's fair in love and war, but anything goes in court.

### Center Stage

**The Skin of Our Teeth**, Balancing Act Productions, Ordway Studio Theatre, St. Paul. 333-0159. Runs Fri.-Sat. (8 p.m.), Sun. (2 p.m.). Wilder's rarely produced wild-side look at the history of mankind gets an added twist in this production, which uses disabled as well as abled actors. Go, it's well worth a look, but keep your toes in.

**Key Exchange**, Theatre in the Round, 245 Cedar Ave., Mpls. 333-3010. Runs Fri.-Sat. (8 p.m.), Sun. (7 p.m.) through July 21. We already know that commitment is merely a Victorian vestige and love's another no-no in these oh-so-enlightened times, but at least Kevin Wade's play will recap the situation wittily.

**The Baby Boomers: The Woodstock Generation at Midlife**, Dudley Riggs' ETC., 1430 Washington Ave., S., Mpls. 332-6620. Opens Wed., July 3, runs Wed.-Sat. (8 p.m.) through Sept. 21. If you've forgotten the past four decades (including Hula Hoops, the Beav, Vietnam, and all that other fun stuff), those laughin' loons from Dudley's will be more than happy to remind you.

**Feline Friends & Change at Jamaica**, At The Foot of The Mountain, 2000 S. 5th St., Mpls. 375-9487. Wed., July 3 (7:30 p.m.). The first, by Jaqueline Kahn, deals with the reunion of two college friends. The second, by Ronni Brenner, is a dialogue between an actress and a housewife. Sounds like a motley crew to us.

**West Side Story**, Chanhassen Dinner Theatres, Chanhassen. 934-1500. Runs Tues.-Sun. through August 30. Call for times. America's answer to *Romeo and Juliet*, *West Side Story* is also still one of the most energized, innovative musicals around, and after 28 years it still beats the taps off anything on Broadway today. Go.

### Sound Effects

**Chet Atkins**, Fri. (8 p.m.), Ordway Music Theatre, St. Paul. Mellow out with Mr. Nimbleringers. Chester is living proof that 10 fingers and six strings add up to some fine picking if not a lot of grinning.

**Limited Warranty**, Fri. (8:30 p.m.), Radisson South Great Hall, Bloomington. Fresh from a surprise opening spot for Tom Petty and the Heartbreakers and no doubt with new haircuts, these *Star Search* winners are celebrating the release of their new single, "This Is Serious" b/w "Never Enough."

**Sons of the Young Pioneers**, Fri. 7th Street Entry. The Warheads aren't dead; they're just Red and on a new dusty trail. Don Holzschuh, Chris Osgood, Dave Ahl, Hugo Klaers, and more take a shot at cowboy songs and communist anthems. Git along and git down.

**Ellen Lease & Pat Moriarty Ensemble**, Sat. (8 p.m.), Walker Art Center Auditorium, Mpls. The West Bank School of Music's Jazz Composer series comes to a close with pianist Ellen Lease joining Pat Moriarty on sax, Robert Rumbolz on trumpet, and Homer Lambrecht on trombone.

**Stanley Clarke**, Sun., First Avenue. Stanley Clarke is God. Or at least that's what folks have been sayin' since the mid-'70s, when albums like *I Wanna Play For You* showed Clarke exploring and expounding upon the virtuosic, near-cinematic bassistry of Sly and the Family Stone's Larry Graham, and funk-fusion pioneer Michael Henderson. Clarke's latest album, *Find Out*, is filled with as much pop drive as righteous funk, but the bass solo in the so-so rap remake of Springsteen's "Born in the U.S.A." is a blistering, perfectly concise account of the fire Clarke can generate in concert.

**The Minneapolis Chamber Symphony**, Sun., Willey Hall, University of Minnesota. Violinist Young-Nam Kim is featured in the performance of Mozart's "Violin Concerto in D."

**The Minnesota Orchestra**, Tues. (9:20 p.m.), Honeywell Plaza; Wed. (8:45 p.m.), Metrodome; Thurs. (8:45 p.m.), on the steps of

## CHECK, PLEASE



Photo/Per Brinshagen

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the state Capitol. Yup, it's that time again—time to celebrate the birth of our nation. And what better way than with the strains of the Orchestra wafting through the aroma of hot dogs and apple pie and the crack of baseball bats, with Nathan Hale, Thomas Jefferson, and Sophie Riddle smiling benignly from the cloudy heavens? After the concerts, bring along a volume of Proust: there'll be fireworks, and you can read by the rockets' red glare. Hi, Mom.

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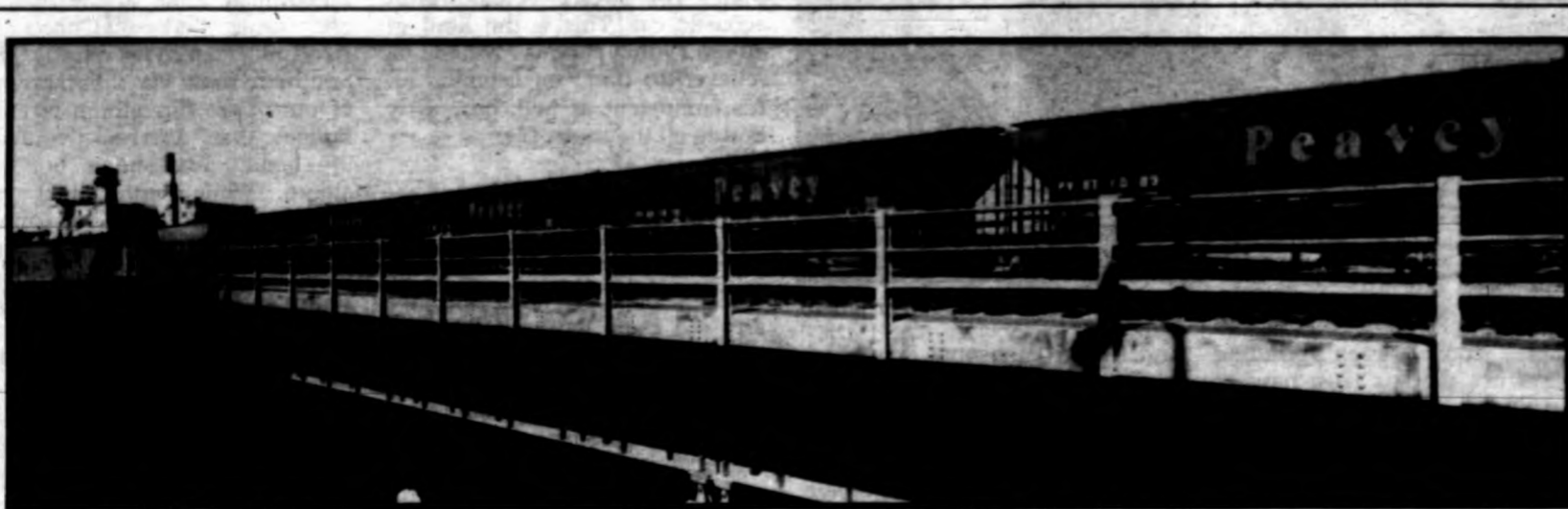
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MUSIC

# Never too old to jam

**Editor's note:** Art Hodes and Bud Freeman will perform a "Musical Memories" concert on Sat. (8:15 p.m.) at O'Shaughnessy Auditorium.

by David H. Adams

Chicago. The Windy City. Known as much for Capone as for the Daley Machine. In the first decade of the 20th century it was the nexus of ragtime, or that new "jig piano" playing, as it was called. During World War I boogie woogie would come roaring from the cultural hangers of this musical fueling ground of Louis Armstrong and Earl Hines, seeding the receptive, fertile imaginations of kids like Bud Freeman and Art Hodes.

Along with titans like Lester Young, Coleman Hawkins, and Ben Webster, Bud Freeman was one of the original tenor saxophonists of the pre-bop era. As his recently reissued early '50s Prestige date with Duke Ellington trumpeter Shorty Baker, *The Bud Freeman All-Stars*, makes clear, he had a warm, full swinging tone that suggests the gregarious nature of the man. After a false start on alto at 16, Freeman started playing tenor at 18. But it was at the tender age of eight that this glimmering child first discovered his muse. "My father brought back some drum sticks from the Spanish American War," he recalls. "When my mother or any of my aunts or uncles would play the piano I would play along with them, and they seemed to think I had a pretty good beat."

Freeman was one of the Austin High Gang—young white musicians who in the '20s would travel to Chicago's robust South



Art Hodes stays away from the cracks

Side, as if on a pilgrimage to Mecca, looking for the music that would eventually fill their spirits for a lifetime. "We didn't call it jazz though," maintains Freeman, "and neither did the black musicians from whom we learned the music."

For Freeman, Chicago's black South Side was a sparkling treasure house that taught him much about life. "The black musicians were really wonderful to us. Now here they were, they were allowed none of the privileges of the white man, and yet when we whites went to the South Side to hear the music, they treated us beautifully."

He credits the all-white New Orleans Rhythm Kings as being his first jazz influence, but one listen to the flame-throwing sound of King Oliver—with that "unknown" second cornetist, Louis Armstrong—switched his allegiance. "Once we heard the King Oliver band we never went back to the white style of playing," says Freeman.

The big band swing era was then in its infancy, and Freeman quickly climbed aboard America's new "pop" music. In 1928 Freeman hooked up with Bud Pollack's 10-piece group, and in 1935, with Roger Wolf-Kahn. The war interrupted Freeman's unfet-

tered virtuosity, and when he returned a musical storm was brewing that would change not only the face of jazz, but all American music.

Monk. Diz. Bird. Max. Powell. These were the cats conjuring a new, strang "bebop" brew in Harlem. Though Freeman marveled at the skills and courage of these soaring new young jazz turks, he remained true to his roots. "I had been playing my own style all those years, and I had to believe in that. If a man is truly an artist, or if he wants to be an artist, he has to believe in what he does and he has to stay with it. If one changes his style every six months, he probably doesn't have anything to say himself."

In 1954 Freeman left the confines of the U.S. to tour in Germany with the Newport Jazz Festival. Economic hard times for jazz musicians in the states made him decide to set up camp in England in 1958. He didn't return to Chicago until 1981. Through it all—gig or no—he's managed to pick up the sax and blow for at least an hour a day. "I love it more now than when I had to play in the big bands, because with them you had to play along with the arrangement. I really didn't get to express what I felt about music. Now I have more freedom."

His latest LP, *The Real Bud Freeman 1984*, shows Freeman's still got a glide in his stride, a dip in his hip, and a sweet, quivering vibrato—not to mention an affection for class standards by the likes of Rodgers & Hart ("My Romance"). "They were brilliant musicians," says Freeman. "We naturally adapted our styles to those lovely songs. One of my favorites was 'Just One of Those Things' by Cole Porter—he was a God to me. Gershwin was a genius. America is now beginning to realize that the only true art she ever had was jazz music."

Pianist Art Hodes (another Chicagoan) has a wonderful new album out on Sackville, *South Side Memories*. The record features solo improvisations and embellishments on the themes of

"Kid" Okry and Jelly Roll Morton, as well as originals. Hodes has an angular facility with the ivories that suggests a man moving gingerly, yet lovingly, back through time to recapture a portion of his youth.

"I thought of all the things that influenced me on the South Side," he says slowly, "having met Bessie Smith and having heard the affect she had on the music. Louis Armstrong and Jelly Roll Morton, and all the tunes they produced. I expressed by identification with having been around when this music was being created."

Hodes remembers those timeless, precious moments as if they happened just this morning, playing the Jewish and Italian weddings, the dime-a-dance gigs, being showed the ropes by Louis Armstrong—and, making some money. He also remembers the influences of stride pianist James P. Johnson, Earl Hines, and especially Art Tatum. "With his ability and knowledge of the piano, he had to impress you. He was so far ahead of everybody else. He wasn't my only influence, but he certainly impressed me and made me feel like I should go out and study some more."

Because of the imposition of segregation, Hodes couldn't perform with his idols, so he took his knowledge back to a bunch of little clubs on the North Side that have since faded from real estate ledgers. "There were bars, and you'd climb 25 stairs, and there was a club," he says. "Some places you'd knock on the door and they'd look out and you'd say 'Benny sent me,' well, if Benny sent you, you were all right." (Benny meaning Goodman).

As with many of the sparkling pianists of the day, Hodes had a disdain for big bands. He considers his greatest artistry to have been accomplished with the sultans of the clarinet: Goodman, Pee Wee Russell, and New Orleans immortal Sidney Bechet. "Audiences are much more aware of jazz these days," he says. "I'm satisfied playing the kind of music I play. I was born into it, and I've been stamped with it."

# Diggin' the Valley of the Dead

by Christopher L. Kuffel

Sometimes a band is more than a band. Like *Rocky Horror* is more than a movie and the Kentucky Derby is more than just another horse race, the Grateful Dead have stepped over the borders of what you expect a band to be. It's true that a good band should have some catchy tunes—The Grateful Dead have a slew of those. It's also necessary that a good band put on impressive concerts and be able to capture their own special magic on vinyl—two checks there. And most important of all, a band must have fans. The Grateful Dead have one of the most dedicated followings that ever put a diamond to the vinyl or laid out cash for concert tickets. And those fans, the Dead Heads, were out in droves for last weekend's two concerts at Alpine Valley in Wisconsin.

A review of the shows might go two ways if it were written by a true Dead Head. Either it would be one word long—"Great!" or it would turn into a week-long discussion. If you went with the long version, sooner or later you'd get around to the unique beauty of Jerry Garcia's (affectionately known as the "fat man" since he put on a couple of dozen pounds of flab) guitar work. Not to leave out the other guitarist, Bob Weir (Bob or Bobby to the in-crowd), you'd hear reflections on his startlingly fresh stage pres-

ence and sharp rhythm work. By the time the discussion had covered that ground, you'd have already heard that the first show was a tad short, the sound was good but not quite up to the Dead's impeccable standards (excusable since it was the first concert of this tour), and that there were a number of surprises, including a slick "Mr. Fantasy" in the second show. The review might end up with a brief comment on the relationship between the song list and Jerry's bio-rhythms—keeping Bobby's horoscope chart in mind.

If you get the picture that Dead Heads are a bit more involved with the band than are most other music listeners, you're right. Except for the dedicated Madonna Wanna Be or the weird 12-year-old down the block who wants to be like Boy George or worse yet, the golden-maned maniac from Twisted Sister, you'd be at a loss to find a fan more fanatic.

In the case of the Dead Heads it's not just another case of a skinny-legged kid with overactive hormones and an acquired fetish for black leather and studs wanting to be like his favorite star. Dead Heads (or Jerry's Kids, as they're also known) range in age from toddler to geriatric, with even a few acknowledged Dead Head dogs wandering through the crowd clad in a single bandanna.

Last weekend's crowd, swathed in a sartorial rainbow of tie-dye and relic rags, was as diverse as

the long list of hometowns they hailed from. Dead Heads come from all over the country, with California, Colorado, and the East Coast being over-represented. Many of the true hard-core see every show of the tour, camping wherever they can in between. Not all Dead Heads are ragged hippie-types or wilting flower children either. The parking lot at Alpine had more than a handful of BMW's, Cadillacs, expensive camping rigs, and other status symbols.

Being a Dead Head is like being in a family that happens to include the band. You might have a close fraternal respect for Jerry, or Bobby, Phil Lesh (bass), or the drummers Bill Kreutzmann and Mickey Hart. But you'd still make room at the dinner table for keyboardist Brent Mydland if he stopped by, letting it pass that he had only joined the band four or five years ago. Once in the family, always in the family—right?

What sort of band could elicit such strong feelings for 20 years? Well, it's kind of hard to pin them down. With 23 albums to date, they've covered a lot of ground. They had success with a country album, *Workingman's Dead*; they play acid rock; dabble in bluegrass; do a list of blues a mile long, not to forget their trademark traditional; their pop-flavored tunes, jazzy originals, bass slappin' funk, and something they call "space." Their discography is quite lengthy when you include solo ventures,

and reliable sources claim that every concert the Grateful Dead have ever played is captured on bootlegged tapes. The Dead are one band that does not discourage bootlegging of their concerts. In fact, they promote it. At last week's Alpine Valley show the best section in the stadium was reserved for "tapers." A few hundred people had recorders running. When the last of the crowd filed out of the stadium they were greeted by replays of the concert blaring from stereo systems all over the parking lot.

To understand the Grateful Dead you have to keep in mind that they have their roots planted firmly in the '60s. A time when the Victorian primness of the '50s melted into the paisley and tie-dyed psychedelia of the Age of Aquarius. In the case of the Grateful Dead they not only watched a new world dawn; they were part of the engine that raised it up. With slogans of love, dreams of a simple agrarian lifestyle, and peace symbols tacked on every wall out in San Francisco, the Grateful Dead became a symbol of where the paisley generation thought it wanted to go. The Dead were explorers in the aural world, as Ken Kesey's Acid Tests more than point out. Following the crazy map drawn by the patriarch of the Beat Generation, Kerouac, they ventured into the new worlds opened up by psychedelic drugs.

The years have taken their toll on the band. Founding member Ron "Pig Pen" McKernan drank

himself to death by 1973, and one-time band member Keith Godchaux was killed in an automobile accident a few years ago. But through it all the band has hung together. Recently Jerry Garcia was arrested for allegedly free-basing cocaine in his car in Golden Gate Park in San Francisco. There were rumors that he had a sizable sum of cash in the car at the time. Some thought that he might follow in the tracks of David Crosby and Stacy Keach, and end up doing some time in the big house, but whatever happened in the hushed-up affair, he was back playing last weekend.

For the last decade the Dead have been touring at a frantic pace—up to four tours a year, with 20 to 30 shows a tour. With all of that stage time you'd expect the band to be smooth, and they are. When the Dead start into one of their classic tunes or swing into one of the between-songs bridges that sends the crowd into a freaked-out frenzy, you're left with the impression that they have become a single entity. They are no longer six musicians; they are a living, breathing music machine, well-oiled, fully fueled.

From time to time there are rumors that the band is breaking up, but so far they have only taken a sabbatical or two. But really, how could they break up? After all, once in the family, always in the family—right? ●

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INTENTIONAL DUPLICATION



JUNE 28-JULY 4, 1985

## DATELINES

### The Reel Thing

**Duck Soup**, Fri.-Sat. (7:30 p.m.), West Bank Bijou, Willey Hall, U of M. "We're in a mess, folks, we're in a mess..." The mess is, of course, Groucho's assessment of, among other things, the current situation in Freedonia, the fact that there are four men left (the Marx Bros.) and only one woman, and that the woman just mentioned is Margaret Dumont—and she's singing. Who knew that a mess could be so much fun?

**Maria's Lovers**, Fri.-Thurs. (7:30, 9:30 p.m.; matinees Sat.-Sun. 5:30 p.m.), U Film Society, Bell Museum Aud., U of M. For those who thought Andrei Konchalovsky's remarkable film about extreme love was going to leave before you got a chance to see it, don't worry. It's being held over for another week.

**Portrait of Teresa**, Fri. (8 p.m.), Film in the Cities, FITC Gallery, St. Paul. Cuban director Pastor Vega's version of *An Unmarried Woman*. Apparently there's been a lot of marital turbulence going on down there since the revolution.

**Desperately Seeking Susan & Stranger Than Paradise**, Fri.-Sat. (5:30, 7:35, 9:25 p.m.), Uptown Theatre, Mpls. Forget about the Madonna hype and see Susan Seidelman's quirky film about a woman's lack of identity and the lengths she goes to in trying to look like a slut. Of course, the real reason to be inside on a weekend night is to see Jim Jarmusch's *Stranger Than Paradise*. We don't know if it's truly stranger than paradise, but it's a hell of a lot more fun. Go.

**Artie Shaw: Time Is All You've Got & Bix: Ain't None of Them Play Like Him Yet**, Fri. & Sun. (Shaw: 7:30, 9:30 p.m.; Bix: 2 p.m., Sun.), Walker Art Center, Mpls. Many people may not be familiar with jazz legend Artie Shaw, which is sort of amazing considering how outspoken he is. Personality aside, he blows a mean stick. Filmmaker Brigitte Berman captured the words and art of Shaw on film. And if that weren't enough, she also made a documentary on another jazz great: Bix Beiderbecke. For fans of *Young Man With a Horn*, this is better because it's the real thing (as opposed to Harry James dubbing for Kirk Douglas). Go—and meet Berman in person, 'cause she'll be at both screenings.

**Masque of the Red Death & The Phantom of the Opera**, Tues.-Wed. (8 p.m.), Minneapolis Institute of Arts, Pillsbury Aud. This isn't the feature-length *Masque* with Vincent Price, but a 10-minute animated and award-winning

version by Pavao Stalter. Throw in Lon Chaney's classic performance as a much-deformed actor/romantic in *Phantom of the Opera*, and you've got quite a ghoulish evening.

**Animals Are Beautiful People**, Tues.-Wed. (5:35, 7:30, 9:25 p.m.), Uptown Theatre, Mpls. From Jamie Uys (director of the current, and some might say endless, hit *The Gods Must Be Crazy*) comes a documentary on the more noble beasts of this best of all possible worlds. It turns *Wild Kingdom* on its ear.

**The Women & Adam's Rib**, Thurs. (5, 7:35, 9:35 p.m.) Uptown Theatre, Mpls. Two films by George Cukor. In *The Women*, Rosalind Russell, Joan Fontaine, Norma Shearer ("Mrs. Irving Thalberg to you"), and Joan Crawford try to out-bitch each other with Paulette Goddard stealing the show. In the second feature, Katharine Hepburn and Spencer Tracy prove that not all's fair in love and war, but anything goes in court.

### Center Stage

**The Skin of Our Teeth**, Balancing Act Productions, Ordway Studio Theatre, St. Paul. 333-0159. Runs Fri.-Sat. (8 p.m.), Sun. (2 p.m.). Wilder's rarely produced wild-side look at the history of mankind gets an added twist in this production, which uses disabled as well as abled actors. Go, it's well worth a look, but keep your toes in.

**Key Exchange**, Theatre in the Round, 245 Cedar Ave., Mpls. 333-3010. Runs Fri.-Sat. (8 p.m.), Sun. (7 p.m.) through July 21. We already know that commitment is merely a Victorian vestige and love's another no-no in these oh-so-enlightened times, but at least Kevin Wade's play will recap the situation wittily.

**The Baby Boomers: The Woodstock Generation at Midlife**, Dudley Riggs' ETC., 1430 Washington Ave., S., Mpls. 332-6620. Opens Wed., July 3, runs Wed.-Sat. (8 p.m.) through Sept. 21. If you've forgotten the past four decades (including Hula Hoops, the Beav, Vietnam, and all that other fun stuff), those laughing loons from Dudley's will be more than happy to remind you.

**Feline Friends & Change at Jamaica**, At The Foot of The Mountain, 2000 S. 5th St., Mpls. 375-9487. Wed., July 3 (7:30 p.m.). The first, by Jaqueline Kahn, deals with the reunion of two college friends. The second, by Ronni Brenner, is a dialogue between an actress and a housewife. Sounds like a motley crew to us.

**West Side Story**, Chanhassen Dinner Theatres, Chanhassen. 934-1500. Runs Tues.-Sun. through August 30. Call for times. America's answer to *Romeo and Juliet*, *West Side Story* is also still one of the most energized, innovative musicals around, and after 28 years it still beats the taps off anything on Broadway today. Go.

### Sound Effects

**Chet Atkins**, Fri. (8 p.m.), Ordway Music Theatre, St. Paul. Mellow out with Mr. Nimbleringers. Chester is living proof that 10 fingers and six strings add up to some fine picking if not a lot of grinning.

**Limited Warranty**, Fri. (8:30 p.m.), Radisson South Great Hall, Bloomington. Fresh from a surprise opening spot for Tom Petty and the Heartbreakers and no doubt with new haircuts, these *Star Search* winners are celebrating the release of their new single, "This Is Serious" b/w "Never Enough."

**Sons of the Young Pioneers**, Fri. 7th Street Entry. The Warheads aren't dead; they're just Red and on a new dusty trail. Don Holzschuh, Chris Osgood, Dave Ahl, Hugo Klaers, and more take a shot at cowboy songs and communist anthems. Git along and git down.

**Ellen Lease & Pat Moriarty Ensemble**, Sat. (8 p.m.), Walker Art Center Auditorium, Mpls. The West Bank School of Music's Jazz Composer series comes to a close with pianist Ellen Lease joining Pat Moriarty on sax, Robert Rumbolz on trumpet, and Homer Lambrecht on trombone.

**Stanley Clarke**, Sun., First Avenue. Stanley Clarke is God. Or at least that's what folks have been sayin' since the mid-'70s, when albums like *I Wanna Play For You* showed Clarke exploring and expounding upon the virtuosic, near-cinematic bassistry of Sly and the Family Stone's Larry Graham, and funk-fusion pioneer Michael Henderson. Clarke's latest album, *Find Out*, is filled with as much pop drive as righteous funk, but the bass solo in the so-so rap remake of Springsteen's "Born In The U.S.A." is a blistering, perfectly concise account of the fire Clarke can generate in concert.

**The Minneapolis Chamber Symphony**, Sun., Willey Hall, University of Minnesota. Violinist Young-Nam Kim is featured in the performance of Mozart's "Violin Concerto in D."

**The Minnesota Orchestra**, Tues. (9:20 p.m.), Honeywell Plaza; Wed. (8:45 p.m.), Metrodome; Thurs. (8:45 p.m.), on the steps of



Photo/Per Breinhagen

Once upon a time Minneapolis was a rough-and-tumble boomtown, with grain and grain byproducts coming out of its not-quite-dry ears. Warehouses and railroad tracks scarred the riverfront, and the young trendy people had nowhere to enjoy the good life—shopping, dining, drinking strolling, etc.—along the river. But one day a big monster came and said, "Let there be banking and computers and stuff, to hell with grain and choo-choo trains. And clean up this riverfront." And so it was that First Street Station (on 1st Street South, just east of 3rd Avenue) came to be. And all the young trendy people went there and ate too much delicious food and drank too many cheap happy-hour drinks and fell off too many bar stools and had to join health clubs where they all found significant others and lived happily ever after until the world blew up. The end.

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DUPLICATE EXPOSURE



\*\*\*\* .....Must  
 \*\*\* .....Maybe  
 \*\* .....Messy  
 \* .....Tragic

by Angela Carlson

**R.E.M.**  
*Fables of the Reconstruction*  
 (IRS)

Well, here it is. The third album by the group that helped make it OK to get wistful and enthusiastic about good old aw-shucks guitar pop music. It's an attempt, albeit a hazy one, to take their simplistic, mood-invoking sound and broaden it through the use of strings, banjo, and more languid, dark songs. *Fables of the Reconstruction*, obscurely alluding to the band's Southern roots, seems to have R.E.M. taking a few tentative uneasy steps from their much-lauded beginnings, all the while preaching to the already converted. In other words, this is *not* the album that'll put these guys on the charts.

Production, handled in a workmanly manner by Joe Boyd (Richard Thompson), sticks fairly close to that of Mitch Easter and Don Dixon, although the songs themselves seem starker, as if in striving to achieve a kind of minimalistic purity R.E.M. went and outdid themselves by constructing the songs in the most basic of hues. Look, here's a blue part: moody, repetitive, and dirgy (the endless cyclic mood of "Feeling Gravity's Pull"). And here's a gray song (just about everything on the album will qualify), with Stipe pushing heroically to convey an impression rather than a thought or melody. The entire album has a self-conscious, slightly smarmy air, from the uneasy, awkward string arrangements at the end of "Feeling Gravity's Pull" to the recycled "7 Chinese Brothers" riff in "Green

compared to the R.E.M. of yore, there really aren't many good songs on this LP. I wouldn't say these guys are out of gas just yet, but they're definitely running on fumes. \*\*½

**Lone Justice**  
*Lone Justice*  
 (Geffen)

Here's another one of those she-may-be-l'il-but-she-sure-can-belt-out-a-tune genre of female singers. The most amazing thing about Lone Justice, a roots-style band with a country sound and a 20-year-old, pouty lead singer, is the way they're being groomed for megastardom. The nucleus of Maria McKee and Ryan Hedgecock, so legend has it, met while hanging out in the L.A. rockabilly/country scene. McKee had occasionally joined Rank and File onstage to warble, and had done a backup stint with Bryan MacLean's band (yeah, the Bryan MacLean of the psychedelic band Love, who also happens to be Maria's brother). Somewhere along the line they hooked up with a bass player and a drummer who'd played in Emmylou Harris's band, and got themselves a contract. Then bring in big-budget-producer-extraordinaire Jimmy Iovine (the Boss, Tom Petty, Stones) to whip their songs into shape and find them a hit, goddammit. (And what better way to get a hit than record an unreleased Tom Petty song—the rather uninspired "Ways to be Wicked"—and release it as a single?) The band, with Maria looking swell, do a video. And the media ball is rolling. Or is it?

While it's true that McKee possesses a darn good set of cords and can belt it out in the tradition of Ronstadt ("Pass It On") and Dolly Parton (the high vibrato on "East of Eden"), the overwhelming sound is so slick and rehearsed—like the Nashville/Floyd Kramer piano break on "Don't Toss Us Away"—that it's all a little underwhelming. McKee ends up sounding like any other female singer on the contemporary country charts. She shows talent as a songwriter (she wrote half the songs on the album) and seems to know every vocal trick in the book (from Joplin to Therese Brewer), but it's kind of tiring when every song is a reference. \*\*\*

**Mofungo**  
*Frederick Douglass*  
 (Coyote)

Remember the local band Things That Fall Down? Remember Scotland's Fire Engines? How 'bout James Chance? Well, here it is 1985, and Mofungo, a NYC

wheezy bad sax, and discordant guitar filler stuff and parts that don't fit. These guys make you pay for any nugget of melody you might extract, as in the eerily moving title song "Frederick Douglass," although they can't help throwing in some discordant slop at the end. This is the kind of music that critics like to champion—music so unpleasant that only they can fathom some weird feel or aesthetic, that would escape mere music fans. Mofungo, with politically correct titles like "Ronnie Can't Dance" and "Vietnam Vet," are probably sincere as hell, but they're so quirky and experimental (in a dated way) as to deflate their lyrical impact to nil. Just putting any old notes together just isn't good enough; it's got to add up to something. \*½

**Laughing Stock**  
*Pipe Dreams*  
 (Livestock)

After years as a staple of the local original rock scene, Laughing Stock has released its first album on its own Livestock (get it?) label. Most of these songs have been honed to a nice sharp edge through the band's energetic, abrasive live sets. When head Laughing Stock Jim Walsh—legs stiff and eyes closed—starts screaming the verse to "Local Bands" (much in the spirit of the Stones' "Heartbreaker") in his harsh, Feargal Sharkey vibrato, you know he's discovered what rock music is all about. Namely, you do it 'cause you *have* to do it. "Salutations" is a wistful ballad in the tradition of the Only Ones, with former Safety Last chanteuse Lianne Smith lending her trademark clear tones to the chorus. "Amnesia" features a Harrison-style guitar riff and driving '60s feel, while the band's live barnburner, "Catholic Bulletin," (the tract that allows Catholic moms the right to "nay" all the great violent, sexual TV shows), comes off as a blistering indictment of all that's narrow and restrictive. A clever pop band with a hint of Brit influence, they've managed to put out a fairly solid, hard-hitting debut album. Keep your ears open. \*\*\*

**Game Theory**  
*Real Nighttime*  
 (Rational/Enigma)

Game Theory would probably consider itself a "thinking man's pop band," which means the lyrics are occasionally too clever for their own good. Never mind that. Head theorist Scott Miller writes pleasant and sometimes convoluted songs that are breathlessly bright and sings in a voice that calls to mind Chris Stamey

like "I Mean It This Time" about whether or not to drop out of college would indicate that Miller's small personal world is perhaps pretty heavy and that he should try to get out of the house more. Michael Quercio (who's worked with Miller before) lends his airy falsetto on backup vocals, a task to which he's well-suited. An intriguing pop record, with Miller's songwriting getting better all the time. \*\*\*½

**Dire Straits**  
*Brothers in Arms*  
 (Warner Bros.)

Dire Straits has released its first studio album since '83, and was it worth the wait? To tell you the

postures as in the multi-Polaroid, *More Songs About Buildings and Food* cover. Only this time they're wearing brightly colored clothing from all different lands; a layered, eclectic assemblage. Are they trying to tell us something? You bet. But after the Eno period, the African polyrhythms period (drummer Chris Frantz has maintained in interviews that he had no idea he was playing "African polyrhythms" until Byrne dubbed it that), or the far-out funk/dance feel of their past two albums, *Little Creatures* is a breath of fresh air. Although the songs are deceptively simple, they still can't resist bringing in a load of backup singers for the gospel bits on "Road to Nowhere"



Laughing Stock: a good investment

truth, I didn't notice they were gone (I still think '83's *Twisting by the Pool* EP is their most listenable offering). Mark Knopfler, now with film-scoring credits under his belt (*Cal*, *Local Hero*, etc.) seems to have gone a trifle atmospheric on this album. And after all these years, he's still using the same riffs and guitar tone that broke the band, worldwide, with "Sultans of Swing." For some reason, a lot of the lyrics are concerned with anti-war sentiments—phrases like "army of men" and "brothers in arms" would seem to reflect a bid for world peace by Knopfler. "Ride Across the River" opens much like the Police's "Wrapped Around Your Finger," while "The Man's Too Strong" is a powerful acoustic cut. This is the kind of album your parents would be relieved to find you listening to. It's competent as hell, but pretty boring all the same. \*\*½

**Talking Heads**  
*Little Creatures*  
 (Sire/Warner Bros.)

It's a pleasant relief to have arty old Dave Byrne and friends returning to their small clubland origins to produce an album much in the vein of *Talking Heads '77* and *More Songs About Buildings and Food*. This is a simple, unpretentiously listenable record, never mind the trendy cover painting by the Rev. Howard Finster (he also did R.E.M.'s *Reckoning*), or the band's photo on the back of the album, standing in the, same self-conscious

(which is also a single). There's the funky dance stuff for those who need it ("Walk It Down"), and an unfortunate foray into country with "Creatures of Love," but the surprise is "Perfect World," with Byrne vocally paying homage to John Lennon. The best Talking Heads record in years. \*\*\*½

**Beat Rodeo**  
*Staying Out Late With Beat Rodeo*  
 (I.R.S.)

Beat Rodeo features local-boy-done-good Steve Almaas (Suicide Commandos, Bongos, Crackers) yodeling and testifying about the usual pop stuff—girls. (He does immortalize Lake of the Isles in one song, "Who's Gonna Be Around"). Almaas finds his Southern roots via a background of pure pop; this album is more Bongos than Everlys. I've liked the band's live shows but this album, while professional and pleasant, just doesn't have much staying power. Almaas writes textbook-perfect, smooth lilting songs and sings them in a *cute*, slightly slick pop drawl (kind of like Rank and File's Chip Kinman). "Mistake" is a wistful pop ballad with Stevie crooning in the high registers; it's kind of swell. Rockers like "Without You" are appealing, but they lack the bite of other country-type bands like Jason and the Scorchers or Guadalupe. This is a good debut album, but Almaas needs to toughen up his sound. \*\*\*



Talking Heads: on the road to a perfect world

Grow the Rushes." Then there's the *Reckoning*/*Little America* feel of "Life and How to Live It," and finally the (gulp) Neil Diamond-ish, "Solitary Man" verse sections to the album's obvious rocker, "Driver 8." Stipe comes up with a completely different sort of voice for an oddly funky excursion, "You Can't Get There from Here," which has the tendency to grow on you. All in all, as

combo who've been grinding away since the late '70s, haven't been told that the discordant, NY no-wave avant sound is dead and unmourned. Like those die-hard Jap soldiers wandering through dense jungles, refusing to believe the war is over, Mofungo sticks to the barest of musical terrains, as if melody might sneak up and catch them off guard. There's plenty of vintage '80 yipping,

and (Miller's personal fave) Alex Chilton. The songs themselves sound a bit like Stamey and Chilton (Miller even covers "You Can't Have Me" off *Big Star's Third*). The songs vary from power pop ditties ("Real Nighttime") to moodier numbers with strange keyboard embellishments. The album has an overall bright, textured sound, due in part to producer Mitch Easter. But songs

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